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GIFT OF PUBLISHER

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

SEP - 1935

Down-to-Earth Advertising Boosts Theatres' Receipts

Fox's 130 Midwest Houses Are Finding That It Pays to Supplant "Colossal" Adjectives with Plain Language in Newspaper Copy

Hollywood Returns to Air Despite Exhibitor Fight

Studios Do an About-Face and Decide to Use Radio to Build Up Personalities Rather Than Bar Player Broadcasts » »

VOL. 120, NO. 10 Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents. SEPT. 7, 1935

METRO GOLDWYN

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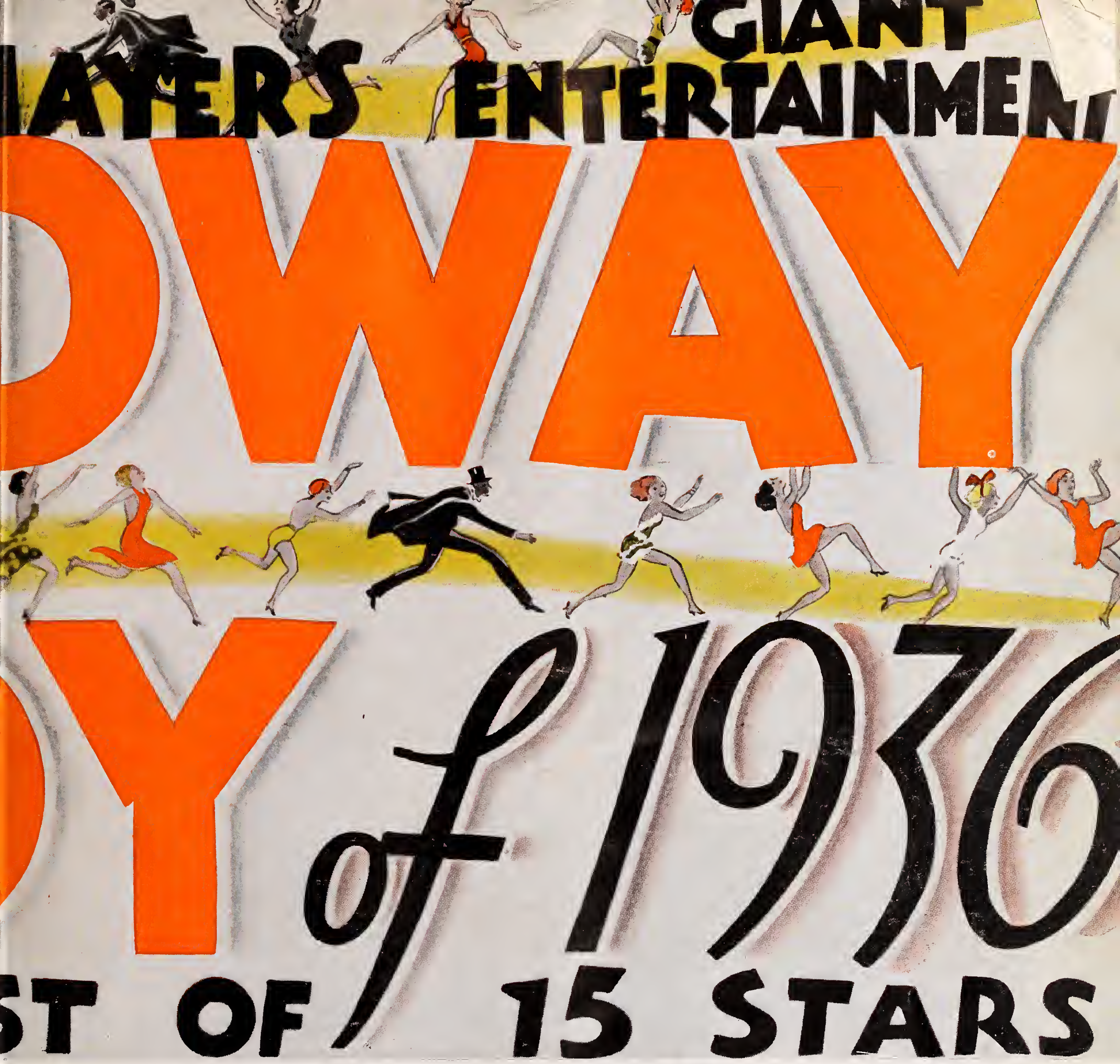
MELOD

TH **JACK BENNY** AND A CA

Overnight its fame electrifies the nation from Coast to Coast!

OKAY! A

M-G-M's on a Non-Stop Hit Spree! "CHINA SEAS" and "ANNA KARENINA" are breaking records all over the map!


GIANT
AYERS ENTERTAINMEN
DWAY
Y of 1936
ST OF 15 STARS

Overnight in 1500 cities the 24-sheet above appears on 9500 stands!

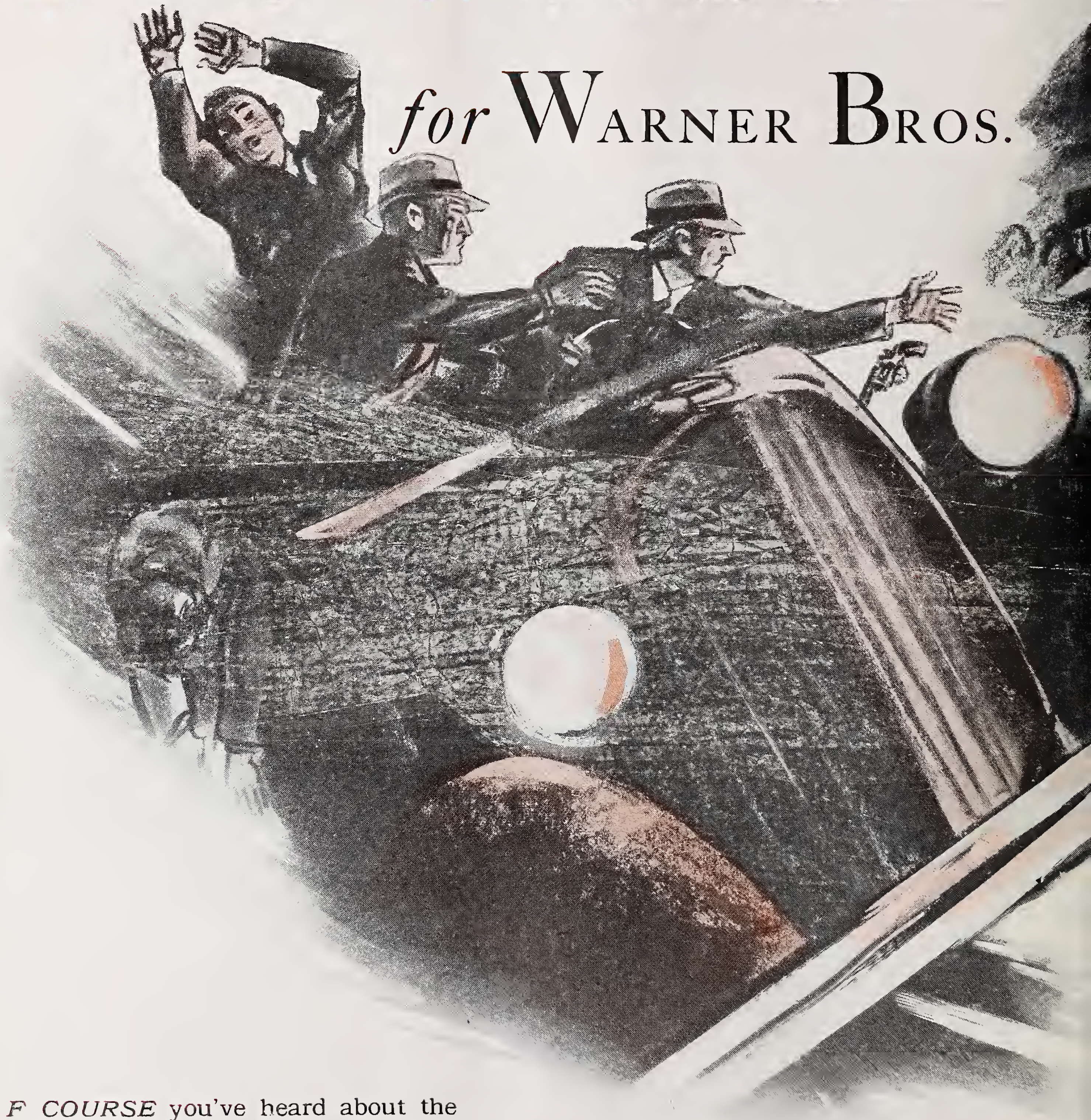
MERICA!

You ain't seen nothin' yet. GET A LOAD OF THE GREATEST REVIEWS IN FILM HISTORY! START at PAGE 19

And Now Comes

More 'GLORY'

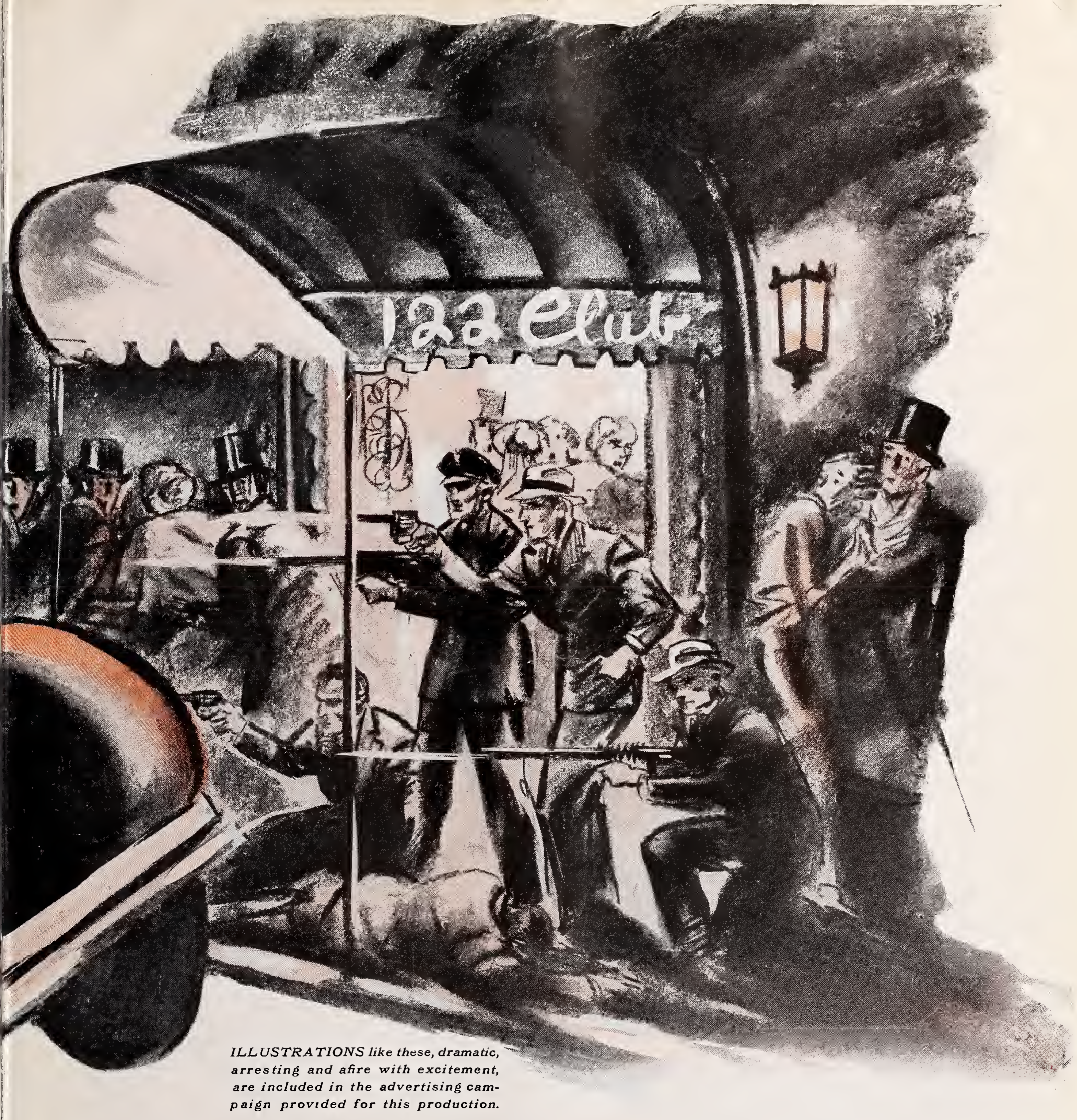
for WARNER BROS.



OF COURSE you've heard about the glorious send-off Warner Bros. have given the new season with their first Marion Davies show!

Those "Page Miss Glory" records are pouring in almost hourly. Seems like it's breaking some kind of a record everywhere it plays!

And now comes the exciting news that the Warner boys have "Glory's" running mate right on tap. It's called "Special Agent" and is ready for release September 14th. It is another Cosmopolitan Production and will be exploited and advertised on the same ex-



ILLUSTRATIONS like these, dramatic, arresting and afire with excitement, are included in the advertising campaign provided for this production.

tensive scale as "Glory." Right now, for instance, it is being serialized in 15 key city papers throughout the country!

"Special Agent" is the screen's first drama of the "T-Men"—Uncle Sam's heroic treasury Department operatives who are cracking down on the monied mobsters G-Guns couldn't reach. Into it Warner Bros. have injected all the headlong speed and shock of "G-Men"—plus the lure of a famous feminine star. Also it has the same director as "G-Men" —William Keighley.

We strongly recommend that you strongly recommend to your patrons—

'SPECIAL AGENT'

Starring BETTE DAVIS with GEORGE BRENT, Ricardo Cortez, Jack LaRue

This year's SURPRISE PICTURE

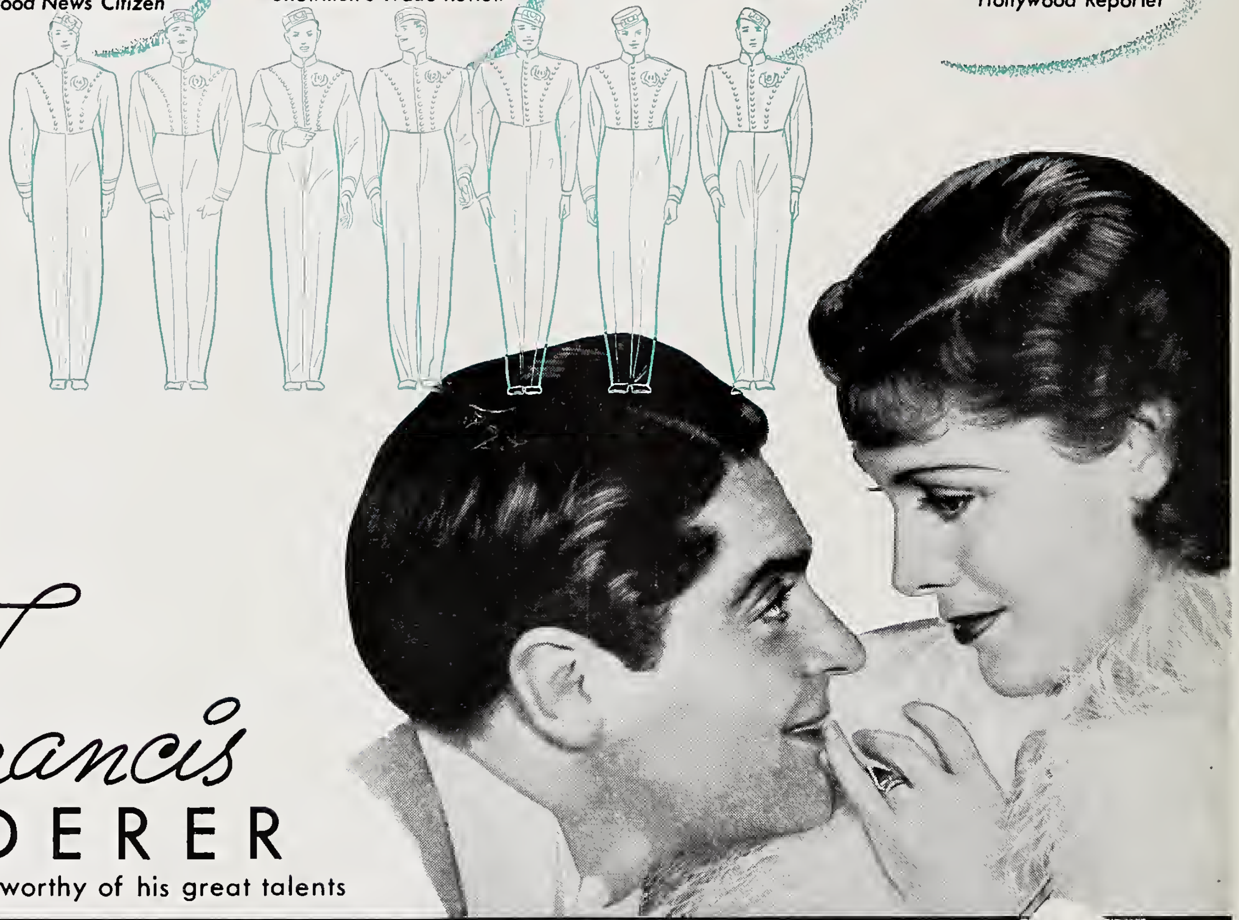
. . . another extra-value hit from FOX!

"If this picture is not box office tops this reviewer is no judge of audience reaction."
—*Hollywood News Citizen*

"Will sell itself as grand entertainment for any audience."
—*Showmen's Trade Review*

"Perfect entertainment with a flock of selling angles. Showmanly and fast."
—*Variety Daily*

"Will bring that thriving look to the box office. The gayest picture in a long, long time."
—*Hollywood Reporter*



Francis
LEDERER
in a screen role worthy of his great talents

The GAY DECEPTION

A JESSE L. LASKY PRODUCTION with

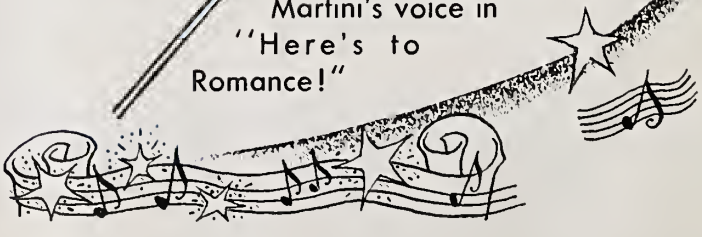
FRANCES DEE

BENITA HUME
ALAN MOWBRAY
AKIM TAMIROFF

Directed by William Wyler. Original Screen Play by Stephen Avery and Dan Hartman.

A FOX PICTURE

P. S.
The big, new thrill of the singing screen is Nino Martini's voice in "Here's to Romance!"



MOTION PICTURE HERALD

Vol. 120, No. 10

September 7, 1935

"GOOD OLD CRITICISM"

"A REVIVAL of good, old fashioned local dramatic criticism is what the motion picture business most needs," says Editor & Publisher, a newspaper trade paper which has been considerably exercised about screen matters lately. "The reading public is getting what the film producers and distributors hand out. Much of this material is unfit for publication in news columns on the ground of credibility alone. . . ."

Editor & Publisher, in that characteristically naive manner of its editors, thinks that the "Hays organization" ought to do something about the attitude of the industry toward the "commercialized press."

It would seem reasonably obvious that the newspapers which supply their readers with "what the film producers and distributors hand out" are in the business of running their own businesses. If Editor & Publisher does not like the way newspapers are operated, the movies are not to be held responsible.

That wistful phrase, "a revival of good old fashioned local dramatic criticism," is especially interesting. In those dear old days of course everything was on a lofty plane. The dramatic criticism in the days of "the road" was, any competent observer will recall, entirely detached, coldly impartial and scholarly. That is why the producers of that day did not send out press releases as the motion picture does now. They used nothing to influence the press except an army of agents ahead and with the show, carrying brief-cases laden with handout matter and ready to create copy on the spot. In those good old days of Klaw & Erlanger, Henry W. Savage, Charles Frohman, Inc., and the Shuberts the newspapers and their dramatic critics and columns were entirely free of all pressure, blandishments and influences, except for those exerted by the local house manager, his resident press agent, usually a favored reporter on one of the local papers, and such visiting gentry among the agents as Mr. Steve O'Grady, Mr. A. Toxen Worm, Mr. Ben Atwell, Mr. George Bowles, Mr. Sylvestre Sullivan and other equally unbiased literary and dramatic advisers of the press of the period. That was in the good old days.

Today there are more competent motion picture critics operating in the daily papers than there ever were dramatic critics in the best days of the stage. There were at the high tide of the stage maybe fifty capable dramatic critics on the dailies of the land. Today there are upwards of three hundred capably conducted newspaper motion picture departments employing from one to three trained writers. The percentage of "canned" handout material appearing in print concerning the motion picture is proportionately considerably lower than in the days when the amusement public was served with the road show and the young man with the brief case and expense account.

There is one important reason why the motion picture is currently getting a deal of attention in the columns of Editor & Publisher—that industrious journal wants attention commanding copy, and, it would seem, finds it more discreet to seek it among external enterprises than among the militant and touchy newspapers in its own field about which it could well purvey many a more exciting story.

△ △ △

NEW AUDIENCES

A MOST significant aspect of the new season of the motion picture is a definite consciousness of responsibility to and opportunity in sounder levels of taste and, in consequence, endeavors to bring to the box office more and more frequent customers from those strata.

Immediately in point is the campaign currently under way under the attentions of Mr. Howard Dietz in behalf of Metro-Goldwyn-Mayer Pictures exemplified for September with national magazine advertising on "Anna Karenina." The copy is appearing in some thirty-seven media of top rank carrying total circulation reported at 34,000,000 copies. Also as a part of this general effort we are to remember a billboard campaign on "China Seas" in some 1,500 cities, and the coming sequel of posting in 1,900 towns for "Broadway Melody of 1936" and other pictures to follow.

The copy on "Anna Karenina" in the magazines presents interesting aspects. The star names are on top but the heaviest display is on the world famous and classic title, the whole tied slightly to the success of "David Copperfield." Meanwhile there is a smile in the discovery that in the pages before us we find that the author, Count Leo Tolstoi, gets mention in such publications as Colliers, The Saturday Evening Post and McCalls, but not in Liberty, Pictorial Review and Good Housekeeping. That probably represents a sound judgment of audiences.

△ △ △

THE press brings us tidings that the Department of Justice in Washington has on display, in a glass case, a pair of battered spectacles, a hat with a hole in it and other gore-stained relics of the extemporaneous execution of John Dillinger. Which reminds one of remarks about the glorification of criminals and the like. One also recalls that the Sioux used to flaunt the scalps of their foes and that the Fiji chieftains collected skulls. Museum displays by the Government are in the same category. All the public needs of Dillinger now is a record in a card file, no "showmanship."

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S

Polite Advertising

A widespread attempt of exhibition interests to revitalize the method and manner of merchandising motion pictures to the public by regular newspaper advertising space has been undertaken by some 130 theatres of the Fox Circuit in the midwest, where the new technique will supplant "colossal" ad traditions, make the circuit's ads distinctive, yet uniform and have them conform with the higher standard of product of today, while, at the same time, reducing newspaper advertising costs—an item in which every exhibitor is interested.

The new type of theatre newspaper advertising exploitation supplants the usual type of display space with a lively column of news events about the picture, the theatre and personality items. Tests have proved it successful, dollar-and-cent results showing normal business, or better, from reduced ad expenditures through the new method. The objectives, full results of the tests, construction of the machinery for working the plan, and the type of material to be treated therein, are explained on page 13.

Hollywood Goes Radio

Ignoring the previous resentment expressed by exhibitors against the promiscuous appearance of Hollywood stars on the radio, studios are returning to the air to exploit their pictures and people directly from the scene of picture-making. This is an about-face from the policy of many of the studios of prohibiting their players from frequent broadcasting appearances and is traceable to the success of Metro's nationwide broadcast of the premiere of "Broadway Melody of 1936," which is described on page 15 together with other related angles of the new trend.

Court Season Opens

The summer recess had hardly ended over Labor Day week end before the federal courts in several districts began to be employed with activity in anti-trust and other such cases, involving, for the most part, large distributors and affiliated circuits.

In St. Louis, Warners, RKO and Paramount filed denials to the government's charges of conspiracy against local independents; in Minneapolis distributors likewise took exception to charges of discrimination against small owners, while from Texas came word of four pending contests in federal courts between competitive operators. These new developments in the courts are reported on page 18.

The Fox War

Persistent in defeat, attorneys for the William Fox interests, as represented by Mrs. Eva Fox and the All-Continent Corporation, said this week they were continuing their attack on the Twentieth Century-Fox Film merger in the New York supreme court with an application to be filed for permission to examine officers of the merging interests before trial. Having failed to prevent the merger, they now aim to compel its dissolution.

Meanwhile Fox theatre companies are winding up final stages of reorganization, with Fox Metropolitan transferring assets to Metropolitan Playhouses, Inc., in New York, and Fox Coast due to be discharged from bankruptcy in Los Angeles on September 18. See page 33.

Canadian Bonuses

Evidences of a marked increase in grosses and the success of the bonus plan gave occasion for announcement at the Toronto convention of Famous-Players Canadian Corporation that the 200 circuit managers will receive, as their share of improved business, cash bonuses totaling more than $25,000.

N. L. Nathanson, enthusiastic over the practical value of the idea, said it will be continued, supplementing a group insurance arrangement whereby the company pays the premiums on a policy of $5,000 given each manager. The story is on page 41.

Also . . .

Editorial Page 7
This Week in Pictures Page 10
The Hollywood Scene Page 52
J. C. Jenkins—His Colyum Page 58
What the Picture Did for Me Page 59
Showmen's Reviews Page 44
The Cutting Room Page 50
Managers' Round Table Page 63
Technological Page 54
Chicago News Notes Page 62
Short Subjects on Broadway Page 62
The Release Chart Page 75
Box Office Receipts Page 55
Classified Advertising Page 80

New Producers

The motion picture industry this week was enriched by six new financing and producing organizations, four promising for this year a total of 49 feature films.

First International Pictures, Inc., was formed by Pathe as a holding company for its producing and distributing activities here and abroad, principally First Division Exchanges. Others newly formed are Pickford-Lasky Production, Inc., bringing together two pioneers; American International Pictures Corporation and the affiliated American International Distributing Corporation, headed by Ralph G. Fear and Max J. Weisfeldt; Academy Pictures, organized by Victor and Edward Halperin; Regal Productions, which announces eight color films, and the New Film Alliance, which aims to parallel the "new theatre" movement. The programs, executive personnel and other details of the new companies will be found on page 37.

G-B Gets H & G

Now that announcement has been made in London of the formation of Gaumont-British Super Cinemas, Ltd., to acquire the three Hyams (H & G) deluxe first-runs, film people are wondering why Gaumont-British did not go about it in that fashion half a year ago.

At that time, word from G-B that it had acquired interests in H & G Kinemas and Union Cinemas and that A. W. Jarrett would be added to the boards of these companies to book the theatres in conjunction with the G-B circuit brought forth loud protest from the Kinematograph Renters' Society.

The story of this situation and other developments in the British field is told on page 48 by Bruce Allan, the HERALD's London correspondent.

Moss Comes Back

B. S. Moss, onetime power in Broadway showdom, scored twice in his return to exhibition when over the weekend he and his associates took leases on two sites in the theatre district, both for motion picture theatres primarily, but so built so as to be able to accommodate legitimate productions and radio broadcasts as well.

One spot is the theatre in the structure rising on the site of the onetime Criterion theatre at Broadway and 44th and 45th streets. The other is the old Broadway theatre at 53d street.

The theatre interiors are to be constructed like a bell cut in half, in the interest of approximating perfect sound reproduction as closely as possible. The story is on page 34.

NEWS SUMMARY COVERING THE SCREEN WORLD

The Labor Front

All was quiet on the theatre-labor front this past Labor Day, except in New York where independent owners filed seven suits, said to be of an unprecedented nature, against the IATSE operators' union for damages allegedly sustained by the loss of patronage from mass picketing during the present controversy over wages.

Picketing of no great consequence was going on in Philadelphia and Hollywood, while unions and exhibitors continued under new and amicable agreements in Cleveland, Detroit, Kansas City and Pittsburgh.

Labor Day climaxes annual negotiations for new wage-and-hour agreements. The situation this year is detailed on page 36.

Code Puzzle

The Voluntary Industry Committee, attempting since last June to determine a legal basis for a voluntary code, has been unable to define a procedure that would circumvent the legal prohibitions interposing a formidable obstacle to any form of self-government. J. Robert Rubin, who heads the committee, said the industry's lawyers have found the assignment "very difficult."

He pointed out that any plan discussed has involved the element of combination.

The Council on Trade Agreements reported, however, that the film industry is one of 49 engaged in drafting voluntary agreements.

The story is on page 38.

Music Tax Fight

The fight of the American Society of Composers, Authors and Publishers to hold its position in its defense against attacks of exhibitors, and other license fee payers, proceeded this week along two fronts, as follows:

A test of the constitutionality of state legislation imposing heavy taxes on music licensing will be undertaken in the form of a court action attacking the constitutionality of Georgia's law imposing a tax of $1,000 per county on music licensing agencies. Although similar laws have been enacted in Louisiana, Mississippi and Wisconsin, no efforts to enforce them by attempts to collect the taxes specified have been made except in Georgia. The test in that state is expected to have a bearing on the enforceability of the legislation elsewhere through establishing a precedent in the event of the necessity of appeals to the United States supreme court.

The Georgia action will be a defense of the refusal of the Society branch operating in that state to pay the tax imposed. Suits involving the test already have been filed and may be brought to trial as early as next week. The action is regarded as the organization's first defensive move in the legislative and court campaigns which are being waged against the society on a national front by the exhibitors, radio and hotel interests.

In Seattle there appears to be a definite movement to stamp out the Society's activities in the state with the filing of suits against it by two radio stations for $19,372 paid by the stations for the rights to play certain music. It is claimed the fees were exorbitant.

Looking Up

Pre-depression grosses over the Labor Day weekend in New York and elsewhere, elevated by improved quality of attractions and favorable weather conditions, indicated a bright season ahead for theatre business, circuit officials reported as they scanned box office reports this week. Radio City Music Hall was in the lead in New York, with an intake of $130,000 indicated for the first week of "Top Hat," bettering the record by some $20,000, and most Broadway houses recorded comparative gains. The upturn was reflected in the amusement bond market. See page 16.

New Restrictions

American representatives of the industry in Paris have been informed that the French government is preparing to issue a new decree imposing further and almost prohibitive restrictions on importation into France of American films, although negotiations for a new Franco-American trade treaty were begun only recently.

This reported move, if it is carried out to completion by the French government, would place the entire industry in France, both domestic companies and those from foreign counties, including the United States, directly under government control. It would be the most radical of the several vigorous actions of the French government in recent years.

According to reports in the Paris press, the government plans to establish a central agency for foreign films to collect rentals from exhibitors to pay the distributors, but only after deducting its own expenses and possibly other sums to finance French production. The distributors, if the plan is carried out, would merely have the status of brokers. It is also planned to levy additional taxes to those now in force and also additional import quotas, according to the reports.

The Motion Picture Producers and Distributors of America, Inc., however, has had no official notification of any new taxes or quota changes from the French government, but pointed out that no change could be made in the present French quota law since that decree will not expire for another year.

Making Progress

That the British and French industries are making definite progress and the gains noted this year over 1934 are pronounced was reported by Dr. A. H. Giannini, chairman of the executive committee of the Bank of America, and well known motion picture financier on his return from a five weeks' trip abroad on the Normandie Monday. After a week visiting and discussing trade problems with motion picture executives in New York, Dr. Giannini will return to his bank in Los Angeles.

Product in England and in France is improving, Dr. Giannini observed. In his opinion producers of both nations have considerable to learn in point of tempo and continuity, but the strides made this year over last are concrete and self-evident.

Dr. Giannini further believes that there is something fundamentally wrong in the British film structure. "The industry there will not be completely sound until the bankers evidence enough direct interest in the business to eliminate the middleman in financing and do it directly. The difficulty insofar as the English banker is concerned continues to be his lack of sufficient confidence in his own country's film industry."

RCA Suspects

RCA apparently has no intention of covering up the existence of an investigation which it is conducting in Hollywood into Erpi's more extensive licensing relations with the large studios, an investigation that has admittedly been launched for the purpose of determining whether the Erpi recording contracts now in force with all of the large studios, except RKO and Republic, contain any restrictive clauses which would not enable RCA to compete with Erpi in obtaining new recording business.

The story of the threatening fight between these two large "electrics," a story having possibilities of much interest to the industry at large, appears on page 17.

Reds in Mail?

Undermining activities among those inciting to boycott against theatres showing newsreels and other films disliked by the Reds are receiving the attention of the U. S. Department of Justice, with special reference to the threats sent through the mails to managers and film companies.

Hearst film interests believe the starch has been taken out of the crusade by the sentencing of numerous pickets, but the American League Against War and Fascism says it is being continued and extended. The Reds were urging this week to demonstrations inside theatres.

The story is found on page 28.

The News in Pictures

OF BROADWAY. (Above) Is Jane Froman, star of the stage and radio, signed to a long term contract by Warner Brothers.

WELCOMED. (Right) Was Major Edward Bowes, by Governor James M. Curley of Massachusetts, as the Major attended a Boston showing of "Amateur Hour."

PRODUCER. (Left) Alexander Korda, British producer, greeted by Al Lichtman, United Artists head, on Mr. Korda's arrival in New York.

DANCERS ALL. Fred Astaire, star of RKO Radio's "Top Hat," at the Musical Hall premiere of that picture greeting the champion ballroom couple, Mr. and Mrs. Ulmont O. Cumming. They were the winners in a New York Daily News contest.

PICTURE DISCUSSION. Between George W. Weeks, general sales manager of GB, and Helen Vinson, who has just returned to this country after making two pictures for GB in England, "King of the Damned" and "Transatlantic Tunnel" with Richard Dix.

NEW CONTRACT. (Above) For George E. Stone, well known character actor, given a new long term contract as a Warner player.

FISH STORY. (Right) But a true one, as Sam W. B. Cohn, Roach studios publicity director, shows the result of his efforts on a recent vacation.

FIRST MUSKETEER. (Left) Walter Abel, cast as d'Artagnan, in the adaptation by RKO Radio of Dumas' famous story. Abel is from the Broadway stage and "Merrily We Roll Along."

RADIO STAR. James Melton, long a vocal star of the radio, entertains Director William Keighley in an off-moment on the set at the Warner studio, where Melton is cast in a featured role in "Stars Over Broadway," soon to go into production.

YOUNGSTER AND OLDSTER. Winifred Shaw, young player going on in her first starring vehicle, "Broadway Hostess," studies her script with Frank Dawson, who made his first appearance four decades ago, and who has the role of a butler in the new film.

ON THE SPOT. As usual are Stan Laurel and Oliver Hardy, appearing, with David Torrence in a scene from "Bonnie Scotland," the Hal Roach feature comedy picture which is to be released by MGM.

SINGING COWBOY. Is Dick Foran, new Warner western star, who is to appear first in "Moonlight on the Prairie." Seen on location are Foran and, seated before the actor, Director Ross Lederman.

DEBUT. (Above) Olivia DeHaviland, new Warner player, has her first appearance in Warner's "A Midsummer Night's Dream," in the role of Hermia. She won a long term contract.

SCREEN NEWCOMER. (Right) Is Marie Wilson, recently signed by Warner for a debut in the motion picture, and to appear for the first time in "Broadway Hostess."

MOTHER AND SON. (Left) As portrayed by Greta Garbo and Freddie Bartholomew in MGM's adaptation of the famous book, "Anna Karenina," by Leo Tolstoy, in which Miss Garbo has the title role.

NEW TECHNIQUE SUPPLANTS 'COLOSSAL' AD TRADITIONS

Fox's 130 Theatres in Midwest to Revitalize Newspaper Advertising to Make Circuit Ads Distinctive, Yet Uniform

Circuit Aims to Reduce Costs of Advertising While Making It Conform to New High Standard of Its Productions

Revitalization of motion picture merchandising as it relates to newspaper advertising has been undertaken by the entire Fox Midwest Theatres circuit by the employment of a new technique in copy and layout, with the following chief objectives in view:

1. To escape from the "colossal" description traditions of motion picture promotion.

2. To make circuit advertising distinctive, yet uniform, making it as easily recognizable in the daily newspaper as the weather report.

3. To create a dependable source of information about motion pictures.

4. To reduce newspaper advertising costs.

5. To make advertising conform with the higher standard of pictures.

The new type of paid newspaper exploitation takes the form of "The Screen Reporter," a daily chatter column, instead of display space, incorporating the best features of the "colyum," these being written in an intimate, chatty and informal style to insure constant reader interest. At the top are the names of pictures and theatres, and then, in plain language, sparing of adjectives, comments on motion picture personalities, pictures—coming and showing, and so on. It embodies quotations of what patrons say about pictures, replies to criticisms that turns them to advantage, if possible, injects a news angle by referring on occasion to some local event or personality—in a word making a daily newspaper feature out of advertising space. Change of tempo is obtained with four or five different type faces, cuts and the like.

Tests Bring Results

That the five chief objectives can be reached was proved in tests conducted by Fox Midwest in Wichita and Hutchinson, Kan., and the plan now is being adopted, with a few exceptions, by the entire Midwest circuit's 130 theatres. Elmer C. Rhoden, division manager, is originator of the idea.

The circuit, thereby, adopts a policy of using newspaper promotion that is on the level with improved motion pictures and their treatment. Its officials venture the prediction that it may mean a revolution in theatre advertising. They are proceeding on the premise that pictures have developed a deeper culture and producers a keener intelligence in producing them; that producers have gotten away from the hokum that film audiences have the mentality of 12-year-olds, and, consequently, exhibitors must improve their promotional procedure accordingly.

As D. S. Lawler, divisional advertising manager, pointed out, "Pictures now attract audiences that heretofore have not attended. Producers took it for granted that they would get the usual 40 per cent that always go to theatres, and turned their attention to creating pictures appealing to the 60 per cent. Hence, managers must expend effort in making film advertising intended for public consumption as good as the pictures produced. It is essential that they use an intelligent and somewhat cultural approach to patrons—not horse-and-buggy methods—to sell the product. And the most interesting and significant reaction is that theatre managers appear to be sincere in their belief that this should be done."

Of importance is the objective of Fox Midwest to gross $500,000 in admissions in 17 weeks.

Fox Midwest officials believe that "The Screen Reporter" title for their theatres' advertising columns connotes an individual personality to the public, someone patrons can telephone to, thank for tickets, catch in error.

They call it the first real attempt at uniform circuit advertising without stifling originality. There does not appear to be any reason why other circuits and individual owners cannot adopt the idea, although probably they cannot use "The Screen Reporter" title inasmuch as Fox Midwest has applied for a copyright.

"Out of our dissatisfaction with the 'colossal' traditions of motion picture advertising and a determination to place our selling methods on a par with the class of productions we are now showing on our screens, has come an experiment in newspaper advertising which is decidedly original and revolutionary in its application to the theatre," said Division Manager Rhoden in introducing "The Screen Reporter" to his managers. "We are, to a large extent, still depending on horse-and-buggy advertising methods to sell what, in comparison to that of the past, is a Rolls Royce product.

"Last year, at the beginning of the new season, we instituted an advertising campaign which violated tradition. We did it because we had a new type of motion picture to sell, a better, cleaner, more intelligent type of motion picture than the industry had ever before produced.

"Our campaign was modest, dignified, truthful; and, as it turned out, surprisingly effective at the box office. We had executed a complete about-face from the 'Back-to-Barnum' movement of the year before, because our advertising had to be in keeping with our product.

"Pictures maintained a higher level, but our sales methods eventually slipped back into the old hackneyed style. We kept our advertising clean, but it soon lost distinction.

"In that fault lay the problem which this season we have sought to solve: To devise a style of newspaper advertising that is so distinctive and will remain so distinctive that it will be identified with Fox Midwest Theatres no matter in what newspaper it appears.

"The idea itself is all right, even the form in which it is expressed. We have proved its effectiveness during the last two months in two of our most important situations. The real problem lies in its widespread application, and this depends almost entirely upon the intelligence, even cleverness, of man-power."

Mr. Rhoden believes the new plan offers managers an opportunity for individuality and self-expression they never before have had.

"First argument in favor of the new plan is economy," he said, "having by actual proof reduced advertising expenditures in the two test towns by two per cent, with grosses unaffected; if anything, helped.

"Beyond that very important factor, however, is that the plan follows an earnest desire to 'debunk' methods of selling programs. Recently I have been subjecting advertising to close diagnosis and my observations have led to the conclusions that we, along with every other theatre operator in the country, haven't progressed much from the Dark Ages of Ten-Twenty-Thirty days. We have failed to keep pace with our product, or to progress with the intelligence of our patrons. Dissemination of information about motion pictures is so widespread that the majority of our patrons know all about pictures long before we show them, or in many instances before they are even completed in the studios. We can't bunk the public any more. The 'colossal,' 'amazing,' 'thrilling' lines of sales talk is ineffective and *passé*.

Demands Plain Facts

"We must stick to plain facts, and in modest, truthful fashion tell our patrons what we have for them to see. After all, our merchandise comprises three factors—stars, stories and production values. Box office appeal lies in one or in a combination of two or more of these elements. Exaggeration will not make these factors any more evident than plain statement. If anything, understatement will be more effective than over-statement, because we can never be accused of over-selling a program, and we, therefore, can maintain and enjoy the public's confidence in our advertising.

"Already, through better pictures, we have brought a lot of people back to our theatres. We promised this at the beginning of the season just ended, and because the producers kept faith with us, we were able to keep faith with our patrons. Announcements of new product for this season indicate that any change will only be toward greater improvement.

"In proposing this new plan of newspaper advertising it is realized that it is going to be a task for a showman to exercise restraint. It goes contrary to his training; but we are convinced it is the one factor which will serve us most effectively in holding old patrons and making new ones.

"It is my firm conviction that if you conform to the plan and do your best to make it a cooperative effort, it will not only be more effective at the box office, but will reduce advertising costs appreciably and serve further to increase public confidence in the screen and in our theatres."

What the Tests Showed

H. E. Jameyson, district manager at Wichita, gave the plan its first test in Wichita and Hutchinson theatres. He made the change from old style display to column gradually in Wichita, using column against display and combinations of both. Daily ads followed the "Reporter" style. Later the column was extended to include opening days, a display effect being achieved by the use of star or character cuts, with the bulk of the space devoted to plain type.

Results included a substantial reduction in newspaper expenditures by Wichita and Hutchinson theatres while business remained normal, and the public began to comment about the column. "Most people regarded it as a news-

(*Continued on following page*)

FIND PLAIN ADS BOOST RECEIPTS

(Continued from preceding page)

paper feature rather than a departure in advertising," he said, "and failed to note that Fox theatres were not using display advertising to announce programs."

In a direct test of display-versus-column advertising, the Miller theatre used display on Grace Moore's "Love Me Forever," flanked by usual routine mediums and considerable out-of-ordinary promotion. The Orpheum used straight "Screen Reporter" exploitation on the reissue of "The Virginian," which played to more persons on the opening day in a hot theatre than "Love Me Forever" showed to in a refrigerated house, indicating that many people wanted to see "The Virginian," but also that if they hadn't been reading "The Screen Reporter" they wouldn't have known it was in town. Display contributed nothing to the campaign on the Grace Moore picture.

Campaign in Column

A campaign on "Bride of Frankenstein," was developed entirely through "The Screen Reporter." Two small items offering $5 to the woman who would sit alone through a midnight screening of the picture brought 480 replies by telephone. Obviously, hundreds of others read the items. (The originator of the "gag"—an eastern theatre—used 20 inches or more of display space over a period of four or five days. "The Screen Reporter" got results with one inch of eight-point type.) The picture, no box-office "champion," showed a week with a little under average gross.

On "Becky Sharp" in the same theatre three weeks later, other advertising mediums were supported by two 1,200-line display ads. "Becky" grossed $230 less than "Bride of Frankenstein," and the total advertising cost was practically double.

"Casual" Treatment Succeeds

The test period revealed that programs handled in a casual manner often out-grossed those to which a lot of attention was given. For example, "Alibi Ike" was treated in a flippant style, with a total of about six inches of space in two layouts which devoted the bulk of attention to "Ginger" and "Nit Wits." "Alibi Ike" played to more persons than either of the other two on the opening day. "Stranded" grossed more than "In Caliente" although handled simultaneously, with the big play going to the latter. The program picture "College Scandal" did better than average week-end business, with a total of three inches of space in "The Screen Reporter," whereas from 10 to 16 inches of ordinary display space was customarily used in the test theatre.

"Apparently people sense the quality of pictures before they are issued, have advance information that theatre management fails to consider, or both, because the public almost infallibly chooses the picture which is the best entertainment, whatever is said about it," Fox officials said.

"The Screen Reporter adds to this fund of advance information and at the same time economizes," they believe.

The Hutchinson Test

In Hutchinson, the change from old-style display to new-style column was direct. Roy Burford, manager, found that "in the three weeks we have been using 'The Screen Reporter' we have practically cut our newspaper bill in half, and business has held up just as well as before."

"The most complimentary remark that I have heard was from two people, who, when asked if they had been reading our new style of advertising for the last two weeks, said, 'No, but we have been reading "The Screen Reporter" every day.'

"All three Hutchinson managers and myself carry note books just like newspaper reporters and when we get an idea for a 'Reporter' squib or a paragraph, we jot it down. We have also given the other employees a chance to contribute. For the best article or idea presented each week, we give that employee one day off with pay." Mr. Burford has his managers write the copy and take turns editing "The Reporter," which injects a spirit of competition among the co-workers.

"With the exception of special occasions I do not think it is necessary to run any display ads in the newspapers," said Edd J. Haas, city manager of Fox Wichita Theatres, who frankly questioned the idea when it first was broached.

Objectives and Results

While economy was not a lone objective of the new form of advertising, it was a result. Daily space is increased but opening day advertising is correspondingly reduced.

In towns with one theatre a reduction in space is not expected by Fox, but managers will revise the use of space so that the theatre uses about the same amount daily. Because of the buildup in "The Reporter," change days do not need additional space.

Opportunity for constant reference to coming attractions is one of the "Reporter's" chief advantages. The manager can build up pictures, days, even weeks, in advance, through use of short three- or four-line items that would require many inches of display for the same results.

"Curly Top" was built up in this manner to the largest gross ever done on a Shirley Temple picture in Wichita, beginning with a two-line item two weeks before showing. While success of a Shirley Temple picture is usually assured anyway, results were achieved with an expenditure for newspaper space of just a trifle more than one per cent of the gross and without outside promotion.

With "hard-to-sell" pictures known to have definite entertainment value, but lacking box office appeal—the manager can, through "The Screen Reporter," more effectively than any other way, explain away a bad title, build up interest in a new star, or recall past performances of established personalities, it was pointed out.

Keeping the theatre sold to the public as a service institution can be done regularly through "The Reporter" by touching on the improvement in films, quoting local or national authorities, using general comments that tend to build public confidence in the screen as an entertainment medium. For instance, quotes from prominent educators, club women, and others mean a lot to that portion of the greater audience who, until the past season, have regarded the movies askance.

A newspaper critic who saw an exclusive showing of "The Scoundrel" was so impressed he published an "Open Letter" to H. E. Jameyson, describing him as "Wichita's Public Enemy, No. 1," if he didn't bring "The Scoundrel" back for a regular showing.

Mr. Jameyson capitalized on the comment by replying to the critic in "The Screen Reporter." The picture was brought back and beat the average three-day gross at the Orpheum by $150.

To obtain both uniformity and liveliness in "The Reporter" and to prevent "sagging," standard procedure is outlined for the managers to follow.

Style is confined to four or five different type faces. Display effect is created by indenting a paragraph now and then or having it set in 10-point type. Illustrations, half or full column, are used daily in the column, with larger illustrations in two-column or three-column layouts. Literary style is informal, truthful, simple, and direct, while mood is governed by the picture—serious and thoughtful, flippant and funny, etc.

Institutional copy on the particular theatre and comment helpful to films in general is "plugged" consistently. Buildups on pictures are started well in advance of showing.

"The Reporter" will seek to avoid trick display effects, "big words," too much direct sales talk, hackneyed adjectives, anything at which offense could be taken in comments on local persons, trying to put over a poor picture by untruthful statement rather than by finding its good points and emphasizing those, a cut in the column just because one seems to be needed for decoration rather than one that means something, fooling patrons.

Weekly Bulletin of Paragraphs

The division advertising office provides a weekly bulletin of paragraphs for use in "The Reporter" at the manager's discretion—general items about movies, institutional "plugs," preshowing campaigns, reviews and comments from critics, studio gossip, "inside stuff" from trade papers, and such things as will prevent the column becoming dull.

Each district manager will devote a page of his own weekly bulletin to "Screen Reporter" paragraphs and suggestions. Each manager will send a clipping file of his column each week to the division advertising office, where items will be selected for redistribution to other managers.

Fifty dollars in prizes is being offered for the best columns produced from September through December, divided each month into $25, first; $15, second; $10, third.

In the press book, a 16-page affair, explaining the basic idea and method of procedure, Fox Midwest shows a 10-inch "Screen Reporter" column advertising attractions at five Wichita theatres, taking only three inches (one column), while the remaining seven inches give news items, movie "flashes," chatter and such. "Try to get all of that in a 10-inch one column display ad for five theatres!" they challenged.

Other Advertising Plans

A new season announcement in tabloid form carries new product and introduces the new form of advertising. It is printed in the theatre's own newspaper shop and distributed as an "insert" in a regular edition of the paper. The circuit plans to make it a quarterly, rather than an annual, exploitation item. Additional copies are used as heralds. Portions of the announcement are prepared by local managers with local copy.

A leaflet, one of the most inexpensive and effective mediums used last season by the circuit, is printed without a theatre signature so it can be distributed in schools and to women's clubs, church societies and other interested groups without being considered "advertising." The leaflet contains a selected list of attractions to attract critical patrons and those interested in the "better films" movement. The circuit used 100,000 last season.

Short trailers introduce "The Screen Reporter," and will be run for a week or so until the column becomes established as a newspaper feature.

HOLLYWOOD BACK ON THE AIR TO EXPLOIT PICTURES AND PLAYERS

Broadcast of "Broadway Melody" Preview Reflects Studios' New Policy of Using Radio as Ally Instead of Fighting It

Hollywood is going back to the air as a medium for exploiting its pictures and personalities, regardless of any resentment of exhibitors toward the so-called "unfair" competitive aspects. This is an about-face from the policy of several studios of prohibiting their players from appearing on broadcast hookups.

Exhibitors expressed themselves last season in no uncertain terms on the subject, charging stars and producers who were encouraging radio-film broadcasting hookups with urging the public to sit at home to listen in, to the detriment of box offices. They turned a deaf ear to the defense that these air performances built up personalities for the box office.

And now, since the recent broadcast of the Hollywood preview of "The Broadway Melody of 1936" (MGM), the interest manifested by the large studios indicates a much wider desire in Hollywood to use radio rather than to fight it by forbidding stars from making radio appearances.

However, some producers are expected to encourage the development of the present limited practice of compelling stars to split with them any fees collected for appearing on sponsored broadcasts. Some studios are known to have already demanded a split, thereby acknowledging their resignation to the inevitability of their players taking to the air on occasion for extra remuneration.

Last year, when various studios were enacting bans against commercial appearances, the producers were reflecting the opinions of exhibitors that the stars' radio performances weakened their box office power and, besides, kept patrons at home.

The "Broadway Melody" broadcast is regarded in Hollywood as a formal acknowledgment of the new attitude toward the air. Following this broadcast, Warners and Fox both called National Broadcasting Company officials for conferences on similar broadcasts on product. These, however, do not necessarily work in with progroms sponsored by national advertisers, but are intended, principally, to be broadcast alone as exploitation for a picture that has possibilities for wide box office development.

This is particularly interesting in the case of Fox where the ban on radio appearances of stars has been stringent for years, an attitude which has been completely changed under the new Twentieth Century-Fox regime headed by Darryl Zanuck.

Paramount on September 14 will give a preview broadcast of "Big Broadcast of 1936," which Lucky Strike will sponsor, from Hollywood, over NBC.

For the broadcast of the "Broadway Melody" preview, MGM paid wire charges and the orchestra, supplied stars and met all incidental charges, with NBC contributing the time.

Following the broadcast, Louis B. Mayer, Metro's studio general at Culver City, declared publicly on the hookup that "there is an inseparable and common bond between radio and motion pictures," adding the opinion that they "serve an inseparable and common cause, to be able to bring wholesome and worthwhile entertainment to the world."

John Swallow, NBC program director in Hollywood, feels that the recent great interest in musical films is directly traceable to song "plugs" on the air. And now the producers, too, indicate agreement that the air is the biggest exploitation bet for musicals.

In one week in August, Metro obtained tieups for its "Broadway Melody" music with 20 national radio advertisers and nonsponsored programs: Studebaker, "Theatre Premier," Anchorage, "Rhythm Boys," "Today's Winners," Claire Carroll, Orville Knapp, Ranny Weeks, Maxwell House, Valencia Theatre (Loew's, Jamaica, L. I.), Con Maffie, Ted Meyer, Johnny Hamp, Jan Savitt, Carlton and Shaw, Leo Weber, Arrowhead Inn (New York), and others.

Studio Permission Required

The Hollywood players' standard basic contract provides that a player must gain permission from his studio before signing a broadcasting contract.

While actually, this clause does not give the studio any claim on a player's revenue from radio, in one case, at least, it has been used by a studio for profit other than publicity. M-G-M refused to give Jimmy Durante permission to sign with a sponsor until he had split with the studio.

Warners own their own Hollywood radio station, and while permission to broadcast is necessary, they encourage players to go on the air. Dick Powell does not split his check for his spot as master of ceremonies for the "Hollywood Hotel" hour, although Warners make a habit of requesting that their singers plug songs from current or coming Warner pictures.

Welcomes Radio Appearances

Universal now welcomes radio appearances for its individuals, and about 60 per cent of its contracts carry a clause obligating players to go on the air on demand and without remuneration for exploitation purposes.

Twentieth Century-Fox has exercised the permission clause in Shirley Temple's contract, and refused to allow her to accept offers as high as $3,500 for half an hour a week tendered by a shoe company and a breakfast food manufacturer. This does not indicate a studio-wide policy, however. John Boles, Fred Allen, Rubinoff, Nino Martini and Lawrence Tibbett all insist on controlling their own radio contracts independent of the studio.

RKO-Radio started "Hollywood-on-the-Air" programs for the purpose of interesting picture people in radio. It was a pet

About - Face Policy Is Invoked Despite Exhibitors' Protests That Star Broadcasts Compete Directly with Theatres

idea of M. H. Aylesworth, president both of RKO and NBC. At the time of its start, there was an attempt made to include clauses in contracts by which the player agreed to at least one gratis air appearance on the program. But it was unusual how quickly people who had other plans got sick, so that policy was abandoned. "Hollywood-on-the-Air" was suspended, Mr. Aylesworth feeling that it had served its purpose.

RKO-Radio has an interesting arrangement with Irving Berlin. He sells picture rights to his songs. When they are published by the Berlin Publishing Company, the studio gets a split. Then, when they go to ASCAP, the studio has no further claim, and Mr. Berlin draws the split due him under his ASCAP rating.

In certain Hollywood studios, exploitation and publicity departments are going out after appearances of their players on air interviews, but usually the air reporters are offered minor players or featured names rather than stars.

Most studios give in with apparent good grace to "bludgeoning" their players to show up for such spots as the Louella Parsons "Hollywood Hotel" hour, the Jimmy Fidler national broadcast of chatter, Edwin Schallert's local half hour interviews under auspices of the Los Angeles *Times* of which he is dramatic critic. In most cases, studios and players feel that they do not dare refuse requests for gratis appearances to these people who control such valuable news outlets, though there is a good deal of undercover resentment over the matter, and it is generally felt that, unless a specific picture is plugged, the whole business does little for the player.

On the other hand, a carefully constructed program is welcomed by both studio and players. Mary Boland used an offer made last year by the Hall of Fame to get a considerable tilt in her Paramount contract.

Lucky Strike Offers Spot

It is understood that Lucky Strike is making offers to pay wire charges and all incidental expenses, provided a studio supplies name talent, for preview broadcasts similar to that of "The Broadway Melody of 1936."

While studios look with longing eyes for an opportunity to get a split on contract players' air revenue, it is not expected that there will be a concerted move in that direction, for immediately such a move would be followed by sponsors of air personalities who would demand a split in film profits. Players have seen this coming, and are now refusing to sign contracts giving studios control over air contracts, beyond that elastic "permission to appear" clause.

LABOR DAY GROSSES UP 5 TO 40 PER CENT

Music Hall Makes Striking Showing; Other New York First-Runs Report Big Increases

Presaging, in the opinion of circuit executives in New York, a real upturn in theatre business for the rest of the year, the 1935-36 theatre season was inaugurated over Labor Day with record-breaking grosses on Broadway which also touched pre-depression levels in many sections of the country.

While national circuits reported holiday grosses up by between five and 40 per cent as compared with the Labor Day income last year, and although new records were set in a number of key cities, notably in New York, box office showings on a national average were not as good as those of the pre-depression era, due to lower admission prices prevailing, according to Dow Jones, financial reporting service. The net, however, will equal prosperity figures for comparable weekends because of lower operating costs, said circuit heads.

Perfect theatre weather, chilly with threatening rain keeping hundreds of thousands from joining the usual holiday exodus from the city, the influx of visitors for the extended weekend and the lure of better-than-average attractions all combined to send grosses upward at Broadway houses. Radio City Music Hall made the most striking showing in New York, where Radio's "Top Hat," in the five days ending Monday night, drew slightly under $100,000, with an intake for the week indicated at more than $130,000, bettering the present record by about $20,000.

Others Show Big Increases

Breaking attendance records, Universal's "Diamond Jim," at the Roxy, is being held a third week and may go a fourth. The Loew circuit reported weekend business in New York up 40 per cent over a year ago and officials predicted a $65,000 to $75,000 gross for Metro's "Anna Karenina" at the Capitol. A $40,000 week for Warners' "Page Miss Glory" at the Strand was predicted by company officials. The Paramount, with "Two for Tonight," Paramount, played to capacity. "Call of the Wild," United Artists-20th Century, at the Rivoli chalked up a 30 per cent increase.

Bonds Make Gains

Circuit officials reported that, nationally, grosses were running well ahead of last year's, and, typically, the Skouras office tabulation for Fox theatres showed that Labor Day business exceeded figures of the last two or three years. Excellent business was the rule at first-runs in Philadelphia, Boston, Pittsburgh, Washington, Cincinnati and Los Angeles, according to circuit reports.

Reflection of this improvement was provided especially in the fact that amusement company bonds in most cases registered gains, ranging from a rise of three points in Paramount Publix bonds to a gain of 6½ points made by Radio Keith Orpheum debentures.

In the opinion of film company executives, the improved quality of most of the current releases combined with slightly increased public buying power is expected to swell box office income the remainder of this season.

Sees Front Pages Supplying Material

Producers will be looking more and more to the front pages of the daily newspapers for their subject matter because it is there they find what audiences are sincerely interested in, said Frank Tuttle, while vacationing in New York last week from Hollywood. "In the next few years, and probably long before, pictures will begin to be produced with more of a lesson and be in more vital and closer contact with people as a whole."

To the suggestion of M. A. Lightman that exhibitors would do well to zone their territories according to the customers and show only such pictures as would fit these sections, Mr. Tuttle expressed the opinion that directors and producers could turn out better work if they aimed at only one class of audience.

Mr. Tuttle is under contract to Paramount and just finished Bing Crosby's latest, "Two for Tonight." His contract comes up for renewal in November. He said he had been approached by Crosby and Emanuel Cohen to direct the picture they will make starring the radio singer.

Korda to Do 12 More Under U.A. Arrangement

Before leaving here for the coast, for conferences at the United Artists studios, Alexander Korda revealed that he had 12 more pictures to deliver under his current agreement with United Artists. Five of these will be Korda Productions and presumably will be sold through the UA organization in this country. The other seven, which may or may not be shown in this country, will be sold by the company in England.

Four of his forthcoming pictures are "The King of the Jews," in Technicolor; "100 Years to Come," "The Man Who Could Work Miracles" and "Lion Dies in Naples."

The producer was accompanied west by Al Lichtman, president of United Artists; Sir Connop Guthrie, board member of London Films; Maurice Silverstone, chairman of United Artists, Ltd., and Stephen Pallow, general manager of London Films.

Studio Ban on Flying Is Not Contemplated

While most producers have had a standing rule for some months prohibiting players from flying during production, executives in Hollywood are not contemplating changes in the rule whereby talent would be prohibited at all times from commuting by air, according to a survey of the studios. Most companies require contract players to obtain special permission to fly.

"Sweepstakes" Ruled Legal

The first substantial victory of independent owners in New York against the police department's citywide chance game fight was won Tuesday when the lower Magistrate's Court, David Malbin's division, ruled that "Sweepstakes" conducted by theatres are legal whenever the chances are distributed without charge. The defendant was Albert L. Green's Oceana theatre, Brooklyn, the complainant a police officer.

Magistrate Malbin expressed the opinion that cases on the subject "demand a parting with a valuable consideration as a constituent and essential element because only therein lies the danger of a lottery." "Sweepstakes" require no such "consideration," he continued.

New York's magistrates' courts have on their calendars dozens of chance game cases, on "Lucky Nights," "Bank Nights," "Screeno" and such. Tests in Special Sessions, being conducted by the Independent Theatre Owners Association, are due for trial September 13th or thereabouts.

A Brooklyn magistrate last week ruled "Lucky" legal, on the grounds that "it cannot be a crime gratuitously" to distribute prizes according to a plan of chance.

Decisions on New England test cases are awaited in federal courts at Boston and in New Hampshire. Attorneys-General acted in both instances for the government. Despite this, ten of 19 Bridgeport, Conn. theatres inaugurated the plan.

In Chicago, the practice was still growing, B. and K.'s Southtown, a neighborhood run, even selling standing room for a $1,200 drawing. Some 125 police were required to handle the ticket buyers, who were on line, extending into adjacent auto parking lots, three hours ahead of the drawing. Crowds in that city have ranged as high as 20,000 at a single "Bank Night" drawing, and the plan now is being adopted two nights, instead of one as prescribed in the franchise. There is an additional fee, however.

Charging that fraternal organizations and civic groups use the same game, the managements of Cincinnati's Andalus, St. Bernard, and Woodlawn, Cheviot, both suburban houses, refused to comply with a sheriff's order that they discontinue "Screeno."

Denver's giveaway war was nearing a climax as the Harry Huffman circuit extended its prize list from a free Ford each Tuesday night, to the awarding of a house and lot every Thursday night. The "Lucky Seven" theatres, in competition, are awarding free Plymouths weekly and have also started "Bank Nights."

The U. S. Attorney General in Iowa ordered "Bank Nights" discontinued throughout the state. County attorneys and local sheriffs were instructed to act against future violators.

Roy Headrich, of Lincoln's Lyric theatre, Nebraska, was fined $50 for practicing "Bank Night," in the first test in that state.

Special Group Sessions To Discuss Allied Action

Sidney Samuelson, president of Allied of New Jersey, soon will call a number of special committee meetings to discuss business taken up at the recent Allied convention in Atlantic City. Because of these special meetings, the regular meeting of the organization has been cancelled.

Allied of Michigan will hold its annual convention in Detroit this year, President H. M. Richey announced. It is expected the gathering will take place some time next month.

RCA STUDIES COURSE OF ATTACK ON ERPI'S EXTENSIVE LICENSING SYSTEM

Seeks to Determine Whether There Are Restrictive Clauses in Erpi Contracts Barring Competition on Recording

The management of the Radio Corporation of America, of which David Sarnoff is president, will determine shortly the course of action to be pursued in extending the company's line of attack against Electrical Research Products, a Telephone Company affiliate, over Erpi's virtual control of the motion picture sound recording licensing system in Hollywood. The cause and possible outcome of the attack are the subjects of no little speculation in the industry.

That RCA for a long time has been disturbed over inability to gain any ground of consequence in getting additional licenses since the first permit was issued to its own RKO affiliate, at the beginning of sound, became evident some weeks ago when the corporation undertook a survey of all producers and studios in Hollywood to determine the reason why RCA Photophone is servicing only RKO, Republic Pictures and those independents having no regular contracts, whereas Erpi is servicing all the other large corporations, and others.

It was learned this week that RCA had spoken vaguely in private some weeks ago about filing a suit against Erpi, and that Erpi, in reply, told the Radio Corporation to "go to it." Instead, RCA decided on the present course.

However, observers in the sound field view as a mystery RCA's action in dispatching its investigators all the way to Hollywood in view of the fact that Erpi's recording licenses, all identical, repose in the home offices in New York, where they were originally executed, and not in Hollywood. Furthermore the contracts have frequently been aired in the courts in the east and their contents might easily be ascertained through the court records, which are public property.

In some quarters it is believed that RCA's activities in Hollywood are being concentrated more on private discussions with studio subalterns rather than on an analysis of the actual licenses.

The investigation, now being conducted in Hollywood by James E. Francis, western general manager of RCA, and Frederick Leuschner, Hollywood attorney for the company, will seek to determine whether there are restrictive clauses in Erpi contracts which bar competition in the licensing of sound equipment.

It is not believed that the interest of RCA in this connection is being extended to licenses in exhibition for theatre reproducers.

Although Mr. Francis said over the weekend, in Hollywood, that the investigation in no way can be deemed a "war" between Erpi and RCA, it is significant that the study, sweeping in nature, will take at least another four or five weeks.

Too, Mr. Francis declared that no action of any kind by RCA is contemplated until all the facts have been "smoked out." If, when the investigation is completed, it is found that there are restrictive clauses in Erpi's licensing agreements with producers for recording rights to prevent RCA from securing some of this business, the next move, to be determined in New York, may involve legal action.

Mr. Francis further added that, although no set policy can be determined at this time, litigation will be avoided if possible, as a legal battle of such proportions as any pitting these two large "electrics" might do immeasurable harm to the entire industry.

Not mentioned by Mr. Francis was the possible effect of RCA's activities in this connection on the Senate's contemplated investigation of the holdings of American Telephone and Telegraph Company in other than the communications field.

Every phase of sound recording is being delved into, from the time talking motion pictures were first made. Any instances where RCA was prevented from doing business with any company holding an Erpi license for recording will be noted.

RCA's action appears to be unusual, in that there is no attempt being made to keep information of the existence of the investigation from the public records of the industry, even Mr. Francis, in his official capacity, admitting to the inquiry. The corporation, however, has made no formal announcement of plans. Normal procedure would be to conduct such an investigation quietly, and, if the belief of monopolization was substantiated, then bring the fight into the courts.

Further indication of the open admission by RCA of an attack on Erpi came with the publication in the press as long as two weeks ago of the assignment of Colonel William J. Donovan, of the New York law firm of Donovan, Leisure, Newton and Lumbard, counsel for RCA, to the Coast to speed the progress of the investigation. Mr. Donovan returned later to New York to confer with RCA's officials who had been conducting the survey in the East, and, at that time, indicated that he would return to Hollywood early this month for a continuance of the study. He spoke freely of the "private" study.

Erpi and RCA together have had the sound field pretty much to themselves since the first talker was recorded and reproduced some nine years ago. Erpi at that time beat RCA to the pen in signing all the large corporations, with the exception of RKO, to license contracts, and, so far as is known, there has been no outward sign that any of the Erpi licensees have ever considered supplanting their Erpi recording equipment and service with that of RCA.

Last week, an Erpi official at the home office in New York, commenting on RCA's activities against his corporation, said that "they (apparently referring to RCA) have been studying our agreements three years."

Elsewhere it was said that RCA had communicated by letter with Erpi on Erpi's tying-in agreements with producers, which RCA believes restrains free competition in the reproducing field, and that in answer Electrical Research set forth a complete denial of any illegalities in issuing the licenses.

Civic Unit Protests 'Scarface' Showing

The Cincinnati Better Motion Picture Council wrote Robert H. Morgan, manager of the Strand, independent house in the downtown district, protesting the showing of "Scarface," which Morgan had rebooked for a week starting August 29th.

The letter, in part, read:

"The public is receiving quite enough pictures at the present time dealing with the apprehension of 'bad men' in the so-called 'G-Men' films. Mr. J. Edgar Hoover, federal 'G-Man' director, in a recent wire to our council, expressed regret that he had no jurisdiction to prevent the revival showing of 'Scarface' and concurred in our position."

In answer to the letter he received from the council, Morgan wrote, in part:

"The picture merits revival because it is definitely an artistic achievement and should be accorded treatment as such. We treat great books and plays with the utmost respect, despite their tendency toward good or evil, and we should do likewise toward a great picture like 'Scarface.'"

Morgan continued to play the picture.

Bishop Bergan Praises Censorship Results

Speaking at the banquet of Tri-State Theatres Corporation, The Most Reverend Gerald T. Bergan, bishop of Des Moines, praised producers as "having set a censorship on themselves with the result that 80 per cent are producing decent films." He added, "I hope the average American citizen will show appreciation by patronizing those theatres where proper pictures are shown."

During the Legion of Decency campaign the bishop had sent letters throughout the diocese asking non-attendance at "indecent" films. Laughter greeted his remarks that he was going to attend the showing of "The Crusades" after the banquet, but that he was glad it wasn't DeMille's "Cleopatra."

Chaplin Files Piracy Suit Against Mogulls

Charging the unlicensed exhibition of "The Kid" and "Shoulder Arms," Charles Chaplin has filed suit in New York federal court against Mogull Bros., Inc., a Bronx company, through Nathan Burkan. The comedian accuses the brothers, Charles, Leo and Peter, of "duping" and circulating prints of the two films with profits of millions.

Redeeming Loew Bonds

Drawings for redemption on $247,000 of Loew's, Inc., 15 year six per cent debentures due in 1941, have now been made, according to Dillon, Read & Co., sinking fund agent for the company. Payment will be made at 101 on October 1st.

DISTRIBUTORS DENY CONSPIRACIES EXISTED IN ST. LOUIS, MINNEAPOLIS

Show Cause Order Returnable September 10th at St. Louis; Independents' Minneapolis Case Up Next Monday

The virtual ending of the summer recess on Labor Day brought renewed activity in federal courts in the matter of antitrust suits as they involve large distributor and affiliated circuits, as follows:

Warner Brothers, RKO and Paramount jointly denied Government charges of a conspiracy to monopolize and discriminate against St. Louis independents.

Distributors were named defendants in a new action filed by Texas independent interests which charge violation of the antitrust laws.

The Department of Justice sent an investigator to Texas to study all phases of possible anti-trust violations by distributors.

September 9 was set for hearing of the independents' case against distributors in Minneapolis where an attempt is being made, through federal court charges of collusion, to compel the servicing of pictures to 10-cent theatres.

Four actions appear in the offing for early trial in federal courts in Texas.

In the Minneapolis action, attorneys for the Shubert Theatre Players Company (Benz), operating the Palace, Minneapolis, and Lyceum, St. Paul, were studying the distributors' answers denying charges of collusion in connection with the servicing of films to the defendants' Palace because that house charges only 10 cents admission. The theatre company seeks to compel distributors to service the Palace on a 10-cent admission policy, and is conducting a test to determine whether distributors have the right to refuse service because an exhibitor charges such admission price. The case will come up September 9, in the Minneapolis United States district court, and, besides the distributors, involves the Minnesota Amusement Company, a competitive circuit.

Four Suits Due in Texas

The four federal court suits expected to go to trial in Texas early this fall, any one of which might prove of major importance include: (1) a revival of the socalled Glass-Hoblitzelle 25-cent admission case, lost during the summer by the complainants in state actions; (2) an appeal of the Fuller case against Robb and Rowley, a Fuller competitor at Palestine, Tex.; (3) institution by Ruben Frels, exhibitor, of action in his complaint against the competitive Jefferson Amusement Company; and (4) a probable similar action by the Cole and Lilly theatre interests, of Greenville, also against Jefferson Amusement.

All these court contests involve competitive practices, allegedly monopolistic or otherwise. Efforts will be made to bring them into different federal courts in the state so that opinions may be had from different judges.

Most of the week's anti-trust activities were centered in Texas, where, besides the aforementioned possibilities, F. M. Baker, Hillsboro, Texas, exhibitor, filed a $45,000 triple damage suit under the Sherman antitrust law against the competitive Robb and Rowley circuit and the following distributors: United Artists, Paramount, Metro-Goldwyn-Mayer, Fox, Vitagraph (Warners), Universal, Columbia and RKO. Mr. Baker complained he was unable to obtain product.

Too, the Department of Justice assigned to Texas Dwight Savage, special attorney, of Washington, to investigate possible antitrust activities in the state. It was said he had been conferring with independents.

In their joint answer filed in the United States district court at St. Louis last Saturday in connection with injunction proceedings brought by the Department of Justice charging that they have been parties to a conspiracy to withhold first-run motion pictures from the local Ambassador, Missouri and New Grand Central, independent theatres, in violation of the Sherman antitrust act, Warner Brothers, Inc., Warner Brothers Circuit Management Corporation, First National Pictures, Inc., Vitagraph, Inc., the Vitaphone Corporation, and General Theatrical Enterprises, Inc., all controlled by Warner interests, denied there is any basis in fact for the far flung charges brought against them, Paramount and RKO.

A separate answer was filed Saturday on behalf of RKO-Radio which likewise denied the charges. Previously, on Friday, Paramount Distributing Company and Paramount Distributing Corporation, both of which are owned by Paramount Pictures, Inc., had denied the same charges and asked that United States District Judge George H. Moore dismiss the order to show cause on September 10 why the temporary injunction sought in the Government's petition should not be issued.

Charge Restraint of Trade

The Department of Justice is asking that the court restrain the eight defendants from continuing alleged restraint of trade practices in connection with their alleged refusal to provide first run pictures to the three theatres which are under Fanchon & Marco management.

The answers of the Warner companies and RKO-Radio generally and specifically deny that any agreement or arrangement among the defendants was responsible for cancellation of the first-run contracts with the Skouras Super Theatres Corporation, which formerly controlled and operated the complaining three theatres. The Warner answer says, however, that on July 30, 1932, by reason of controlling stock ownership of the Skouras Company by Paramount Publix, the directorate of Skouras Super Theatres was composed of two officers of Warner Brothers Pictures, an attorney employed by Warner Brothers, and three officers of Paramount Publix, but the cancellation of the first-run contracts, it is contended, was due to the inability of the Skouras company to comply with the terms of the contracts.

The answer of the Paramount companies indicates that the Department of Justice, Fanchon & Marco and Harry Koplar and others interested in the struggle for control of the three first-run houses, may look for a real battle both in connection with the injunction proceedings set for hearing on September 10 and also at the trial of the federal indictment against all of the defendants, which is to come up on September 30 before Judge Moore, in St. Louis.

Four Federal Actions Likely to Go to Early Trial in Texas; U. S. Studies Antitrust Angles; Texan Sues All Distributors

Paramount, in its answer, said that it determined for itself that it would not license the exhibition of its 1935-36 motion pictures to corporations affiliated with or controlled by the present lessees of the Ambassador, Missouri and New Grand Central because, it contends, the present lessees "have destroyed the good-will previously existing between them and the distributing company by maliciously charging them with the commission of a crime." The answer of Paramount concluded with the statement that "in truth and fact the lessees knew that Paramount Pictures Distributing Company and Paramount Pictures Distributing Corporation were innocent of the charge."

The court was asked to dismiss the injunction suit returnable on September 10, to enter a decree in favor of the Paramount defendants and drop the order to show cause.

The answers also deny some of the allegations in the Department of Justice's petition and disaffirm any knowledge or information sufficient to form a belief as to other charges made against them and the other defendants.

It was explained that a franchise for the exhibition of Paramount Pictures to the theatres in question had been cancelled by Paramount because the provisions of the franchise to be performed by the exhibitor, Skouras Super Theatres, which had held the franchise, were breached by it and because that corporation had been unable to carry out the terms of said franchise. It was said that this franchise was canceled without any purpose or intent of effectuating any conspiracy to withhold pictures from the present lessees of the theatres.

Charge Conspiracy for Control

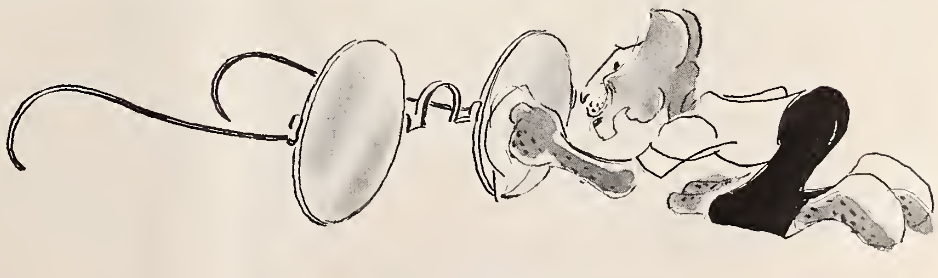
The Department of Justice, in the petition for the injunction, charged that Warner, Paramount, RKO, et al, have refused to renew first-run contracts which expired on July 31, last, for the exhibition of pictures by Fanchon & Marco not only in St. Louis, but at theatres in New York, Los Angeles, Long Beach and Phoenix. It was charged that the failure and refusal to renew these exhibition contracts was but another step in furtherance of the alleged conspiracy to make it impossible for anyone but Warner Brothers or a corporation affiliated with or controlled by them, to operate the Ambassador, Missouri and New Grand Central.

The Ambassador theatre was reopened on August 30, while the New Grand Central has been dark for several months.

Federal Judge Moore last Saturday granted the application of United States District Attorney Blanton and Russell Hardy, special assistants to the United States attorney general, for subpœnas *duces tecum* requiring various officials and employees of motion picture companies, and others, to appear at the court hearing on September 10 and to bring with them certain books, papers, records and other information sought by the government in connection with its efforts to convict the defendant corporations. The material covered by the subpœnas includes film contracts, records, directors' meeting minutes, leases and reports, articles appearing in trade publications.

DON'T SKIP A WORD

(every adjective is money in the bank!)



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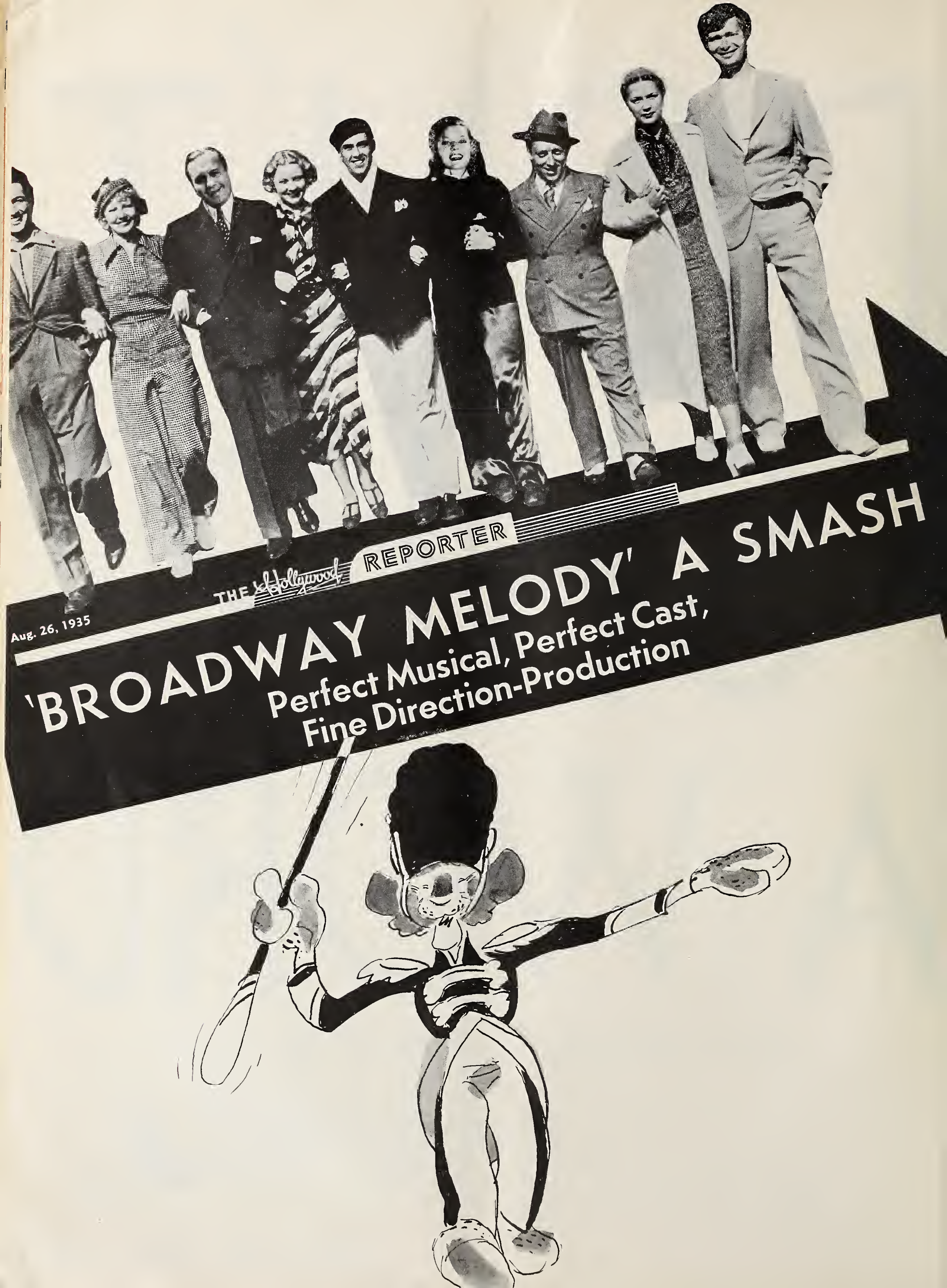

Aug. 26, 1935
THE Hollywood REPORTER
'BROADWAY MELODY' A SMASH
Perfect Musical, Perfect Cast,
Fine Direction-Production

"BROADWAY MELODY OF 1936"

(MGM)

"Broadway Melody of 1936" . . when you've said that, you've said the last word, the best word and TOPS in musicals. Headed by the sensational Eleanor Powell, there is a display and array of talent the like of which has never been seen on the screen before. It's a revusical that combines only the best features of that kind of entertainment, which results in high-powered comedy, gorgeous production, a musical score that will be played for months and months, and a picture that will be played and replayed to keep audiences happy and make the box office positively smirk with satisfaction.

In writing the screen play and dialogue for this production, Jack McGowan, Sid Silvers and Harry Conn haven't missed a trick for injecting bright, quick sketches creating legitimate comedy and romantic characters and making use of the specialty acts that dot the picture with exclamation points. It's the best job of musical picture writing that has come out of Hollywood. And it's also the best job of musical picture direction that has come out of the whole picture world, with Roy Del Ruth surpassing himself at that particular job. Del Ruth has an uncanny sense of tempo for this kind of thing. A tempo that never lets down, that spots numbers so correctly it's astonishing, that gets laughs with the greatest of ease and never stops to milk a situation dry

And then, first, last and always, there is Eleanor Powell. To bill her as the world's greatest tap dancer is to tell only part of the story. That girl is literally a screen sensation who makes history with this picture. She has no peer in dancing. She does an imitation of Katharine Hepburn that is chilling in its accuracy and caricature. She can act and she has beauty of face that has freshness and charm and personality. In fact she's a star so bright that others pale in comparison.

But that's not all. Jack Benny and Sid Silvers as colyumist and stooge, respectively, are something pictures cannot afford to be without. Benny with his slow takums, and, Silvers with his silly pan and nonsense delivery, make a team to talk about. Also there are Vilma and Buddy Ebsen, eccentric tap dancers par excellence, with grand comedy personalities that will be in great demand with the fans. There is Robert Wildhack, the "snorer," beautifully placed throughout the picture, and, with a routine and way of giving out with it, that is another huge rave for the picture.

Frances Langford sings elegantly, and, Robert Taylor, is not only the best musical comedy hero, but comes out with a most pleasing voice. June Knight scores as the heavy and also scores with her dancing, which is of the ballroom variety. Una Merkel crashes through with another of her excellent comedy roles and Nick Long Jr. is swell as Taylor's man Friday, and for his dance with June Knight, he deserves a big hand . . . the lad is darned good.

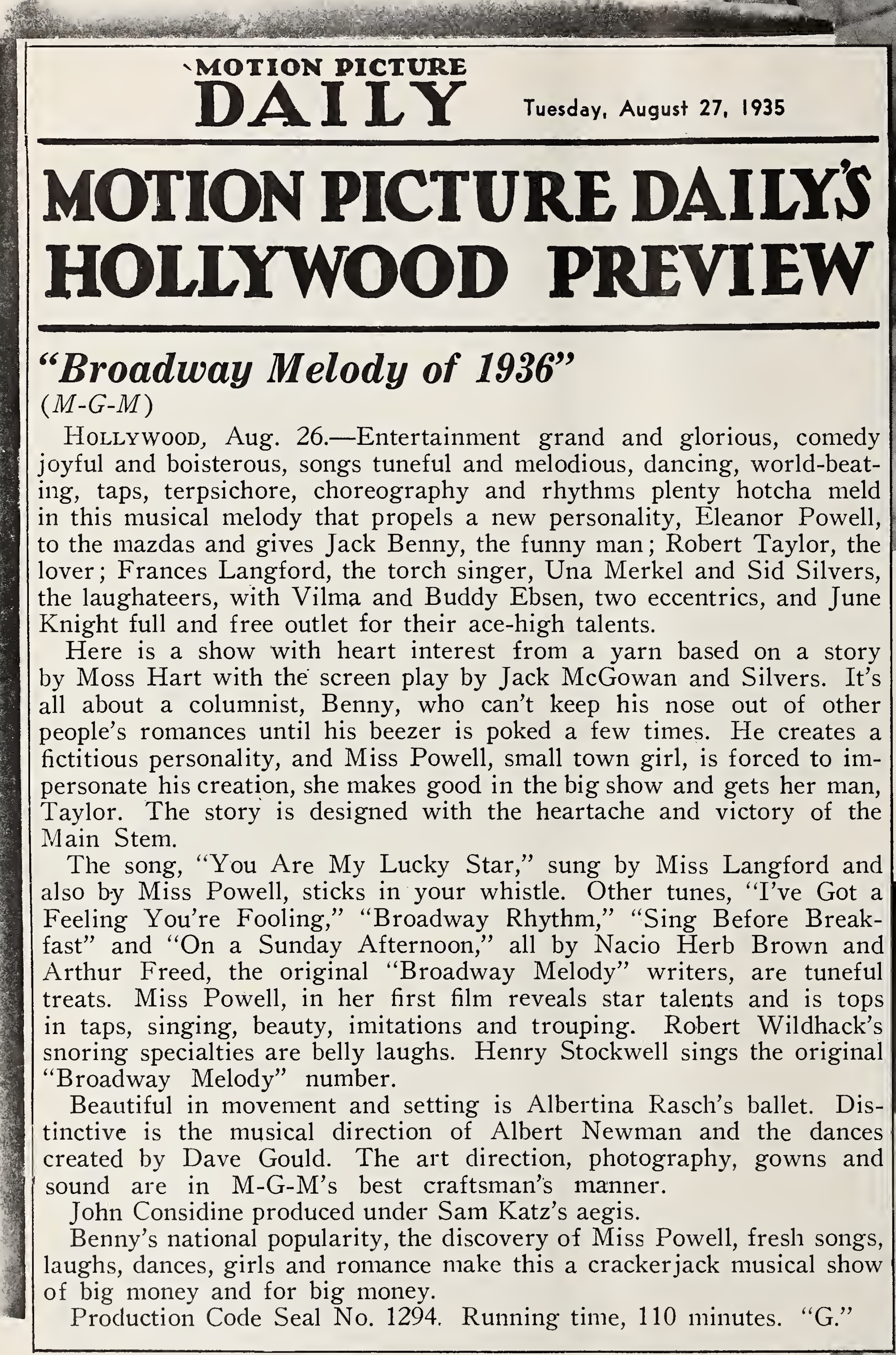
But you haven't heard everything yet. There's the music by Nacio Herb Brown and Arthur Freed. A one hundred per cent score with grand lyrics. A hit in every number and a knockout in "Broadway Rhythm," which is the closest thing to Gershwin that Gershwin has done in years. That's meant in an entirely complimentary manner. No comparisons but a tribute to the boys and to Edward B. Powell who did the orchestrations, (take a lesson from him sometime,) and the magnificent musical direction by Alfred Newman.

Wait, that's not all. This picture is so good that every department is fully responsible for its contribution. Dave Gould's dance routines are well nigh perfect. "Sing Before Breakfast," "I've A Feelin' You're Foolin'," (that title doesn't sound right,) "Sunday Afternoon" and "Broadway Rhythm" give you the idea of how such things should really be done in pictures. Miss Rasch's ballet to "You Are My Lucky Star" is beautifully staged. And the magnificence that goes into the art direction of Gibbons and Pye is breathtaking, with the costumes by Adrian carrying out the perfection of background for a musical.

There remains the photography by Charles Rosher, which fills the eye to overflowing with the loveliness in the picture, and, all in all, John Considine has to his credit the finest musical production with the most goodies, that audiences have ever bought. HURRAH!!!

—AND SO

next page



MOTION PICTURE
DAILY
Tuesday, August 27, 1935

MOTION PICTURE DAILY'S HOLLYWOOD PREVIEW

"Broadway Melody of 1936"

(*M-G-M*)

Hollywood, Aug. 26.—Entertainment grand and glorious, comedy joyful and boisterous, songs tuneful and melodious, dancing, world-beating, taps, terpsichore, choreography and rhythms plenty hotcha meld in this musical melody that propels a new personality, Eleanor Powell, to the mazdas and gives Jack Benny, the funny man; Robert Taylor, the lover; Frances Langford, the torch singer, Una Merkel and Sid Silvers, the laughateers, with Vilma and Buddy Ebsen, two eccentrics, and June Knight full and free outlet for their ace-high talents.

Here is a show with heart interest from a yarn based on a story by Moss Hart with the screen play by Jack McGowan and Silvers. It's all about a columnist, Benny, who can't keep his nose out of other people's romances until his beezer is poked a few times. He creates a fictitious personality, and Miss Powell, small town girl, is forced to impersonate his creation, she makes good in the big show and gets her man, Taylor. The story is designed with the heartache and victory of the Main Stem.

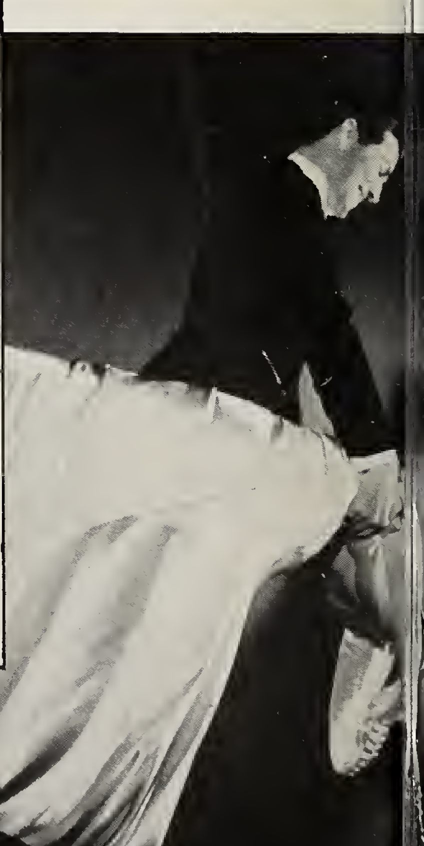
The song, "You Are My Lucky Star," sung by Miss Langford and also by Miss Powell, sticks in your whistle. Other tunes, "I've Got a Feeling You're Fooling," "Broadway Rhythm," "Sing Before Breakfast" and "On a Sunday Afternoon," all by Nacio Herb Brown and Arthur Freed, the original "Broadway Melody" writers, are tuneful treats. Miss Powell, in her first film reveals star talents and is tops in taps, singing, beauty, imitations and trouping. Robert Wildhack's snoring specialties are belly laughs. Henry Stockwell sings the original "Broadway Melody" number.

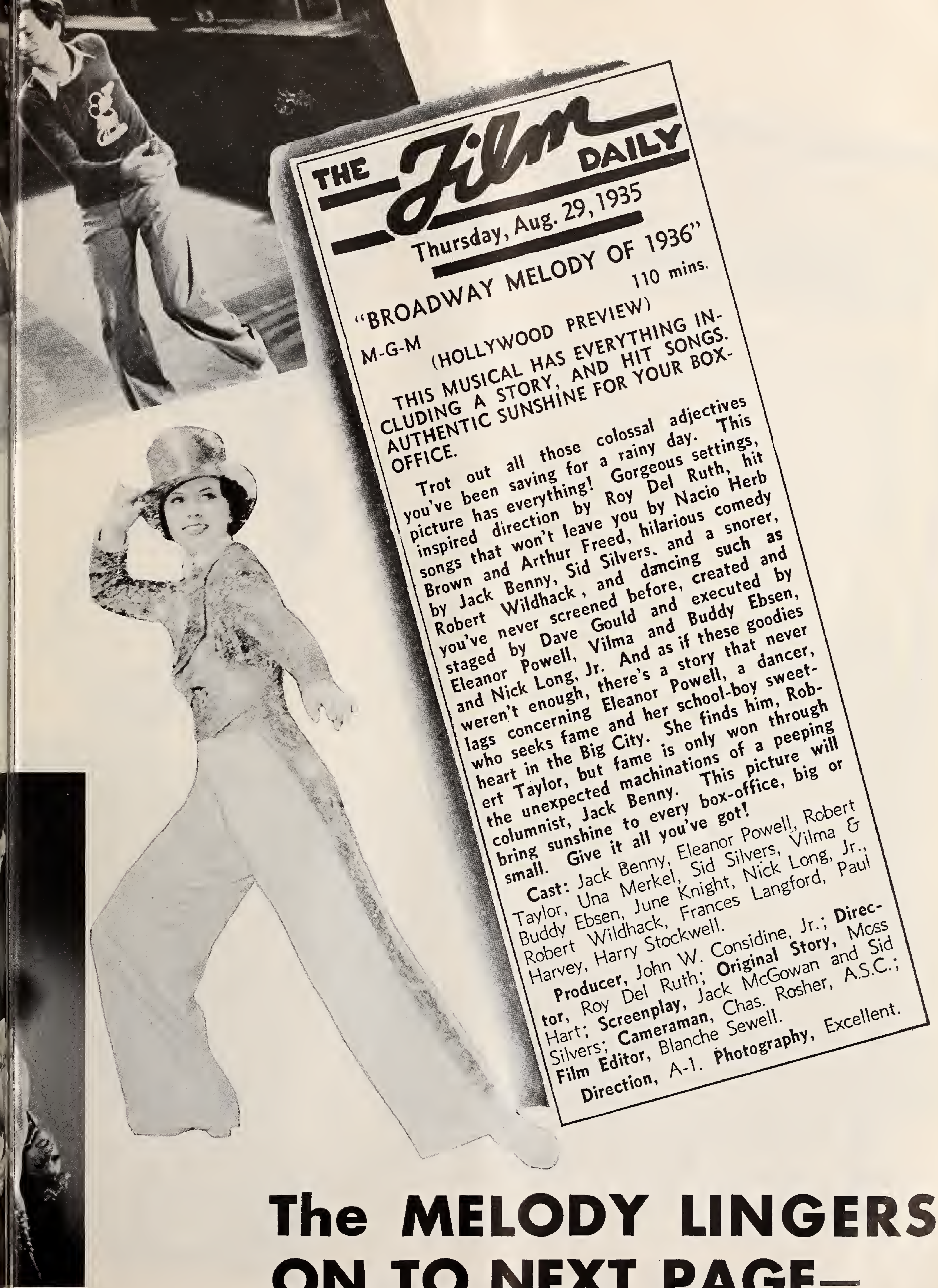
Beautiful in movement and setting is Albertina Rasch's ballet. Distinctive is the musical direction of Albert Newman and the dances created by Dave Gould. The art direction, photography, gowns and sound are in M-G-M's best craftsman's manner.

John Considine produced under Sam Katz's aegis.

Benny's national popularity, the discovery of Miss Powell, fresh songs, laughs, dances, girls and romance make this a crackerjack musical show of big money and for big money.

Production Code Seal No. 1294. Running time, 110 minutes. "G."





THE Film DAILY

Thursday, Aug. 29, 1935

"BROADWAY MELODY OF 1936"

M-G-M 110 mins.

(HOLLYWOOD PREVIEW)

THIS MUSICAL HAS EVERYTHING INCLUDING A STORY, AND HIT SONGS. AUTHENTIC SUNSHINE FOR YOUR BOX-OFFICE.

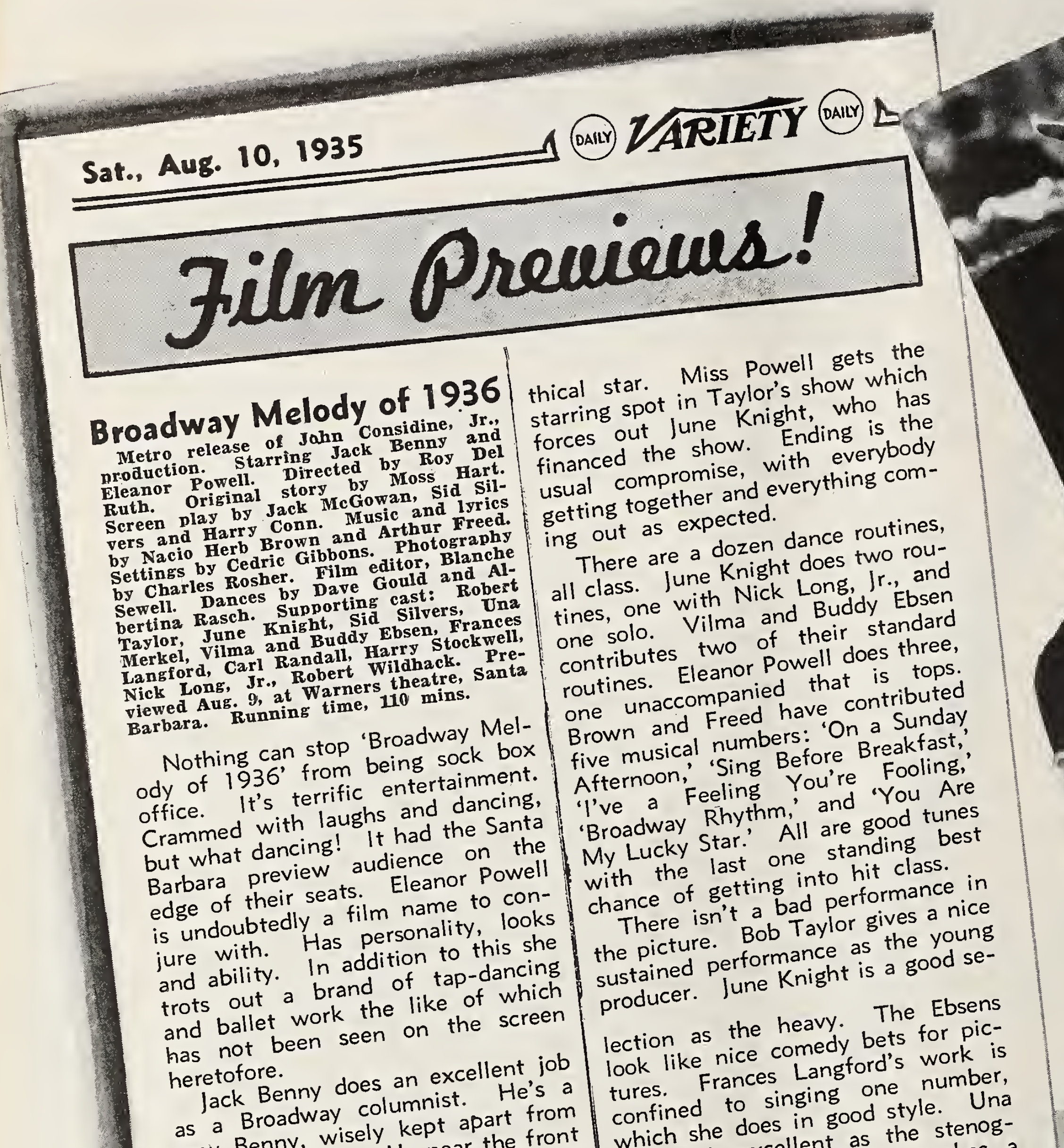
Trot out all those colossal adjectives you've been saving for a rainy day. This picture has everything! Gorgeous settings, inspired direction by Roy Del Ruth, hit songs that won't leave you by **Nacio Herb Brown** and **Arthur Freed**, hilarious comedy by **Jack Benny**, **Sid Silvers**, and a snorer, **Robert Wildhack**, and dancing **such as you've never screened before**, created and staged by **Dave Gould** and executed by **Eleanor Powell**, **Vilma** and **Buddy Ebsen**, and **Nick Long, Jr.** And as if these goodies weren't enough, there's a story that never lags concerning **Eleanor Powell**, a dancer, who seeks fame and her school-boy sweetheart in the Big City. She finds him, **Robert Taylor**, but fame is only won through the unexpected machinations of a peeping columnist, **Jack Benny**. This picture will bring sunshine to every box-office, big or small. **Give it all you've got!**

Cast: Jack Benny, Eleanor Powell, Robert Taylor, Una Merkel, Sid Silvers, Vilma & Buddy Ebsen, June Knight, Nick Long, Jr., Robert Wildhack, Frances Langford, Paul Harvey, Harry Stockwell.

Producer, John W. Considine, Jr.; **Director**, Roy Del Ruth; **Original Story**, Moss Hart; **Screenplay**, Jack McGowan and Sid Silvers; **Cameraman**, Chas. Rosher, A.S.C.; **Film Editor**, Blanche Sewell.

Direction, A-1. **Photography**, Excellent.

The MELODY LINGERS ON TO NEXT PAGE—



Sat., Aug. 10, 1935 DAILY VARIETY DAILY

Film Previews!

Broadway Melody of 1936

Metro release of John Considine, Jr., production. Starring Jack Benny and Eleanor Powell. Directed by Roy Del Ruth. Original story by Moss Hart. Screen play by Jack McGowan, Sid Silvers and Harry Conn. Music and lyrics by Nacio Herb Brown and Arthur Freed. Settings by Cedric Gibbons. Photography by Charles Rosher. Film editor, Blanche Sewell. Dances by Dave Gould and Albertina Rasch. Supporting cast: Robert Taylor, June Knight, Sid Silvers, Una Merkel, Vilma and Buddy Ebsen, Frances Langford, Carl Randall, Harry Stockwell, Nick Long, Jr., Robert Wildhack. Previewed Aug. 9, at Warners theatre, Santa Barbara. Running time, 110 mins.

Nothing can stop 'Broadway Melody of 1936' from being sock box office. It's terrific entertainment. Crammed with laughs and dancing, but what dancing! It had the Santa Barbara preview audience on the edge of their seats. Eleanor Powell is undoubtedly a film name to conjure with. Has personality, looks and ability. In addition to this she trots out a brand of tap-dancing and ballet work the like of which has not been seen on the screen heretofore.

Jack Benny does an excellent job as a Broadway columnist. He's a new Benny, wisely kept apart from the love interest. Up near the front is Sid Silvers, who in addition to his contribution as one of the writers, makes it tough going for Benny. Silvers displayed a dead-pan brand of comedy acting that pictures can use.

John Considine has given the picture class production throughout.

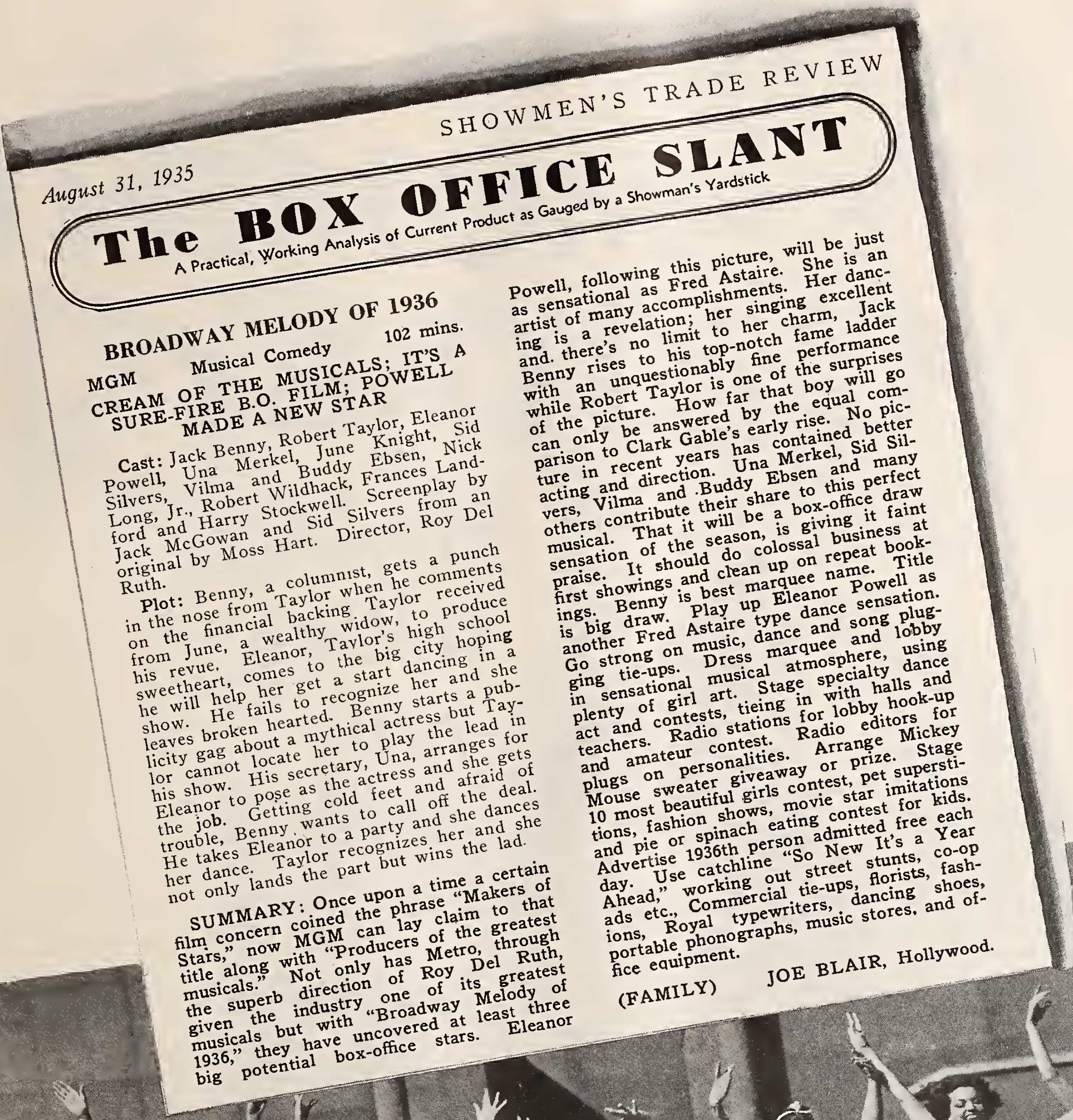
Story is one of those backstage affairs. However, it is so well written by the McGowan, Silvers, Conn trio that the familiarity is not noticed. Their dialog job is a near perfect bit of comedy writing. Eleanor Powell comes to New York to try to get into Bob Taylor's show. Benny, a Broadway columnist, gums up her chances through his hatred for Taylor. In attempt to burn Taylor, Benny concocts a phoney French star, whom he plugs in his column. Benny's plan is kicked over by Una Merkel, Taylor's stenographer, who substitutes Miss Powell for the mythical star. Miss Powell gets the starring spot in Taylor's show which forces out June Knight, who has financed the show. Ending is the usual compromise, with everybody getting together and everything coming out as expected.

There are a dozen dance routines, all class. June Knight does two routines, one with Nick Long, Jr., and one solo. Vilma and Buddy Ebsen contributes two of their standard routines. Eleanor Powell does three, one unaccompanied that is tops. Brown and Freed have contributed five musical numbers: 'On a Sunday Afternoon,' 'Sing Before Breakfast,' 'I've a Feeling You're Fooling,' 'Broadway Rhythm,' and 'You Are My Lucky Star.' All are good tunes with the last one standing best chance of getting into hit class.

There isn't a bad performance in the picture. Bob Taylor gives a nice sustained performance as the young producer. June Knight is a good selection as the heavy. The Ebsens look like nice comedy bets for pictures. Frances Langford's work is confined to singing one number, which she does in good style. Una Merkel is excellent as the stenographer. Harry Stockwell makes a convincing editor, and Robert Wildhack's snoring bit is one of the outstanding spots in the picture.

Roy Del Ruth's direction keeps picture going at a fast pace and is responsible for a great portion of the entertainment values. He deserves particular credit for his excellent handling of Miss Powell on her screen debut.

Dance routines by Dave Gould are all novel and original, with his staging of the numbers always in keeping with the story. Albertina Rasch stages one ballet number, the choreography of which should be a push-over even for those not too friendly towards ballet dancing. Artistic are the settings by Cedric Gibbons and the photography by Charles Rosher.



SHOWMEN'S TRADE REVIEW

August 31, 1935

The BOX OFFICE SLANT

A Practical, Working Analysis of Current Product as Gauged by a Showman's Yardstick

BROADWAY MELODY OF 1936

MGM Musical Comedy 102 mins.

CREAM OF THE MUSICALS; IT'S A SURE-FIRE B.O. FILM; POWELL MADE A NEW STAR

Cast: Jack Benny, Robert Taylor, Eleanor Powell, Una Merkel, June Knight, Sid Silvers, Vilma and Buddy Ebsen, Nick Long, Jr., Robert Wildhack, Frances Langford and Harry Stockwell. Screenplay by Jack McGowan and Sid Silvers from an original by Moss Hart. Director, Roy Del Ruth.

Plot: Benny, a columnist, gets a punch in the nose from Taylor when he comments on the financial backing Taylor received from June, a wealthy widow, to produce his revue. Eleanor, Taylor's high school sweetheart, comes to the big city hoping he will help her get a start dancing in a show. He fails to recognize her and she leaves broken hearted. Benny starts a publicity gag about a mythical actress but Taylor cannot locate her to play the lead in his show. His secretary, Una, arranges for Eleanor to pose as the actress and she gets the job. Getting cold feet and afraid of trouble, Benny wants to call off the deal. He takes Eleanor to a party and she dances her dance. Taylor recognizes her and she not only lands the part but wins the lad.

SUMMARY: Once upon a time a certain film concern coined the phrase "Makers of Stars," now MGM can lay claim to that title along with "Producers of the greatest musicals." Not only has Metro, through the superb direction of Roy Del Ruth, given the industry one of its greatest musicals but with "Broadway Melody of 1936," they have uncovered at least three big potential box-office stars. Eleanor Powell, following this picture, will be just as sensational as Fred Astaire. She is an artist of many accomplishments. Her dancing is a revelation; her singing excellent and. there's no limit to her charm. Jack Benny rises to his top-notch fame ladder with an unquestionably fine performance while Robert Taylor is one of the surprises of the picture. How far that boy will go can only be answered by the equal comparison to Clark Gable's early rise. No picture in recent years has contained better acting and direction. Una Merkel, Sid Silvers, Vilma and .Buddy Ebsen and many others contribute their share to this perfect musical. That it will be a box-office draw sensation of the season, is giving it faint praise. It should do colossal business at first showings and clean up on repeat bookings. Benny is best marquee name. Title is big draw. Play up Eleanor Powell as another Fred Astaire type dance sensation. Go strong on music, dance and song plugging tie-ups. Dress marquee and lobby in sensational musical atmosphere, using plenty of girl art. Stage specialty dance act and contests, tieing in with halls and teachers. Radio stations for lobby hook-up and amateur contest. Radio editors for plugs on personalities. Arrange Mickey Mouse sweater giveaway or prize. Stage 10 most beautiful girls contest, pet superstitions, fashion shows, movie star imitations and pie or spinach eating contest for kids. Advertise 1936th person admitted free each day. Use catchline "So New It's a Year Ahead," working out street stunts, co-op ads etc., Commercial tie-ups, florists, fashions, Royal typewriters, dancing shoes, portable phonographs, music stores, and office equipment.

(FAMILY) JOE BLAIR, Hollywood.

ADWAY MELODY

You've read the greatest reviews that have ever been written—

AND FROM NOW ON—

(next page please)

NEVER LET A
MOMENT
GO BY

without
telling
your
public–

BROADWAY MELODY of 1936

is the Greatest Screen Show Ever Made—

(—You don't have to
tell them who made it.
They'll know.)

4 YEAR RECORD!

83,484 PAID ADMISSIONS AT CAPITOL, N. Y. FOR FIRST FOUR DAYS!

And all around the Nation, it's a box-office sensation!

"ANNA KARENINA" IS GARBO's GREATEST!

All praise to them!
Greta Garbo, Fredric March, Freddie Bartholomew in Clarence Brown's production of "ANNA KARENINA". *With* Maureen O'Sullivan, May Robson, Basil Rathbone. Produced by David O. Selznick.

The 2nd Giant Hit of M-G-M's Mightiest Year!

U. S. JUSTICE DEPARTMENT STUDIES REDS' BOYCOTT AND PICKET DRIVE

Hearst Officials Say Backbone of Agitation Has Been Broken, but American League Unit States Campaign Is Growing

The U. S. Department of Justice this week was added to the official agencies directing attention to the boycott-and-picket campaign against various films which has caused disorders at theatres in New York and other cities.

The Department, it is understood, is conducting a quiet investigation independently of one being pushed by the U. S. district attorney's office in New York, to determine violations of federal laws governing the sending of threats through the mails, and has as evidence numerous printed cards and letters received by theatre managers and film companies threatening boycott and loss of patronage at theatres showing newsreels and other films objected to by Communists, pacifists and sundry radical elements. One phase of the inquiry is to ferret out alien agitators subject to deportation for subversive activities.

Hearst officials and attorneys believe the backbone of the campaign against Loew theatres in metropolitan New York, where Hearst Metrotone News is the subject of attack, has been broken, as a result of police vigilance and the convictions meted out in the magistrates courts to about 30 youthful pickets, all members of the various branches of the American League Against War and Fascism, which has assumed responsibility for the crusade.

Picketing Fund Being Raised

The New York City Committee of the League announced, however, that the campaign is continuing unabated and will be extended. A fund in support of the picketing crusade is being raised by neighborhood "workers'" groups.

Attorneys late this week will submit a report to the Hearst film interests and William Randolph Hearst on the basis of which it is expected that legal measures will be taken against those responsible for the disorders. It is planned to move against the American League Against War and Fascism and its leaders.

Paramount News Attacked

With two exceptions, all magistrates in metropolitan New York have taken a stand against boycott and illegal picketing, and these two, Magistrates Anna M. Kross and Jeanette Brill, have been reluctant to send the pickets to jail because of their youth. Eight adjudged guilty of disorderly conduct by Magistrate Bernard Kozicke in connection with picketing Loew's Oriental, Brooklyn, in protest against Hearst Metrotone News, were given suspended sentences by Magistrate Brill in adolescents court and released with a record of conviction.

Paramount News was attacked in the Red press this week for including a sequence titled "Italy's Side of the Question," relating to the Ethiopian dispute, and was grouped with Hearst Metrotone News and "March of Time" as "Fascist newsreels" to be boycotted and picketed. Adolph Zukor was blamed for the film and called "an Italian Fascist."

In addition to demonstrations outside theatres, the Reds also were considering plans to "organize group action inside the theatres," they said, to counteract sentiment created by the films they consider contrary to their political and economic doctrines.

The Film and Photo League, a Red-directed amateur film group, is preparing for a demonstration when United Artists' "Red Salute" opens on Broadway shortly, objecting to the film as "United Artists' Fascist crack at the U. S. student movement."

The League informed its members and Red sympathizers generally that if after reading a synopsis of the picture "you are convinced, as we are, that 'Red Salute' is as brutal an insult to labor as a Hearst editorial, you should act at once to get your organization or club active in the fight to stop the film." It was urged that protests be sent to United Artists.

In New Orleans Communists and members of the American League Against War and Fascism were seeking to prevent the sentencing of two pickets who were arrested for distributing leaflets protesting the showing of "Stranded" at the Orpheum theatre. They also demanded that Isaac Heller, head of the American Civil Liberties Union in New Orleans, take part in their defense. Mr. Heller refused to defend the pickets, reportedly having said he was was opposed to any attempts to ruin the business of the theatre. The Union, which usually acts in defense of radicals, did, however, defend a group of six arrested while picketing the Crescent theatre.

Quebec Exhibitors Honor Bouchard

The Quebec Exhibitors' Association tendered its president, H. L. Bouchard, a testimonial dinner Tuesday night at the Mount Royal Hotel, Montreal, in recognition of his recent appointment as cabinet minister for the provincial government of Quebec. Mr. Bouchard, who operates theatres at Three Rivers, Que., has been an officer of the exhibitor organization for a number of years. Industry representatives from many sections of Canada and from the States were present.

Franklin Opens Two In Honolulu, Building Pair

The recently organized Franklin Theatre Enterprises, Ltd., Honolulu, now has two houses in operation, the Roosevelt and Sheridan, and two others under construction for opening next month. Booking offices for the new company are being maintained in San Francisco under William J. Citron.

Stagehands Demand Double Sunday Pay

The possibility of Sunday shows in New York, in spite of the demand of the Actors' Equity Association for double pay for Sunday performances, was further dampened by the announcement of James J. Brennan, president of Theatrical Protective Union No. 1, that the stagehands also would demand double pay.

Producers heretofore have insisted that double pay for actors would make Sunday shows "impractical" from a financial point of view and, with the stagehands' demand, conceded that Sunday shows might just as well be forgotten for this year.

Mr. Brennan explained that the stagehands would be foolish to accept regular pay while the actors got double their regular wages.

Frank Buck Returns With 100,000 Feet of Film

Frank Buck returned to New York Tuesday with 100,000 feet of film made in the Far Eastern jungles, which will be cut and edited by Mr. Buck and the Van Beuren Corporation, his producers. The picture, untitled as yet, will be released by RKO Radio Pictures, which also distributed two previous films of animal life from Mr. Buck, "Bring 'Em Back Alive" and "Wild Cargo."

Mr. Buck after nearly a year in Malaya and northern India photographing wild game and capturing specimens for his Zoo at Massepequa, Long Island, was met at the Pennsylvania Station in New York by representatives of the Long Island Chamber of Commerce and its brass band. The members presented him with the key to the Island.

The cargo of 2,000 animals and 5,000 birds captured by him and arriving on the SS. Steel Navigator this week includes, said Mr. Buck, "a pair of rare jungle buffalo noted for their ferocity, the largest tiger in captivity, an armored rhinoceros from India and a 175 pound orang-outang from Borneo."

Otterson in New York To Act on Theatre Pacts

John E. Otterson, president of Paramount Pictures Corporation, returned to New York from Hollywood last week after two months surveying the company's coast studios. He plans to return to Hollywood around October 1 and before leaving will pass upon agreements extending for one year the Paramount theatre operating and partnership contracts which expire September 28th.

Preliminary drafts of these extension agreements have been prepared for Mr. Otterson's inspection and are awaiting his approval. The Paramount board of directors will also pass upon many of the agreements.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

When our own American newsreel boys now idling along the Ethiopian frontier start work with their sound cameras on the battlefield, they will learn that narcotics rather than fighting men win wars in Africa, for narcotics make Ethiopians "invincible," even invisible, so the natives believe.

While Mussolini's hairy-chested Italians are being rationed strong red wine to enliven their fighting spirits, the African tribesmen will be getting Kat, a native herb, which sends its chewers into a frenzy of action.

Tribesmen in that comparatively primative country are known to have chewed Kat and then charged an oncoming locomotive with a spear and a rhinocerous shield. Four swigs of Kat juice and four Ethiopians will be ready to fight four Italian regiments. Two swigs and the newsreel cameramen will try to shoot slow motion pictures of a 14-inch shell.

▽

When Sally Rand danced recently at Balaban and Katz's Chicago theatre, using swan wings and a swan's neck, Louis R. Lipstone, B. and K. stage production manager, got himself involved in a conference with Renee Villon, who was booked to appear at the circuit's Oriental theatre, in a nude dance based on an "Aphrodite" incident.

Excitedly, Renee launched an explanation of the dance to Mr. Lipstone, suggesting that "it would be nice to come on holding a dove, which I could release when I get to center stage."

"Omigosh," worried Lipstone, "we got a gal now using a duck and now you want a pigeon."

But, Mr. Lipstone, Sally was modest enough to hold on to her duck.

▽

There's more truth than poetry in the following marquee sign of the Dickinson theatre at Lawrence, Kansas, as any of the Dickinson's competitors will testify:

Five Cents to All
"LOOKING FOR TROUBLE"

▽

Ten-second interview with June Knight, *blonde* actress, by Louie (Hearst columnist) Sobol (Miss Knight speaking):

"I love New York.

"I love Hollywood, too.

"I think New York is so exciting.

"Hollywood is exciting, too.

"People are so grand in New York.

"They are very grand in Hollywood, too."

▽

In London they call recorded broadcasts "potted" programs. Over here they call 'em "canned," though we'll admit that some sound like they're over half-potted.

▽

A McIntyre bagatelle: Joe Schenck will get up any time of night to play pinochle.

There's a chuckly little yarn being whispered around Times Square by Beau Broadway about John Edward Otterson, Paramount's new president, who returned to the home office the other day from making a thorough investigation—his first—of the company's Hollywood studios. On a tour of the immense picture-making plant, Mr. Otterson was shown everything, the sets, mechanical equipment, cashier's department, shops, the writers' building, in fact the whole works—and to all he evinced a polite, restrained, typically-Otterson interest. But, one day, Buster Crabbe came sauntering across the lunch room. Mr. Otterson leaped up, charged after him, stopped him, felt Crabbe's arm and then, beaming, returned to his table.

He's strong, all right," said the president.

J. J. McCarthy, Hays official, has in hand a South Sea Islands theatre poster from George Bowles, film oldtimer, announcing the opening at Paea, chief hamlet, of a new picture "palace," the "Red Birds of Oropaa," and also the showing of an old Harold Lloyd comedy. Translated from Tahitian, it reads as follows:

> Here returns the lost one; he has come back the little fellow you loved so; who use to bring joy to your heart and gave new hopes and ideas when you were so weary and troubled. He has returned to you once more. He has come back to tell you all not to fail and be sure to come on Saturday night to inaugurate the new picture show named: "The Red Birds of Oropaa" who will present you an amusing picture featuring
>
> HAROLD LLOYD
> in
> THE WANDERING BOY OF SPAIN
>
> The boy who believes that he needs medical treatments, and goes to see a doctor who advises him to go to Spain for his health sake. When he arrived in Spain he was put to jail, where he meets a guy with tremendous strength. When they made a breakaway from jail, and when arrived outside the jail, young boy pulls out a sore tooth of the strong fellow, who proclaims themselves as great pals.—Here our strong man is hero in all their trouble throughout the land of Spain. The picture will show you the end of the story.
>
> If you have not had a good laugh yet, this picture will set you roaring until you can or can't put a stop to your laugh.
>
> For all those who desiring dancing—you are welcomed to the floor of the Red Birds of Oropaa, where you never tire. OH BOY how lovely.

▽

The world's meanest thief is in Tampa, Florida; at least he was in Tampa until the other night, and was in the crowd at the Franklin theatre, for while the late stragglers were exiting at the close of the show he stole a quart mason jar nearly filled with pennies which had been contributed by patrons of the theatre to a Will Rogers memorial fund. The jar stood on a table in the theatre lobby, behind a card asking contributions of pennies.

▽

They tell it on Benny Benjamin and Roly Thompson, two Kansas City Film Rowites, and it has been heard along Broadway about others. Anyway, they were golfing recently and darkness fell before they had completed their round—they are that kind of golfers. So they sent a caddy ahead to shout the directions of the greens.

Out of the darkness came a voice:

"Do you see the moon?"

"Yeah," Benny and Roly rolled back.

"Well," came the instructions, "that's the direction, but not quite so far."

▽

A ticket of admission to Broadway's Capitol theatre, purchased 15 years ago and never used, was returned to Managing Director Edward Bowes by one Charles Hirsch, of the Bronx, with the request that Major Bowes exchange this old ticket for a new one.

▽

Producer: "Good heavens! That suit looks as if it had been slept in."

Critic: "It has. I wore it at your premiere last night!"

▽

Three contemplated "Hamlets" for Broadway caused London's *Era* to crack the suggestion that they rename it Bardway.

For one week, Black Starr and Frost-Gorham, Fifth Avenue jewelers, are presenting an exhibition of the original and unique jewelry in the famous Transportation Set which belonged to the late James Buchanan Brady, Prince of Broadway Playboys of the last century, Gartantuan of Gourmands and Gourmets and millionaire super-salesman of railroad equipment. Universal's "Diamond Jim" is the cause of the ballyhoo.

Diamond Jim owned 30 sets of precious stones—one complete change for each day of the month. The Transportation Set was destined to cause as much comment as any jewels of the 19th century. Every animal and every appliance concerned in the business of carrying men and goods became its subject.

There is a ring in the shape of an engine wheel. The center diamond was ten carats, surrounded by 42 smaller diamonds. One shirt stud is a bicycle of 119 diamonds, another is an automobile of rubies and diamonds in which the four little wheels actually revolve. Four tank cars were shaped for cuff links. An airplane as large as a quarter forms a collar button.

Other pieces in the display are a platinum belt-buckle measuring three inches, set with a lion and tiger rampant, consisting of 546 diamonds; a platinum model of a passenger train which was modestly worn on Mr. Brady's undershirt; a pencil in the form of a ship at sea which measures four inches, and which was worn on Diamond Jim's watch chain. The eye-glass case is decorated with a locomotive of 210 diamonds. His pocket-book clasp is a railroad car with diamond mermaids.

After Diamond Jim's death the diamonds were re-set and sold, but the settings themselves remain unchanged. A huge monogramed leather case was designed for each set. These were left with the jeweler and each morning at eight o'clock a messenger arrived in a cab at Brady's house on West 86th street with whichever set had been ordered the night before. Sometimes his plans called for four or five changes during a single day. The owner paid $100 per month for this service and the messenger boy frequently received an equivalent of two or three weeks' salary for a tip.

In the 30 sets there were more than 20,000 diamonds of various sizes and shapes and some 6,000 precious stones. Mr. Brady was fond of remarking, "And them as has 'em wears 'em."

▽

Each summer for 17 years Irving Cummings, Fox director, has gone on a three-day sword-fishing expedition into the blue waters of the Pacific off California. Not only has he never hooked a catch, he's never even seen a fin.

▽

The following classified advertisement, reproduced by Ted Cook in the New York *American*, reads like a dreamy expression of an ex-motion picture attorney:

> YOUNG ATTORNEY desires position as personal business secretary or executive assistant. WILL ACCEPT ONE THOUSAND DOLLARS A WEEK—if offered. If not offered, will consider less—much. VE. 8348.

▽

"The typical Hollywood home," explains Fred Allen, "is an empty swimming pool entirely surrounded by mortgages."

▽

Kenneth Force, our Kansas City correspondent, submits this Admiral theatre marquee billing:

MURDER ON A HONEYMOON
MAYBE ITS LOVE

EVERY DAY A

Friday
Satur
Monday
Tues

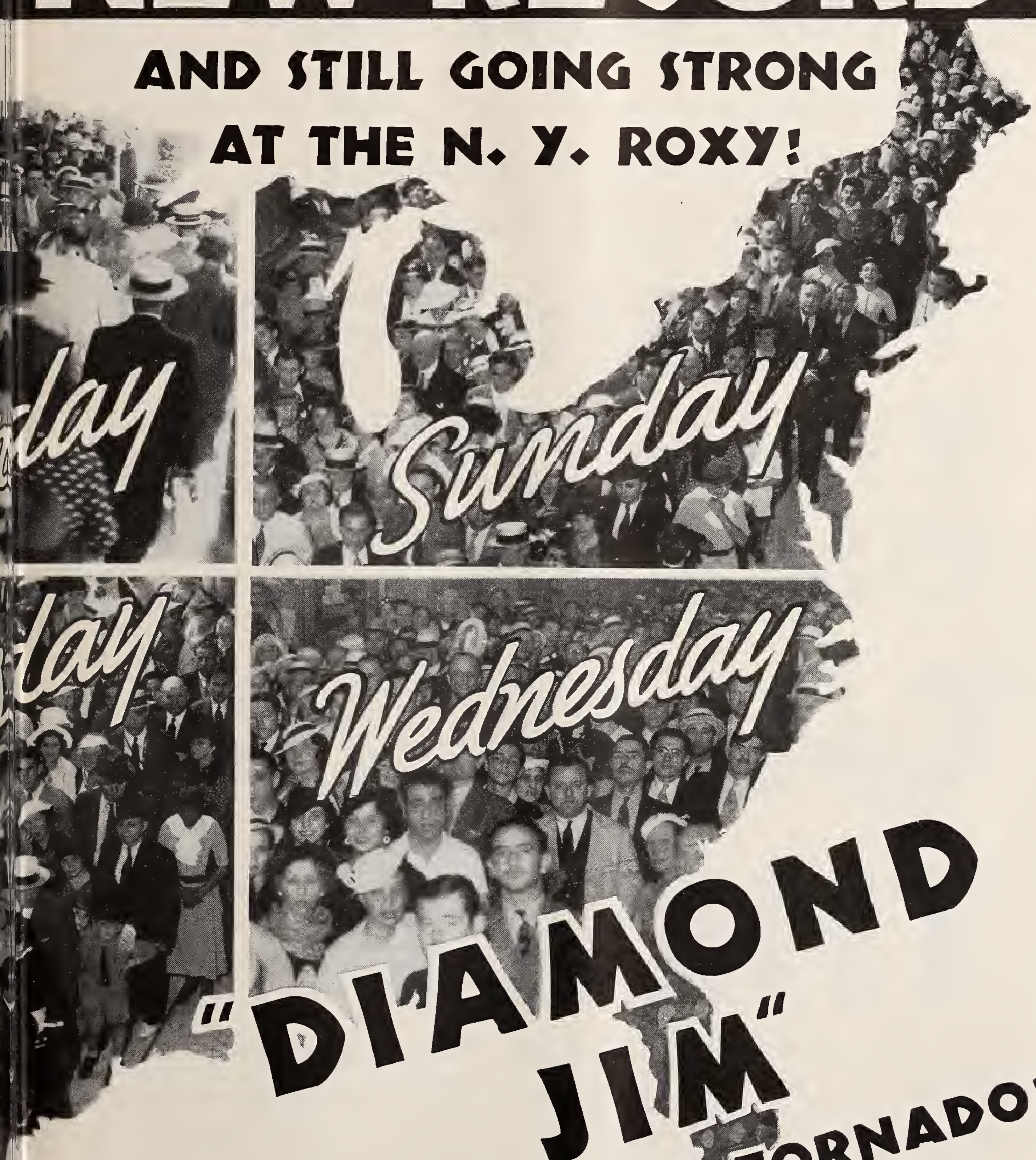
123,320

PAID ADMISSIONS IN 6 DAYS!

Each day the biggest in the history of the Roxy's management! And that's the story you'll be hearing from the rest of the theatres in the United States who play "DIAMOND JIM"!

NEW RECORD!

AND STILL GOING STRONG
AT THE N. Y. ROXY!


day
Sunday
day
Wednesday

"DIAMOND JIM"

UNIVERSAL'S TORNADO!

AGAIN SPEAKING OF CANS....

UNIVERSAL ANNOUNCES TWO CANS FULL OF

THE BIGGEST TWO-REELER ON EARTH!

"CAMERA THRILLS"

ANOTHER SMASHING SPECIAL! AND MORE SENSATIONAL THAN "THE WORLD'S GREATEST THRILLS"

Close-ups of Death, through Fires, Storms, Riots, Revolutions, Floods, Hurricanes, Tornadoes, Crashing Planes, Catapulting Vehicles, Destruction, World Catastrophes! . . . A Panorama of Thrills never before seen. Filmed by hundreds of cameramen at the risk of their lives!

WILLIAM FOX READY TO CONTINUE ATTACK ON 20th CENTURY MERGER

New Action to Dissolve Consolidation Will Be Brought in New York Supreme Court; Brooklyn Ruling Stands

Action Charging Wastage of Assets May Be Tried in October; Theatre Companies Completing Reorganizations

Continuing their attack on the consummated Twentieth Century-Fox merger, after three defeats, attorneys for the William Fox interests said this week that further measures will be taken in the supreme court of New York, probably next week, in an attempt to dissolve the consolidaiton.

The action will consist of a trial on the merits of the contentions which were rejected in the appellate division of the high court last week as the basis for a temporary stay, the court intimating, however, according to attorneys, that airing of the issues would be in order.

Before the new action comes up for hearing, permission will be sought from the court to examine Sidney R. Kent, Joseph M. Schenck and other officers and directors of the companies, as well as officials of Chase National Bank, relative to features of the merger and recapitalization which have been under fire in the actions brought by Mrs. William Fox and the All-Continent Corporation, which she controls, said a representative of Hirsh, Newman, Reass & Becker, counsel for the William Fox interests. The nature of the latest action had not been decided by midweek.

The action against officers and directors of Fox Film charging wastage of assets, among other things, is still pending in the supreme court and may be tried in October, said the attorneys. Should the courts uphold the contentions, the company would be compelled to "unwind" the merger, they pointed out.

Not Appealing Brooklyn Ruling

Mrs. Fox will not appeal the decision of Justice Edward Lazansky in the appellate division of the New York supreme court in Brooklyn, who last week refused to stay the merger after a lower court threw out Mrs. Fox's suit and after the chancery court at Wilmington could see no reason why the merger should be prevented.

Fox theatre companies, unaffected by any merger squabbles, meanwhile were completing reorganizations, with assets of Fox Metropolitan Playhouses formally transferred on Tuesday to the new company, Metropolitan Playhouses, Inc., in New York, and final hearing on discharge of the Fox West Coast Theatres from bankruptcy set by Referee Samuel W. McNabb for September 18 in Los Angeles.

94 Theatres in New "Met"

The new Metropolitan Playhouses, to which assets were transferred by the Irving Trust Company, trustee in the reorganization, will begin operation with 94 theatres, all in the metropolitan New York area, and plans the immediate addition of several houses. The expansion will bring the number of holdings up to 100 or more before the end of the year, according to plans of the management.

The operators, Skouras Theatres and the Randforce circuit, which have been given new 10-year contracts, each have 47 theatres at the outset, and four theatres were to be added to the Randforce group in Brooklyn this week. Randforce recently took over the Utica, Brooklyn, on a 10-year lease. Under its revised setup, Metropolitan Playhouses, Inc., has condensed its corporate structure into 18 leasing and operating subsidiaries.

Joseph Schenck, President

Joseph M. Schenck was elected president and chairman according to plan, at a first meeting of the board of the reorganized company last Thursday. Milton C. Weisman, who was receiver, was elected vice-president and secretary; William C. Philips, treasurer of United Artists Theatre Corporation, was elected vice-president and treasurer; A. M. Georger, assistant treasurer, and Melvin Albert and Herbert Keller, assistant secretaries.

All officers, with the exception of Mr. Georger, were listed as incorporators with Herbert Bayard Swope, a director, who represents the RKO interests.

Filing fees of $16,664 were paid to the secretary of state of Albany for the incorporation of Metropolitan Playhouses, Inc., with 332,288 shares of non par value stock. Also incorporated were the companies' 18 subsidiaries which have been numerically named, beginning with Number One Theatre, Inc., each capitalized at 100 shares of stock, no par value.

$500,000 Fund for Fees

Attorneys and committees who served in the receivership and reorganization will be compensated out of a $500,000 fund set aside for such expenses. Applications for fees will be received by Federal Judge Julian W. Mack shortly after his return, expected this week.

About $2,500,000 in cash is to be paid to holders of old debentures under the reorganization plan, and payments of cash or new securities will be made available about September 18. Headquarters of the new company will be established September 15 in the Paramount building adjacent to the Skouras offices.

In Los Angeles, William H. Moore, Jr., trustee in bankruptcy, submitted his final report to the federal court on Fox West Coast Theatres' affairs, reflecting a marked improvement in the condition of the company in recent months. When the bankruptcy was declared in February, 1932, the report showed an operating loss of $25,000 a week. The circuit of some 300 theatres is now operating at a profit, said Mr. Moore, and all affairs have been liquidated with full payment allowed to every creditor on approved claims.

The trustee's report showed receipts and disbursements of $20,000,000 in operation of the circuit during bankruptcy. Leases of 19 theatres, which were responsible for $230,000 loss in 1932, were disaffirmed.

Circuit Names Changed

While attorneys are preparing for the final discharge from bankruptcy in Kansas City of the Fox Midland and Fox Rocky Mountain units, it became known in papers filed in Dover, Del., that Fox Central States Theatres Corporation has changed its name to Fox Midwest Theatres, Inc., New York, and Fox Midwest Theatres Corporation was changed to Fox Intermountain Theatres Corporation. At the Skouras office in New York it was said that Fox Midwest will be the new company embracing the Midwest division operated by Elmer C. Rhoden out of Kansas City and Intermountain embraces the Rocky Mountain division headed by Rick Ricketson at Denver.

Mr. Rhoden returned to Kansas City this week with his attorney, Leland Hazard, after conferences with Spyros Skouras in New York on final details of his five-year operating contract. Others who will receive personal service contracts are Charles Skouras, in charge of west coast operations, and Jack Sullivan, film buyer for that division. All contracts are being made with National Theatres, the company which took over Fox West Coast operations.

Calls Kansas Outlook Bright

Mr. Rhoden revealed that Fox Midwest on October 1 will dissolve its partnership arrangement with Grubel Bros., owners of the Electric, first-run in Kansas City, Kan., which it has been operating jointly with its own first-run, the Granada, for a year or more. The Fox Midwest head said that, despite a small wheat crop in the Kansas area, the outlook is bright for theatre conditions.

Fox Intermountain plans a 1,200-seat $100,000 theatre at Boulder, Col., on the site of the Curran, which was purchased from the Boulder K. & F. Realty Company. Numerous theatre improvements have been completed in the division.

Joseph M. Schenck arrived in Hollywood Tuesday with announcement that Twentieth Century-Fox would spend $1,250,000 on five new stages and other improvements.

Chicago Publicists Launch Publication

Chicago's Amusement Publicists Association, with a membership of local theatre, exchange and other publicists, this week issued the first edition of its own publication, "Capa Observer," a four page affair to be published now and then. Duke Hickey, of Universal Films, is editor. Subscriptions from members will support it. The association's headquarters are at the Congress hotel.

B. S. MOSS LEASES BROADWAY SITES

Plans House in Structure Where Old Criterion Flourished, Also Leases Broadway Theatre

B. S. Moss, who when 21 years old formed a partnership with William Fox and each invested $300 in a nickelodeon, and then went on to become a factor in New York motion picture exhibition, over the weekend took leases with his associates on two New York theatres, one for the old Broadway theatre at 53d street and the other the playhouse to be a part of the new structure rising on the site of the old Criterion between 44th and 45th streets.

The lease of Macon Amusement Corporation, of which Mr. Moss is president, for the theatre at 44th-45th, is to run 42 years and provides for a total rental exceeding $3,000,000. The building project was begun by The 1514 Broadway Corporation, subsidiary of City Bank Farmers Trust Company, owner of the property.

Equipped for Stage and Broadcast

The theatre will seat 1,800, and while planned primarily for motion pictures, it will also be equipped to accommodate legitimate stage productions and as a broadcasting theatre as well. Mr. Moss' aim, he said, is to make simplicity the keynote and to avoid ornate interiors, hard walls and balconies "which distort sound and are distracting to audiences."

Eugene DeRosa is to be the architect, with Thomas W. Lamb the supervising architect.

There will be no side seats, no overhanging balcony. A sound chamber will be installed near the orchestra, it was announced, where an acoustical engineer will hear the picture as the audience hears it and control the sound. The theatre will occupy 14,200 square feet, fronting 141 feet on 45th street, with a depth of 102 feet and a 22 foot entrance on Broadway.

Shaped Like Halved Bell

Word from the architects that the theatre interior will be shaped much like a bell cut in half recalls the first announcements, in April, 1934, of the Moss plans for return to exhibition, then at 207th and Broadway, when he said:

"The theatre we intend to build will be neither too wide nor too long. It will be of the intimate type. It will give spectator and listener all the advantages of the small legitimate theatre, regardless of where his seat is situated. The volume and quality of sound, as in a broadcasting studio, will always be under control of an expert at a sound board, who hears just what the audience hears.

"The interior will be in the form of a bell, cut in half, and placed on the cut edges. The ceiling will be low and the seats arranged as an open fan. Carpeted throughout, with seats fully upholstered, with walls, ceilings and floors sound-dampened with newly patented materials, and with doors, windows and skylights completely sound-proofed, there will be no distraction whatever from either interior repercussion or from outside noises leaking in."

The deal for the old Broadway theatre reached fruition over the weekend when Judge Grover C. Moscowitz, in United States district court, Brooklyn, signed an order authorizing the trustees in reorganization for Prudence Company, Inc., to lease the theatre building and two stores at 1681 Broadway at 53d street, to Chasebee Theatre Corporation, with which Mr. Moss also is associated. The Moss interests once owned the property.

The lease, for six years, calls for rental starting at $23,400 for the first year and increasing until $43,600 will be paid for each of the last two years.

The Prudence trustees had approved an application for a lease to Mainstem Corporation, headed by Leo Brecher, at a slightly lower rental, but at the hearing the Moss offer was made and the court accepted it.

J. F. Jasper Dies; In Films 17 Years

John Frederick Jasper, pioneer film man, died in Los Angeles late last week from a paralytic stroke. He was 58 years old.

Mr. Jasper became ill late in July. His physician, Dr. Cecil Reynolds, requested an investigation of his treatment by his nurse and family. The nurse, Mrs. Lucile Sisney, was arrested on suspicion of violating narcotic laws. Later, when Mrs. Jasper sought appointment as her husband's guardian, her petition was opposed as a result of the narcotic charges. Both women were exonerated, however, and Mrs. Jasper's appointment was ratified by the court.

Mr. Jasper entered the film business in 1916 as studio manager for the late David Horsley. A year later he joined Charles Chaplin in the comedian's independent venture and aided in establishing the present Chaplin Studios. After leaving Chaplin he organized the John Jasper Studios which were later known as the General Service Studios and the Marshall Neilan Studios. Until recently he had been treasurer of the Pathe Studios.

Surviving Jasper are his widow, Mrs. Maybelle Jasper of Beverly Hills, and a brother, Charles Jasper of Bakers Field, Cal.

John Thorn Dead

John Thorn, 55, veteran actor of the silent screen and the stage, died in Mercer, Pa., after an extended illness. He played in several New York productions among them "Her Master's Voice," "Vagabond" and "Experience."

Lederer Wins Suit

Francis Lederer, by a court directed verdict in Los Angeles, won the $150,000 plagiarism suit brought against him by Jack Quartaro, writer, for unauthorized use of Mr. Quartaro's story, "Curbstone Heaven," in Lederer's picture, "Romance in Manhattan."

Warner and RKO Sign Product Deal

Bringing to a close two weeks of negotiations, resumed after a lapse during which first run pictures were sold to A. H. Schwartz's Century Circuit for three Long Island theatres and one Brooklyn house and to four Springer & Cocalis theatres, Warner and RKO late last week signed a national product deal. Major Leslie E. Thompson represented RKO, while A. W. Smith and Gradwell Sears acted for the distributor.

In addition to Greater New York, RKO theatres in New Orleans, Kansas City, Minneapolis, St. Paul, Omaha, Des Moines, Sioux City, Davenport, Cedar Rapids and other cities are included in the deal.

Only four local houses operated by the circuit will be affected by two independent circuit deals with Warner. They are the Kenmore, Brooklyn; Tilyou, Coney Island; Alden, Jamaica, and the 81st on Broadway. The Kenmore is in opposition to Century's Patio and Kingsway, the Alden to the Merrick, Jamaica, and the Fantasy, Rockville Center, and the 81st to the Riverside, Beason, Nemo and Stoddard, Springer & Cocalis and Skouras first runs.

"Page Miss Glory" will be the first Warner picture to be available to the circuit.

Rogers Insurance Total $530,000, Asserts Jones

Jesse H. Jones, chairman of the Reconstruction Finance Corp. and long an intimate friend of the late Will Rogers, revealed this week that he had been authorized by Mrs. Rogers to announce her husband carried only $530,000 insurance. Mr. Jones quoted Mrs. Rogers as saying early reports immediately after the humorist's death that she had been paid $2,500,000 by Lloyds, Ltd., of London, on an accident policy, were erroneous.

Carl Erickson Dies

Carl Erickson, writer, is dead. He was 27 years old and had started at Warner Bros. as a reader seven years ago. He had been an assistant story editor and recently wrote the scripts of "Black Fury" and "Doctor Socrates."

Alfred F. Wolson Dies

Alfred F. Wolfson, 63, father of Fred J. Wolfson, former impartial code board member, died in Chicago August 26th.

Frank Biere Passes

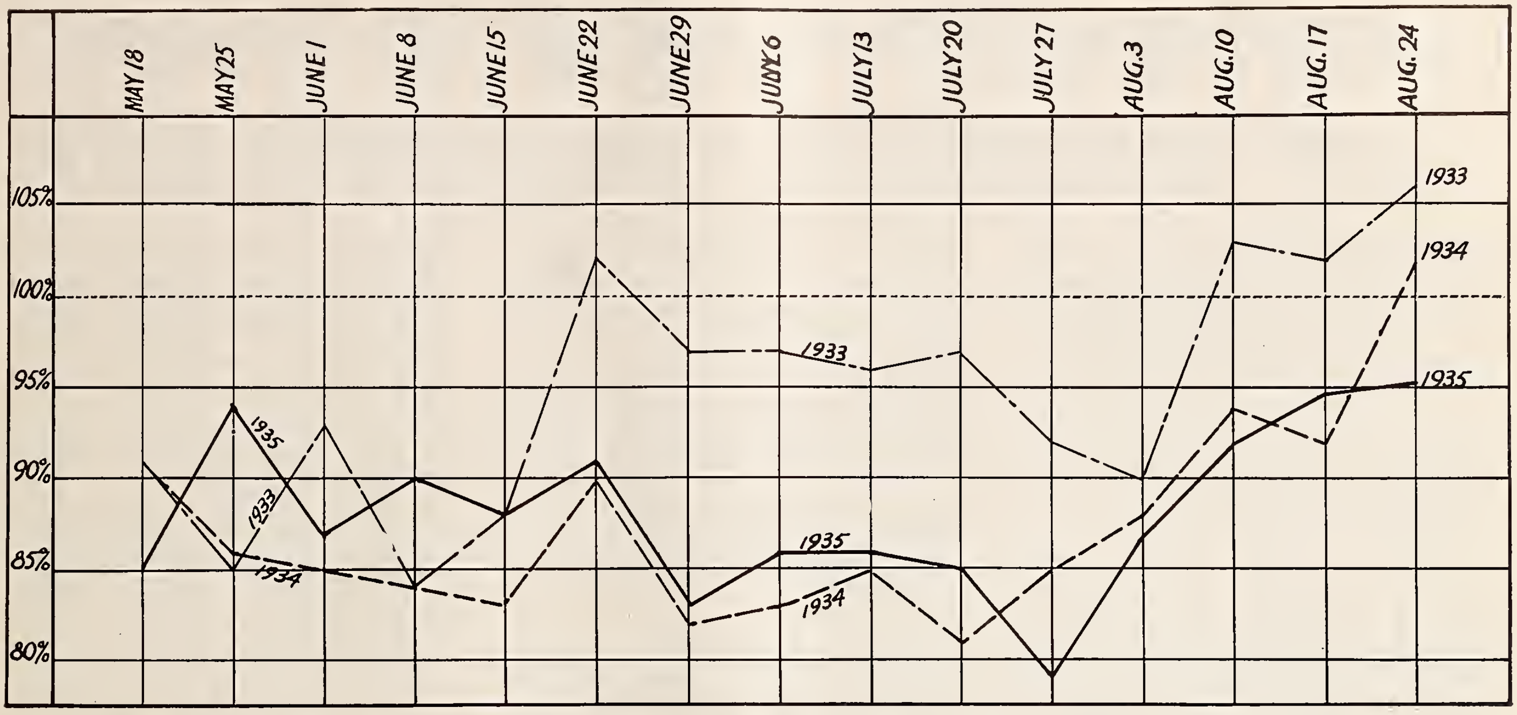
Frank Biere, 68, projectionist, died at his home in St. Louis. He had been under a physician's care for about two weeks.

Long's Ashes Scattered

Ray Long's ashes this week were scattered on the Pacific by Peter B. Kyne, Roy Howard, newspaper publisher, and Ray Long, Jr.

MGM Signs Five

Metro-Goldwyn-Mayer has announced new contracts signed with William Wellman, director, Freddie Bartholomew, Jackie Cooper, Nat Pendleton and Robert Benchley.



The chart, based on Motion Picture Herald's weekly tabulation of box office grosses, compares the business done in twelve key cities during the fifteen week period in 1935, from May 18 to August 24, with the receipts from the same cities during the corresponding weeks of 1934 and 1933. The 100% line represents the average weekly business done in the given cities during the entire year of 1933. The cities used are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapolis, New York, Oklahoma City, Omaha, Portland and San Francisco.

Circuits Plan Move To Halt Double Bills

A number of unaffiliated circuits in New York are considering a plan to call a mass meeting of all exhibition interests in a move to eliminate multiple feature programs. The plan was formulated following the adoption by Loew's and RKO of double features in practically all theatres in Greater New York. This announcement leaves about 15 houses on a single feature policy, the lowest in New York in a decade.

Major circuits contend that they have been forced to double in first run houses because second and third runs not only show double features for 15 cents, which is from 40 to 60 cents below the prices charged by de luxe neighborhood theatres, but also resort to booking revivals on Friday and Saturday nights, making three features on a single program, without increasing admission prices.

Columbia Votes Dividend

Columbia Pictures' board of directors, at its meeting held August 29th, declared a quarterly dividend of 25 cents per share on the common stock, payable October 1st, to the stockholders and voting trust certificate holders of record as of September 18th.

Glett Promoted by Audio

Charles L. Glett has been made production manager of Audio Productions, Inc., by W. A. Bach, president. He will have charge of the trick photography and optical departments, headed by Alex Gansell, and the cartoon animation department, headed by H. L. Roberts.

Council Holds City To Two Theatres

By the terms of an ordinance adopted by the city commissioners at their regular meeting last week, Panama City, Fla., is limited to two motion picture theatres until the population of the city attains a greater figure than it is at present.

The ordinance provides that the mayor shall have the power and authority to bar and ban all shows which in his judgment shall be unsuitable for exhibition or display. That he shall have the right to demand a preview of all films to be shown in Panama City and to call in a dozen others to view these pictures with himself.

While the number of theatres shall be limited to one to each 5,000 of population, it is provided that any such theatre already in operation at the time of the passage of the ordinance shall not be closed. Any violation of the ordinance is punishable by a fine of not more than $300 or imprisonment at hard labor on the streets of the town for a term not to exceed 60 days, or both.

Maryland Increases Censor Board Members

Two additional inspectors have been added to the Maryland State Board of Motion Picture Censors, increasing the membership to seven. The additions were believed necessary by Dr. Ben Paul Sandy, chairman, because of extra work now being done by the board. Funds for the retention of the new members were obtained by reducing the salaries of the original five.

RCA Salesmen Meet In Camden

Sales representatives of RCA Photophone met in Camden, N. J., Wednesday and Thursday. Some 45 members attended, with E. M. Harley, RCA sales manager, in charge. E. T. Cunningham, president of RCA Manufacturing Company, of which Photophone is a division, delivered the opening address.

Ted Wallerstein spoke on recording, John K. West on 16mm. sales, F. B. Ostman on servicing and Thomas F. Joyce on publicity. Other speakers discussed engineering, commercial sound sales and a Sonotone representative spoke on the aid-for-hearing device.

Schine Opens New Theatre

Schine's New Strand theatre at Hudson Falls, N. Y. opened over the weekend with ceremonies that were marred by the occurrence of trouble in the middle of the program on an electric power circuit just outside of the building. The theatre manager, Warren J. Frair, his supervisor, William Heiss, and Fred S. Rogers, a local master of ceremonies, rigged up an emergency lighting apparatus and proceeded with a program which was featured by community singing and an amateur hour.

Addresses were delivered by Mayor John A. Fitzgerald and Joseph R. MacLaren, secretary of the Hudson Falls Chamber of Commerce.

Myrna Loy Returns to MGM

Myrna Loy has returned to Hollywood to resume work at Metro-Goldwyn-Mayer under the same terms as applied to her old contract, according to J. Robert Rubin, vice-president of MGM.

UNION PEACE ON LABOR DAY MARRED BY $550,000 N. Y. PICKETING SUITS

Independent Exhibitors File Seven Court Actions, Blaming Operators for Lost Patronage; Danbury Hat Ruling Precedent

Labor Day this year was marked by comparative quiet in motion picture labor circles, bringing, as it usually does, the climax to negotiations for new wage-and-hour agreements between exhibitors and projectionists, stagehands and musicians.

New York continued, as it has for weeks, to be the lone storm center, blowing up discord and strife that struck both sides as the fight over new wage scales continued between circuits and Operators' Local 306. Here, too, organized labor's picketing rights hung in the balance when independent exhibitor interests filed seven suits for $550,000 damages alleged to have been suffered by the loss of patronage blamed on picketing of seven theatres by members of Local 306.

Members of 306, prohibited by IATSE from ordering a walkout, named a committee headed by Joseph B. Basson, president of 306, to confer in Washington with George E. Browne, head of the International, to get the order rescinded.

There was not another conflict of consequence in the entire country, an unusual situation to exist on Labor Day, when new labor agreements usually expire. There was some picketing by unionists on strike duty after they had failed to get together with owners in Hollywood and Philadelphia, but in Cleveland, Detroit, Kansas City and Pittsburgh new agreements were effected peacefully and the relations of labor and exhibitor continued uninterrupted. Milwaukee interests were still dickering.

Arbiters Resume Discussions

The picketing situation in New York, where arrests have been made by the hundreds, was still tense as circuit and union officials continued to try to arrive at a solution to a conflict which started three weeks ago, when RKO, Loew's and Skouras circuits ordered a 40 per cent wage reduction. A citywide strike was averted when arbitration began. The conferees were deadlocked twice during the week, but discussions were resumed after Labor Day. Local 306 operators remained at their posts.

Local 306 asked 38 unaffiliated circuits to consider negotiations for replacement of Empire Union operators with members of 306.

The magistrates' courts in New York were crowded with picketing cases. Judge Capshaw withdrew from one, involving 25 pickets, suggesting the substitution of another jurist, which caused postponement until September 14th. Local 306 had asked the supreme court for an injunction to prevent him from hearing further cases.

The union on several occasions indicated that it would take appropriate action if the owners fail to come to terms. Some 300 theatres in the Metropolitan area are involved. A peace offer of a 98-cent minimum hourly rate and a maximum of $1.60 an hour was rejected by the union over the weekend.

Six of the seven suits filed in New York against Local 306 for picketing were instituted by Harry Brandt, in whose Audubon theatre, Washington Heights, a smoke bomb was exploded Monday. He estimated patronage losses, due to picketing, at $75,000 each at his Globe, Times Square, Park, Liberty, Central and Colony (Queens) theatres.

The seventh suit, filed by Rudolph Sander, asked $100,000 damages for his Sander theatre in Brooklyn.

Terming the actions "merely nuisance suits," Joseph D. Basson, president of Local 306, nevertheless called them "proof of the success of our picketing and the public support given the union against long-standing foes of union labor."

Milton Weisman, counsel for the Independent Theatre Owners of New York, acted for the complaining exhibitors. The complainants cited the actions as unprecedented in their nature, and indicated, through Mr. Weisman, that they were intended to force Local 306, affiliated with the American Federation of Labor, out of business.

The suits were filed in the New York County supreme court, and Mr. Weisman said he would ask for an early trial.

"We hope to establish new law on the subject," Mr. Weisman said. "We will argue that common sense and the ordinary course of human events indicate the responsibility of Local 306 for the bombing and stench bombs." Thus was Mr. Weisman quoted in the New York *Post.*

He said that the Danbury hat case would be used as an authority in the present action. In the Danbury case, famous in labor history, 186 hatters were assessed $250,000 damages for a boycott in violation of the Sherman anti-trust law. The boycott consisted of appeals to fellow unionists and to consumers not to patronize non-union hat manufacturers.

Mr. Basson came back with the observation that "long after these suits are forgotten, Local 306 will still be protecting the interest of the motion picture operators."

Philadelphia Musicians' Strike

Philadelphia witnessed the only other Labor Day union trouble of any consequence, and there only two theatres, both deluxe runs, however, were involved in a strike by musicians who seek increased musicians' personnel on Stanley-Warner neighborhood staffs, a demand which was refused, causing the musicians of the company's Earle and Fox theatres to strike. Straight picture policies appeared to be in store for both the Earle and the Fox until the dispute is adjusted.

Philadelphia Musicians Strike; New Agreements with Unions Effected at Pittsburgh, Cleveland, Detroit and Kansas City

Stanley and union musicians effected a new arrangement in Pittsburgh, and in Cleveland a new one-year agreement was made between musicians and first-run theatres, although in that city operators and stagehands still were negotiating. Detroit signed new wage agreement with operators, to run two years. Kansas City's first-runs likewise were successful in continuing amicable relations with stagehands. No word was forthcoming on the results of discussions with operators in that city.

The Million Dollar theatre in Hollywood was being picketed, operators and musicians refusing terms of the management. In Milwaukee the projectionists continued conferences with officials of the Motion Picture Theatres Protective Association, representing independents, and with first-runs, who were proceeding by themselves.

Canadian Theatres Cut Capital Stock

Capital stock of five Allen Theatres, under lease to Famous Players Canadian Corporation for years, has been reduced under Ontario government sanction and, simultaneously, goodwill entries in the respective balance sheets have been proportionally sliced. The theatres concerned are at Kingston, St. Catharine and Kitchener and the Parkdale and St. Clair in Toronto.

Reductions were effected by cutting the par value of common stock, that of the Kingston theatre from $100 to $1; Parkdale common from $100 to $13; St. Catharine from $100 to $7; St. Clair from $100 to $50, and the Kitchener from $25 to $1.

Delay "China Seas" Pending Court Move

At a hearing before supreme court Justice Steuer last week on an application of the Gotham for a stay restraining MGM from delivering "China Seas" to the Dorset, a competitive house, the distributor promised not to book the film into the Dorset until Sept. 28, pending argument on the injunction move. Milton C. Weisman, attorney for the Gotham Amusement Corp., operators of the Gotham, claimed his client had first right to the picture and that MGM refused to deliver it to the house. The motion for the stay will come up before the court late this week.

New Portable Sound Unit for Locations

MGM will use new portable sound equipment designed by Douglas Shearer and constructed at the studio for filming location shots of "Rose Marie," according to reports from the Coast. The new equipment is said to be light enough to be transported by two pack mules and powerful enough to record a full symphony orchestra.

Skouras Adds Another

With the addition of the Englewood theatre, Englewood, N. J., Skouras Theatres has increased its circuit holding to 47 houses.

SIX NEW PRODUCING-DISTRIBUTING COMPANIES ARE FORMED IN A WEEK

First International, Pathe Holding Unit, Will Own All First Division Stock; Pickford - Lasky Company Formed

Ralph Fear Heads American International Pictures; Max Weisfeldt Over American International Distributing Corp.

Six new producing and distributing organizations, involving the accretion of considerable financing and creative power, augmented the motion picture industry this week. Chief among these were First International Pictures, Inc., organized by Pathe as a holding company for its producing and distributing activities, and the American International Distributing Corporation and its affiliate, American International Pictures Corporation.

Pickford-Lasky Company

The others are Pickford-Lasky Productions, formed by Mary Pickford and Jesse L. Lasky, to release through United Artists; Academy Pictures, headed by Victor and Edward Halperin; George Hirliman's Regal Productions, Inc., and the New Film Alliance, organized in New York to deal with films of an educational and artistic nature.

First International Pictures, Inc., announcing as its purpose to engage in American and European motion picture financing and production, will own all stock of First Division, which is the principal operating subsidiary. Robert W. Atkins, vice-president and a director of Pathe, which has completed its reorganization, is slated as the new company's president. Executive personnel of First Division will not be affected, Harry H. Thomas remaining president.

First International Pictures has a capitalization of 3,000 shares of first preferred stock of $100 par value, 3,000 shares of second preferred of $100 par value and 10,000 shares of common stock of no par value.

To Provide F. D. Finances

One of the principal purposes of the new company, said the announcement, is to provide finances which will assure First Division Exchanges, Inc., a permanently enlarged international production program, and for internationalizing exchange activities. Financing will receive Pathe support, and it is understood it will extend to Chesterfield and Invincible, which will release through First Division.

Thirty features and 16 westerns, the largest program ever released by First Division, are listed for the current season. Chesterfield and Invincible will contribute 12 features and six will come from British International Pictures.

Coincidentally, Pathe Film Corporation, successor in reorganization of Pathe Exchange, Inc., announced that certificates for stock and scrip of Pathe Film Corporation are available for delivery to Pathe Exchange stockholders, in accordance with the plan of reorganization, at Bankers Trust Company, New York. The common stock of Pathe Film Corporation has been admitted to trading on the Stock Exchange. Trading in Class A preference stock and common stock of Pathe Exchange, Inc., will be discontinued. These developments followed the vacating last Thursday of a stay obtained by Ben Hilbert, Pathe stockholder, against the reorganization, pending appeal from the state supreme court's decision against delaying the plan.

American International Pictures, Inc., was recently formed in California as a producing organization with a roster of 10 independent producers and with Ralph Gordon Fear at its head, to finance producers for release through American International Distributing Corporation. The distributing affiliate will release 24 pictures beginning November 15 and 48 features a year beginning July 1, 1936, according to Max J. Weisfeldt, its head.

Three-year franchises for territorial rights are being negotiated by Mr. Weisfeldt in New York. Cecil Maberry has acquired the Greater New York franchise and plans to have his exchange established by November 1. Mr. Weisfeldt said films will be furnished to franchise holders on a certified cost basis, permitting earlier split figures or overages from the exchanges. The distributing company will be paid a percentage out of the producer's share of the overages, and there will be no profits to anyone until cost of the negative is paid back, according to the plan.

Mr. Fear is president of both companies, while Mr. Weisfeldt is vice-president in charge of distribution of the distributing organization and will be in charge of general offices soon to be established in New York.

All facilities and equipment, as well as the studio and laboratory to be used by the producers, are controlled or owned by members of the producing company.

This is Mr. Fear's first venture in production, his prior affiliations having been with Universal in engineering capacities, and with Paramount, later entering camera manufacture. Mr. Weisfeldt is a veteran in distribution, having been western sales manager of FBO, later helping to organize Talking Picture Epics, Inc.

Pickford-Lasky Cooperative

Mr. Lasky is president of Pickford-Lasky Productions and Miss Pickford vice-president. The company will make five pictures annually for release through United Artists, but will be independently financed and will function as an independent unit. Organized on a cooperative basis, writers, directors and composers will share the net earnings, said Mr. Lasky.

Nino Martini and Francis Lederer have been signed to make two films a year, while Ernestine Schumann-Heink is under contract for one yearly. Lederer is scheduled for one musical. In outlining the program, Mr. Lasky suggested the possibility of developing Mme. Schumann-Heink into a Marie Dressler.

Mr. Lasky left Hollywood on Tuesday for Europe, by way of Chicago and Quebec, to complete arrangements for the production in England of one of the scheduled five films and to find feminine stars. Miss Pickford probably will join Mr. Lasky in Europe, and both plan to return October 15, when production activities will be officially launched.

Phil Friedman, former casting executive at Fox, is Mr. Lasky's executive assistant, and Maurice Hanline is the unit's story editor.

Halperins Head Academy

The newly formed Academy Pictures has leased space at Mascot Studios in Hollywood and is closing deals for release of a maximum of 12 pictures in the current season. The executive personnel is announced as follows: Victor Halperin, president; Edward Halperin, vice-president and general manager; George Bertholon, formerly manager of Pathe studios, production manager; Richard Carroll, story editor; John Hicks, comptroller and assistant production manager. Benjamin Solomon has been named secretary and New York representative.

Eight films have been announced, the first, "Storm in Their Hearts," starting September 9, and the list may be expanded by four pictures.

Eight Films in Color

George Hirliman has consummated a deal to produce eight features for major company distribution. All films are to be in color. While in New York recently, Mr. Hirliman organized a new corporation, Regal Productions, Inc., which is financing the series. The first story, which has a Foreign Legion background, is being put in script form.

A departure in production was made known in New York with the organizing of the New Film Alliance, Inc., by a group of New Yorkers who, they say, "feel that the commercial film has not developed the entertainment, educational and artistic values of the motion picture to their fullest extent." The group proposes to parallel the "new theatre" movement.

Merritt Crawford, former trade paper executive and writer, who is president and executive secretary of the Alliance, said it intends to establish a film school, a popular magazine presenting its views, and to give closed subscription showings of film classics, censored films and new foreign and domestic pictures not commercially released. Its program, said Mr. Crawford, also includes the formation of production, distribution and exhibition groups throughout the country on a non-profit-making basis.

James Shelly Hamilton, secretary of the National Board of Review, is vice-president of the Alliance. Edward Kern is secretary and Frank Ward treasurer. The directors also include Herbert Kline, editor of "New Theatre" magazine; Irving Browning, photographer, and Wallace West, formerly of Paramount publicity.

Mills to Open Coast Office

Sidney Mills, son of Irving Mills, New York impresario, left for Hollywood Wednesday to establish a west coast office for Mills Music and Milson's music company.

BURTON SPREADS WORD ON SHAKESPEARE FILM

Educator Addresses Clubs and Colleges on Warner's "A Midsummer Night's Dream"

In pursuit of a campaign to carry the appeal of its "A Midsummer Night's Dream" into strata which are not habitually represented importantly in motion picture audiences, Dr. Richard Burton, educator, lecturer and journalist of distinction, has been employed by Warner Brothers.

In spreading the word of the coming of Shakespeare to the screen Dr. Burton is engaged variously in speech making before club and college audiences, and the radio, also in correspondence with educational groups and organizations. The cognoscenti, the literati and the illuminati are to be told.

Long Career as Educator

The career of Dr. Burton has taken him into a long array of diverse but related activities dealing with the public now sought to Shakespeare on the screen.

He has been an instructor in literature, and Shakespeare, in the University of Minnesota, the University of Chicago, Columbia University, Sarah Lawrence College and Rollins College in Florida, with which he at present is connected. He has been a journalist, for eight years literary editor, and editorial writer, for the Hartford *Courant*, managing editor of the *Churchman* and a free lance correspondent from Europe for various American papers. He was for three years literary critic for the Lothrop Publishing Company of Boston, and has been literary advisor for Longmans, Green & Company of New York. For thirty years he lectured throughout the country. He was editorial advisor to The Book League of America and his special relation to the theatre is shown in the fact that he was earlier president of the Drama League of America and more recently, president of the New York branch of the Drama League. As a writer, his book titles run to over twenty volumes, three of them illustrating his flair for the theatre. "How to See a Play," "Bernard Shaw; the Man and the Mask" and "The New American Drama."

Meanwhile the Warner promotion of "A Midsummer Night's Dream" goes on apace in all sectors, and with Dr. Richard Burton taking the highroad and the high-brow, they point with pride to expressions from the fan magazine press, attuned to the movie millions with the box office habit, quoting thus:

"Robut, Earthy Riot"

Delight Evans, editor of Screenland: "The most important preview in screen history has just been held. . . . This occasion was a secret and exclusive preview of Max Reinhardt's screen production of 'A Midsummer Night's Dream,' produced by Warner Brothers—the same producers who gambled on talkies, and won. This time they are taking a greater gamble—on Art. I hope they win again; and I think they will, because, thanks to their acumen in lavish casting, to Reinhardt's supervision, and to one Will Shakespeare, they have not only attained Art, but They Got Entertainment!

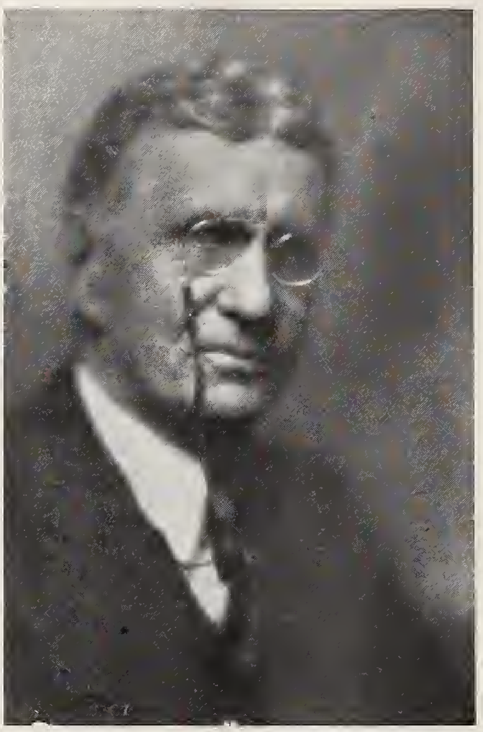


Photo by Pirie MacDonald

DR. RICHARD BURTON

"To say I was thrilled with 'A Midsummer Night's Dream' is the height of understatement. It is an incredible, eery adventure in pure fantasy: a dream of dazzling beauty, a rowdy circus, an enchanting spectacle, a robust, earthy riot."

Lawrence Reid, editor of Motion Picture Magazine: ". . . and we're warning you; it's something new in screen thrills Never before has there been a picture like it. Because never before has anyone dared to present Shakespeare on the screen and do him justice in the presentation.

". . . Fantasy has never succeeded very well on the screen before this. . . . But if any picture ever deserved success, 'A Midsummer Night's Dream' is it. Here is a picture that transports you into a world you have never seen before. . . . Here is great beauty, born in the mind of a man who died centuries ago, developed into something that all men might see and hear and feel."

The Broadway opening of the picture is a month away, and its general release after a career at roadshow prices is at least a year away. The picture is being exploited from the top downward toward the masses.

Australian Salesmen Meet

Paramount's Australian sales force met in Melbourne Tuesday for a three day annual sales convention, under the supervision of E. Kennebeck, managing director.

Joe Toplitzky Dies

Joe Toplitzky, 47, Los Angeles theatre realty operator, died at his home in Los Angeles.

Doubt of Voluntary Film Code Grows

While the Voluntary Industry Committee formed last June by former Code Authority members has been unable to determine a legal basis for a voluntary code to govern trade relations in the motion picture industry and vacations have prolonged the inactivity, the Council on Trade Agreements announced in New York this week that the industry is one of 49 "engaged in drafting voluntary agreements."

"Very Difficult," Says Rubin

J. Robert Rubin, vice-president of MGM, who heads the committee, said this week it would be "very difficult" to draft a code to circumvent legal inhibitions including court decisions relating to arbitration and clearance and zoning.

"The Sherman anti-trust act presents a very difficult obstacle to the drafting of any voluntary program," he said. "Any plan that has been discussed has come up against the element of combination."

Mr. Rubin pointed out that while any code agreement would be subject to sanction of the Federal Trade Commission and enforcement by it, the Commission could not under any circumstances approve a code not in conformance with the laws.

Exhibitor opinion is sharply divided, while distributors see many legal liabilities and few, if any, benefits.

Sentiment in industries generally favors trade agreements, but there is a disposition on the part of inner-industry factors to shirk responsibility for initiating the necessary moves, said J. Noble Braden, secretary of the Council on Trade Agreements, which was established following the demise of the NRA by the Trade Association Executives in New York City and the American Arbitration Association. Where plans have been started, support of voluntary codes has been slow because of a tendency among group interests to defer action pending adoption of the proposed code by competitive groups, explained Mr. Braden

Following the voidance of the NRA, the Council on Trade Agreements drafted a tentative model agreement for self-government of industry and outlined the procedure under which it could be applied to individual industries. This proposal was considered by the Voluntary Industry Committee.

The Voluntary Industry Committee also has before it "an outline of a plan for voluntary arbitration in the motion picture industry," proposed by Tyree Dillard, Jr., general counsel of the old Code Authority and counsel to the present committee, providing for the creation of an "American Motion Picture Institute" as the central agency for a system of national and local boards to adjudicate trade practice and labor disputes.

Taplinger Opens Own Office

Robert S. Taplinger, for seven years associated with the Columbia Broadcasting System, has announced the opening of his own organization for publicity and radio relations at 485 Madison Avenue, N. Y.

Chaplin's Film Completed

Charlie Chaplin studios have announced that the scoring of the forthcoming Chaplin production, "Modern Times," has been completed. The picture is scheduled for a world premiere at the New York theatre on October 11. "Modern Times" will be released through United Artists.

DERE MISTER
SHOWMIN,

I AM A LITTLE GIRL 5 YEARS OLD AND I WANT TO BE A GREAT BIG MOVIE STAR SO I AM RITING YOU IF YOU WILL PLEASE HELP ME CAUZE I AM COMING TO YOUR MOVIE HOUSE SOON IN MY 1ST. HOLLYWOOD

PICTURE. IT IS CALLED "LITTLE BIG SHOT". WARNER BROS. MADE IT SO IT IS A VERY GOOD PICTURE. MY DADDY SAYS SO. MY MUMMY SAYZ SO, AND THOSE NICE TRADE PAPER MANS SAY SO. I HOPE YOU WILL SAY SO TOO, CAUZE MISS GLENDA FARRELL AND MISTER BOB ARMSTRONG AND MISTER EDDIE HORTON AND MIZTER JACK LARUE ARE WONDERFUL IN IT. AND IT IS A VERY WONDERFUL STORY ABOUT A LITTLE GIRL WHO LIVES WITH TWO AWFUL ROUGH GENTILMEN AND I SING 'N DANCE 'N' EVERYTHING!

I THANK YOU.

YOUR LITTLE BIG SHOT

Sybil Jason

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Resume Discussion On 2,000-Foot Reel

Meetings were to have been resumed Thursday in New York by the committee of major company managers of exchange operations appointed to survey problems and advantages involved in the proposed adoption by the industry of a standard 2,000-foot reel. The committee has been gathering information on exchange equipment required to make the change to 2,000-foot reels, its costs and advantages to distribution.

Gordon S. Mitchell, manager of the research division of the Academy of Motion Picture Arts & Sciences, sponsor of the change, will arrive in New York on Saturday to address a meeting of the committee and to supply additional information.

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The operators' union of Boston is standing firm on its opposition to 2,000-foot reels, as proposed by the Academy of Motion Picture Arts and Sciences. James Burke, business manager of the union, said a notice had been posted on the bulletin board that states that any member caught using more than a 1,000-foot reel will be fined $50.

A number of Boston's larger theatres, however, are splicing and using 2,000-foot reels. There is also talk of orders for equipment to fit the longer reels.

Sunday Shows Condemned In Sermon by Dr. Warren

Dr. Paul C. Warren, associate pastor of the West End Presbyterian Church, Amsterdam avenue and 105th street, New York, in a sermon last week condemned the legalizing of Sunday theatrical performances. "The latest step in the commercialization of Sunday," he said, "namely, the legalizing of Sunday performances in the legitimate theatre, demonstrates again that once the process of making Sunday like any other day of the week begins it is very difficult to stop it."

"The fact is," he said, "the healing hand of Sunday was never more needed than in this day of mechanical invention, which, while releasing man from a certain amount of physical fatigue, increases the stress at the center of his mental and spiritual life. The burden of our life today is on nerves, not muscles. And so it is more evident than ever that the law of rest cannot in the long run be disobeyed with impunity."

Paramount Acquires Shorts

Paramount has acquired the short subject "Spring Night," produced by Tatiana Tuttle and has taken an option on six other subjects in a series. Lou Diamond closed the deal and announced at the same time that he had bought another, "Game Trails," both to be released in the Paramount Varieties series. "Game Trails" was produced by Jerry Fairbanks and Robert Carlisle.

Bowsher Is Ohio Censor Head

E. L. Bowsher, Ashland, Ohio, superintendent of schools, was appointed by Governor Davey as State director of education. Mr. Bowsher automatically becomes head of the State censor board, succeeding Dr. Beverly O. Skinner, whose term expired July 14.

PROFIT SHARING PLAN NETS MANAGERS $25,000

Famous Players-Canadian Will Continue System, Nathanson Tells Convention at Toronto

Announcement of bonus checks totaling more than $25,000, constituting tangible evidence of the success of the organization's unique sharing plan for managers, proved the high spot of the three-day convention staged in Toronto for eastern division managers of Famous Players-Canadian Corporation.

President N. L. Nathanson, who rushed back from Europe to arrive for the closing day's sessions, announced continuation of the profit-sharing arrangement for another year and declared his personal satisfaction with the results.

The Canadian system, as explained at the convention, differs radically from most similar plans. Tested for more than a full season, the first year ending July 31, last, the method has two outstanding features. Based neither on the net earnings of the individual houses nor on profits but on proportionate grosses, the manager of a small house has just as good a chance to participate heavily in the managerial melon as the executive in the circuit's ace theatre. In fact, the results announced at the meeting revealed managers of several of the smaller theatres in the top ranking group.

The managers' bonuses are figured on a percentage basis. At the season's start a figure is set for each house on the basis of the preceding twelve months' operation. That figure is determined by calculating what proportion the managerial salary bears to the gross total or admissions for the production, as his dividend for showmanship. The manager receives a bonus representing the same percentage of the increase in total admissions during the subsequent twelve month period.

Personnel Turnover Reduced

Both Mr. Nathanson and J. J. Fitzgibbons, director of theatre operations, spoke enthusiastically of the practical value of the plan, one effect of which has been to reduce the turnover in executive personnel. Several managerial changes had been made, it was revealed, on the basis of the results shown by the bonus system during its first year of trial, these proving advantageous both to the managers concerned and to the company.

The profit sharing plan supplements a group insurance arrangement for the circuit's 200 managers, inaugurated by Mr. Nathanson some years ago and still in force, under which each manager receives a policy for $5,000 on which the company pays the premiums.

With the introduction of the profit sharing plan, and as a further aid to the managers, Famous Players abandoned the budget control system, particularly with respect to advertising expenditures, this being left to the discretion of the individual manager. As a check on unreasonable increases, however, at the end of each month the managers receive a statement showing how they stand in the matter of controllable expenditures, as well as the fluctuation in the gross.

Basic Salaries Not Changed

An important consideration in the bonus plan is that this extra remuneration is over and above normal salaries in each case and that it does not alter the basic salaries.

An interesting feature of the convention was that the fifth anniversary of Mr. Fitzgibbons' connection with the Canadian company coincided with the convention festivities and was made the occasion of special congratulations. Among the speakers were Clarence Robson, eastern division supervisor; T. J. Bragg, secretary-treasurer; R. W. Bolstad, comptroller, and James Nairn, publicity director.

Among the invited guests were Jules Levy of RKO Radio Pictures and Eddie Grainger, Fox Films. Film and theatremen from Toronto and other Dominion cities included Jack Hunter, Morris Milligan, Jim O'Loghlin, W. J. Bailey, Claire Hayne, Sam Brent, Haskell Masters, Mike Wilkes, Sam Glaser, Louis Rosenfield, Dave Coplan, Oscar Hanson, A. Perry, Henry Nathanson, Walter Hayner, Dewey Bloom, Archie Lourie, Leo Devanney, Frank Myers, B. E. Norrish and Frank O. Byrne. A list of Famous Players-Canadian theatre associates, district managers and theatre managers at the convention, appears in the managers' Round Table department of this issue.

Famous-Players Canadian managers east of Calgary will meet in Winnipeg for a regional session September 16, and on September 19 managers in the Alberta sector will met in Calgary, this to be followed by a session in Vancouver for the coast managers. Mr. Nathanson, Mr. Fitzgibbons and Mr. Bolstad will be the principal speakers.

E. J. Sparks Adds 83rd to Circuit

E. J. Sparks has added the Hollywood Theatre, Hollywood, Cal., to the circuit, making 83 houses in all. The house will be rebuilt and is expected to be ready for opening in the fall. The Del Rey theatre will be reopened in October.

Beckhard Signed by Republic

Arthur J. Beckhard, producer, writer and director, has been signed for Republic Pictures by Nat Levine. He will act as production assistant at the Mascot studios, and later will be given an associate producership. Beckhard has worked at MGM on "West Point of the Air," and at Fox on "Curly Top," as a writer.

Loew's Declares 50c Dividend

Directors of Loew's, Inc., on Tuesday declared a regular quarterly dividend of 50 cents on 1,490,095 shares of common stock payable September 30 to stockholders of record September 17th.

RADIO CITY
RED ASTAIRE & GINGER ROGERS IN BERLINS TOP HAT
EVERYWHE
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ROGERS
KIND OF
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RADIO CITY
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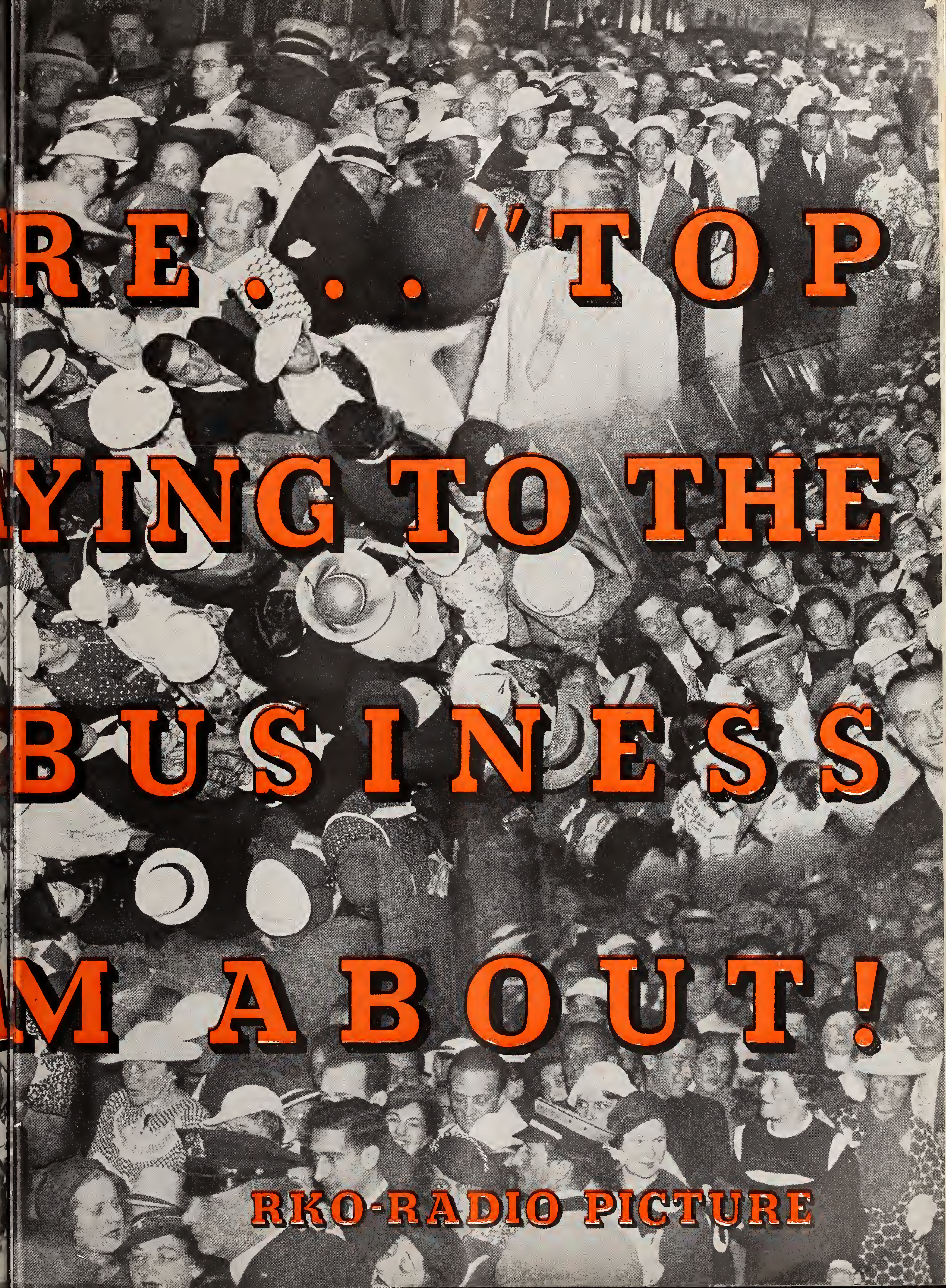
RE. . . "TOP
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BUSINESS
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RKO-RADIO PICTURE

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Broadway Melody of 1936

(MGM)

Musical Comedy

Everything is new but the title and that has a convincing timely topical date. Lest there be any doubt there isn't the slightest vestige of this production being in any way a sequel to its illustrious predecessor. Everything is brand new, different and uniquely novel. There are a different story, new and different people, different, and more glamorous and beautiful production backgrounds, different but just as catchy music and something ultra modern in the line of spectacular ensemble dance routines.

"Broadway Melody of 1936" is a musical comedy romance; brimful of smart and clever comedy, alive with tuneful and sparkling fresh music; carrying a motivating romantic angle that, paradoxically in a musical comedy, is vibrant with human heart interest. It deals with Broadway folk—a stage producer and his amorously inclined "angel" who has ambitions to something more than a shimmering headliner; a wise cracking keyhole columnist and his dumb stooge and a "morning glory" girl, Eleanor Powell, sensational in her own right as a marvelous dancer, accomplished vocalist and straight romantic artiste.

The film's locale is the heart of Broadway: the producer's office, a hotel, a newspaper office and a theatre. The atmosphere is that which the public loves to associate with the settings. It's a comedy of stage and newspaper folk and all the fun, excitement and color, plus just a little gag dramatic contrast that goes into the popular conception of this kind of entertainment.

For story purposes, the yarn brings Irene from Albany to meet her old schoolday sweetheart, Bert Keeler, now a successful producer, with the hope that he will give her a spot in his new show. Bob Gordon is having a feud with gossip columnist Keeler, the main action of which is a series of blackouts after Gordon hits Keeler. So played that any one can see that Gordon loves Irene to the extent that he doesn't want her disillusioned by Broadway, he gets her to agree to go home. But in the meantime, Keeler's stooge, Snoop, has heard Irene mimicing with remarkable expertness Katherine Hepburn's lines in "Morning Glory."

Meanwhile Gordon is having trouble with his angel, Lillian, and more with his search to find a "name" leading lady for his show. To add to his discomfort, Keeler and his stooge create a nonexistent exotic French actress and by quips in his column gets Keeler in a welter of anxiety to meet the great lady. Through connivance with secretary Kitty, they have Irene under cover with Snoop acting as her French accented feminine secretary. Finally there is a beautifully presented dress rehearsal of Gordon's show in which, during the last hectic moment, the French sensation is revealed as Irene.

There is plenty of entertainment and showmanship in the story itself. But there is more in its people and the production values. Jack Benny and his entertainment is showmanship that is topped only by the featured debut of Eleanor Powell. Seen previously in a bit in the last George White "Scandals," her dancing and singing here is a value justifying no end of enthusiastic selling. The comedy that centers about this trio is grandly accentuated by the contributions of Una Merkel, Sid Silvers and June Knight with additional features credited to the expert snorer, Robert Wildhack. The entire personnel is an array of accomplished talent.

As this is different from the first "Broadway Melody," it is also different from any other song, dance, specialty, musical comedy spectacle. It is not the formula concoction of songs and line numbers. A fast, snappy, zippy comedy of love, life and laughter; of fun and frolic, it may well be happy news for any kind of showman of any kind of audience.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by John W. Considine, Jr. Directed by Roy Del Ruth. Screen play by Jack McGowan and Sid Silvers. Based on an original story by Moss Hart. Additional dialogue by Harry Conn. Music by Nacio Herb Brown. Lyrics by Arthur Freed. Musical direction by Alfred Newman. Orchestrations by Edward B. Powell. Dance numbers created and staged by Dave Gould. "Lucky Star" ballet staged by Albertina Rasch. Musical arrangements by Roger Edens. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Merrill Pye and Edwin B. Willis. Gowns by Adrian. Photographed by Charles Rosher. Film editor, Blanche Sewell. Running time, when seen in Hollywood, 90 minutes. Release date, September 20, 1935. General audience classification.

CAST

Bert Keeler	Jack Benny
Bob Gordon	Robert Taylor
Irene	Eleanor Powell
Kitty Corbett	Una Merkel
Lillian	June Knight
Snoop	Sid Silvers
Sally	Vilma Ebsen
Ted	Buddy Ebsen
Basil	Nick Long, Jr.
The snorer	Robert Wildhack
Singers	Frances Langford and Harry Stockwell

Going Highbrow

(Warner)

Comedy

Replete with unusual situations, gravitated by the amusing sequence of events and cast with the full appreciation of comedy this picture should appeal to those audiences who like their comedy straight. In essence the picture relates the age old theme of the small town couple finding themselves at middle age with more money than they know what to do with, trying to break into New York society and willing to pay and pay to achieve their goal.

In the cast are Guy Kibbee, Zasu Pitts, Edward Everett Horton, Ross Alexander and June Martel. These names plus the comedy they represent, individually and collectively are good merchandizing assets that should present the exhibitor with sound exploitation material.

Returning from a vacation to Europe, Matt Upshaw (Guy Kibbee), Kansas farmer and his wife (Zasu Pitts) are approached by Augie Witherspoon (Edward Everett Horton), member of a socially prominent but financially decadent family. While trying to interest Mrs. Upshaw in some of the family paintings Augie hits upon the plan to introduce the Upshaws into society for a consideration. Mrs. Upshaw is more than willing and Matt, who grants her every wish, acquiesces. It's Augie's idea that the quickest way to facilitate the Upshaws' entry into society is to present their daughter as one of the season's debutantes. Not having a daughter, Matt finds one, Millicent (June Martel), a waitress in a lunch counter, buys a house on Long Island and prepares Millicent for her coming out party.

The scion of the socially prominent Marsh family, Harley (Ross Alexander) falls in love with Millicent and Augie, who has visions of wealth thereby, is highly elated at his success. But Millicent, unknown to them, is already married to Sam Long (Gordon Wescott), a former partner of her vaudeville days. Realizing that she loves Harley, Millicent avoids him. Believing Millicent avoids him because she thinks he wants to marry her for the Upshaw money, Alexander plans to go away and forget her.

This is contrary to Augie's scheme and he, to stimulate interest in the lagging romance, hires a professional actor to make love to Millicent, with the hope that resultant jealousy on Harley's part will quicken his desire to marry her immediately. The actor turns out to be Sam Long, Millicent's husband, which complicates matters, and Millicent, to avoid Long, runs away. Long tries blackmail and the Upshaws, Augie and Harley, who have taken a great liking for the girl, plan to buy Long off as the only means of obtaining his promise to divorce Millicent.

Augie, in an amusing restaurant scene, steals a letter from Long, proving that he previously was married to another and that Millicent is consequently free of any marriage tie to Long. Harley finds Millicent at her old job at the lunch counter, and with the aid of Augie and Matt, affairs are straightened out.

There is no reason why the whole family wouldn't enjoy the picture.—Mooney, New York.

Produced and distributed by Warner Bros. Director, Robert Florey. Screen play by Edward Kaufman and Sy Bartlett. Based on the story "Social Pirates" by Ralph Spence. Additional dialogue by Ben Markson. Photography by William Rees. Film editor, Harold McLernon. Art director, Esdras Hartley. Music and lyrics by Louis Alter and John Scholl. P. C. A. Certificate No. 856. Running time, 67 minutes. Release date, July 6, 1935.

CAST

Matt Upshaw	Guy Kibbee
Mrs. Upshaw	Zasu Pitts
Augie	Edward Everett Horton
Harley Marsh	Ross Alexander
Millicent	June Martel
Sam Long	Gordon Westcott
Annie	Judy Canova

Public Opinion

(Invincible)

Drama

Narrating the theme of the woman in public life, married to a non-professional, her unwitting involved relationship with another man, the jealousy of her husband, the breaking up of the home, the gradual degeneration of the woman and her regeneration when, returning home to her son's sick bed, she succeeds in saving his life, the reconciliation of husband and wife, this picture moves slowly and ponderously, restricting its appeal almost entirely to women patrons and their resultant sympathetic attitude for the oppressed wife.

The selling values of the picture are limited and in this respect a clear indication of what the title implies plus the natural love of a mother for her child would appear to be its principal selling factors. The cast contains no names of outstanding marquee value but includes some well known players in Lois Wilson, Crane Wilbur, Shirley Grey and Luis Alberni.

Mona Trevor, operatic star, completing her season's engagement, plans a long vacation with her husband, Paul Arnold, famous bacteriologist. Arnold, calling for Mona in her dressing room after the closing performance, finds Carlos Duran, tenor of the opera company, making love to Mona. Mona quiets Arnold's fears, explaining that Duran had been forcing his attentions on her. Mona later invites a group of friends to her house to discuss plans for next season and Arnold, bored, goes out for a walk. When he returns he finds Duran embracing Mona. Arnold orders his wife to leave.

In a court battle over the custody of their son, Tommy, the judge rules Mona unfit and awards the custody of the child to Arnold. Mona goes to Milan to fill an engagement and Duran follows her there. The news leaks through to Arnold. Mona, undesirous of Duran's company, tries to drown her sorrow, causing the loss of her singing voice and dismissal from the opera. Her money gone, Mona does menial work and pays for her passage back to America, where she goes to the home of her father and twin sister.

While there Mona learns that Tommy, accidentally invading his father's laboratory, has contracted infantile paralysis germs. Posing as her twin sister Anne, Mona visits Arnold's home and succeeds in entering Tommy's sick room, unknown to Arnold and contrary to the doctor's orders. Tommy, on the verge of death, recognizes his mother and falls into a natural sleep, breaking the fever. The doctor, who has entered the room accompanied by Arnold, pronounces Tommy out of danger. Later Arnold, penetrating Mona's disguise, asks her forgiveness.

While the theme is largely adult in nature, the sickroom sequence may have general appeal. —Mooney, New York.

Distributed by Chesterfield. Produced by Maury M. Cohen for Invincible. Directed by Frank R. Strayer. Assistant director, Melville Shyer. Photography by M. A. Andersen. Recording engineer, L. E. Clark. Art director, Edward C. Jewell. Musical director. Lee Zahler. Film editor, Roland Reed. Supervised by Lon Young. Running time, 66 minutes. Release date, March 15, 1935. Adult audience classification.

CAST

Mona Trevor Anne Trevor	Lois Wilson
Paul Arnold	Crane Wilbur
Joan Nash	Shirley Grey
Caparini	Luis Alberni
Enrico Martinelli	Andres de Segurola
Carlos Duran	Paul Ellis
Tommy	Ronnie Cosbey
Mrs. Buttons	Florence Roberts
Martha	Gertrude Sutton
Mr. Trevor	Erville Alderson
Paul's Attorney	Edward Keane
Colored Maid	Mildred Gover
The Judge	Edward Le Saint
Dr. Rand	Richard Carlisle
Mona's Attorney	Robert Frazer
The Postman	Lew Kelly
Mona's Maid	Betty Mack

Dinky

(Warner)

Comedy Drama

The human interest for adults which attaches to the problems and complexities in the life of a small boy should make for general audience interest and entertainment in this picture. At the same time, the fact that the production largely concerns itself with those child problems and with children, opens the way for the exhibitor to make a real effort to sell the juvenile element of his patronage. The picture is actually material for the entire family, with something to interest adults but with greater concentration on the children.

Against a combined—and contrasted—background of swank boys' military academy and orphanage for both boys and girls, the story recounts the life of a boy, at home at the Academy, yet with a feeling of friendship for the youngsters across the fence who have no parents; his loyalty to his mother when she is sent to jail for something she had not done; his effort to keep from her his knowledge of the truth of her "stay in Chicago," and his return to the Academy and vindication of his mother's innocence in his own way. A lively boys' football game features the conclusion.

Romance has been relegated to an insignificant place, there being only the merest suggestion of it in the attachment that develops between the boy's mother and her attorney, who makes drastic efforts to have her released. There is also the entertaining childhood attachment between the boy and a pretty girl at the orphanage. In the lead is Jackie Cooper, popular youngster, supported chiefly by Mary Astor as his mother, Roger Pryor as the attorney, Henry Armetta for comedy, and Betty Jean Haney as the little girl at the orphanage. They are all capable.

The selling is likely to prove most productive of results with a concentration on the story aspects and the appearance of Jackie Cooper. Attracting the children should present no difficulties when the title, which is the boy's nickname, is tied in with the story's background and the football game. For adults the mother-son problem should open the way for selling to parents in particular. It has its tear-provoking moments.

Cooper, a cadet at the military school, is friendly with the next-door orphans, although he is criticized for it by another cadet, a young snob. When Miss Astor, who works for a brokerage house, is arrested and jailed for two years for the swindling of her employer, who has escaped the country, Jackie is not told, and believes his mother has gone to Chicago on business.

Eventually, through the activity of the snobbish classmate the truth is known and after being shunned by a few, led by the one boy, Jackie runs away. Then, at his pleading, he goes to the orphanage to live, using Academy stationery, with the cooperation of the commandant, so that his mother will not know that he understands the truth, and that he has left the Academy. Named captain of the orphanage football team, and with suits supplied by the kindly junkman, Armetta, the orphanage team plays the big game with the Academy. Jackie, after Pryor's promise, had expected his mother, and plays badly when she does not appear. But at the last moment she arrives, and the boy, awakening, wins the game in the expected manner. Re-entering the Academy, he is promoted to sergeant, while the suggested Pryor-Miss Astor romance is understood completed.—Aaronson, New York.

Produced and distributed by Warner Bros. Directed by D. Ross Lederman and Howard Bretherton. Screen play by Harry Sauber. Based on the story by John Fante, Frank Fenton and Samuel Gilson Brown. Photography by Arthur Edeson. Film editor, Thomas Richards. Art director, John Hughes. P. C. A. Certificate No. 757. Running time, 65 minutes. Release date, May 11, 1935. General audience classifications.

CAST

Dinky	Jackie Cooper
Mrs. Daniels	Mary Astor
Tom Marsden	Roger Pryor
The junkman	Henry Armetta
Mary	Betty Jean Haney
Mr. Barnes	Henry O'Neill
Cadet Lane	Jimmy Butler
Jojo	George Ernest
Sally	Edith Fellows
Sammy	Sidney Miller
Jackie Shaw	Richard Quine
Mike	Frank Gernardi
Gerald Standish	Clay Clement
Mrs. Shaw	Florence Fair
Superintendent orphanage	Joseph Crehan
District attorney	Addison Richards
Truck driver	James Burke

Two For Tonight

(Paramount)

Comedy Romance

Decidedly a Bing Crosby picture, with all the attributes of his previous productions and supported by a sellable array of comedy talent this picture suffers for lack of a good screen play, continuity and consistency of action. Ably directed and photographed with distinction, the picture allows Crosby ample opportunity to display his singing talents. The songs, while not outstanding, are pleasing, and one, "I Wish I Were Aladdin," seems to be headed for mild public approval.

The things to sell are Bing Crosby and his singing, Joan Bennett, who plays the feminine lead, and the comedy element as characterized by the comedy names in the cast. Besides Mr. Crosby and Miss Bennett the cast includes Mary Boland, as the much married mother of Crosby, Lynn Overman as a producer of plays, Thelma Todd as an actress, and Ernest Cossart as butler extraordinary.

The story concerns the efforts of Miss Boland and her three sons, the three being of separate fathers, in an endeavor to replenish their now totally nil funds. To this end Crosby has written a song which he hopes to have published, but he is unsuccessful in his efforts to see the song publisher. The brothers hit on the plan of bearding the publisher in his country home and there overcome his prejudices with the rendition of the song by Crosby. Planting himself in a tree, Crosby sings the song, unware that the publisher, sitting directly under the tree, is totally deaf.

When a plane crashes into the tree and all but falls in the publisher's lap, while he blissfully reads the paper, the brothers realize the futility of their plan and Crosby, injured, is sent to the hospital to recover. While recuperating Crosby is visited by Miss Boland, who tells him of her efforts to obtain a promise of a large sum of money from the pilot. In a devious manner Crosby meets Joan Bennett and learns that she was piloting the plane.

Crosby is pushed into writing a play. Ernest Cossart advises him to live the play, and Crosby, to gain personal experience, takes Thelma Todd, who has missed a boat, to a night club.

Thinking that Crosby cares more for Thelma than he does for her, Joan runs away and Crosby realizing he loves Joan, follows. Eventually they meet and are reconciled.

It is a general audience production.—Mooney, New York.

Produced and distributed by Paramount. Directed by Frank Tuttle. Story by Max Lief, J. O. Lief. Screen play by George Marion, Jr. Photography by Karl Struss. P. C. A. Certificate No. 1,107. Running time, 61 minutes. Release date, Sept. 13, 1935. General audience classification.

CAST

Gilbert Gordon	Bing Crosby
Bobbie Lockwood	Joan Bennett
Mrs. J. S. K. Smythe	Mary Boland
Harry Kling	Lynn Overman
Lilly Bianca	Thelma Todd
Buster Da Costa	James Blakeley
Pooch Donahue	Douglas Fowley
Homps	Ernest Cossart
Alexander Myers	Maurice Cass
Author	Charles L. Lane
Jailer	A. S. (Pop) Byron
Prisoner	John Gough
Benny the Goof	Charles E. Arnt

Pitcairn Island

M-G-M

Exciting Exploration Short

When MGM's "Mutiny on the Bounty" expedition set off into the remote Pacific its purpose was to film sequences for that romantic production. But casting the production net into those far seas the picture makers incidentally have landed a short picture extraordinary in "Pitcairn Island," which was the refuge of the mutineers and has been the home of their descendants ever since. It comes to the screen now as a dividend of production enterprise, bringing fascinating fact report on a spot which tradition and history have these many years conspired to weave into a seeming of fictional fancy.

This short gets its placement in time and geography with a dash of the reconstruction of the days when the Bounty sailed the seas, and then the camera goes ashore among the Pitcairn islanders of today, exploring their land, revealing their customs and manner of living.

The history of the few white mutineers, and the natives who joined them, is traced in the picture, and particularly interesting are the scenes showing the care taken in developing the children, all affected by the intermarriage of families. Interest is accented at the end by the drama surrounding the saving of a baby's life by the timely arrival of a ship. Running time, 10 minutes.

Are Superlatives Necessary?

THE YEAR'S OUTSTANDING ROMANTIC COMEDY!

A perfect blending romance, action, suspense and uproarious fun!

It tops all romantic comedies ever produced with its daring theme, its timeliness, its unique story! It is bound to start a cycle of similar productions... so novel, so different is its idea!

Give yourself and family a treat! You'll laugh, you'll cry, you'll thrill as this picture unreels its gay, adventurous tale of two young lovers who ran away from trouble in a motor trailer but picked up more trouble along the way.

Its ever-increasing excitement, its fast moving tempo, make RED SALUTE a memorable screen achievement. You can't afford to miss

BARBARA STANWYCK in "RED SALUTE" with ROBERT YOUNG

Reproduced on these pages are two advertisements on "RED SALUTE." One, (on the left) was written because we really feel that way about the picture and because a preview audience registered a like enthusiasm. In it, we honestly attempt to transmit to the public some of the pleasure we experienced while screening it.

The advertisement on the right makes no claims for the picture. It merely states that it is a romantic comedy and relies on the essential quality of the production itself to stimulate word-of-mouth selling.

We feel, however, that you know your public best and are, therefore, putting the problem up to you. The question is: Does a great production need the support of superlatives in advertising or can it sustain itself at the box-office on the basis of merit alone with the aid of simple announcement advertising?

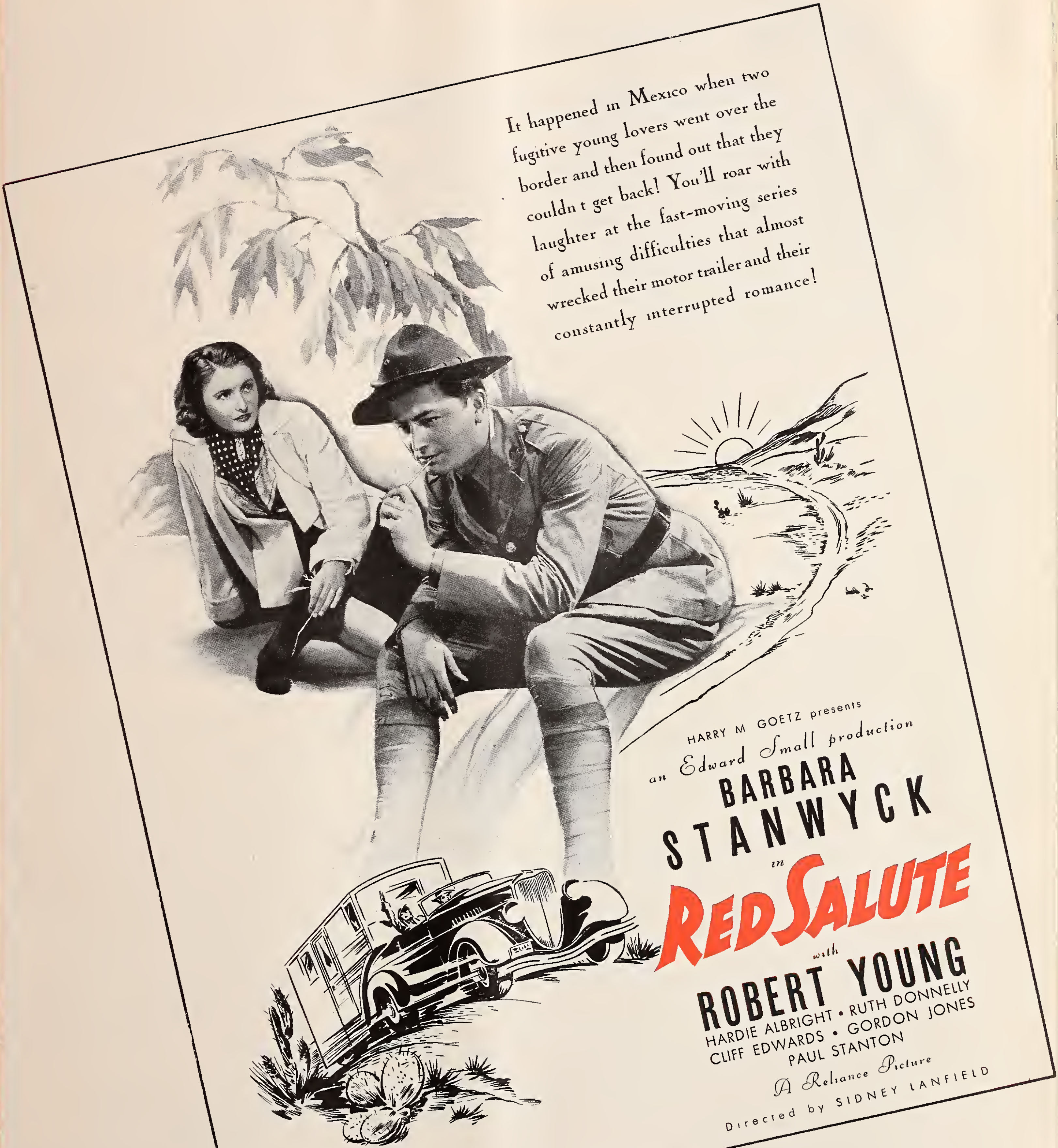
ONE HUNDRED DOLLARS

will be awarded to the exhibitor giving the soundest answer to this question!

Your answer must be postmarked not later than October 1st, 1935.

•

Send your answers to the "Red Salute" Contest Editor. United Artists Corporation, 729 Seventh Avenue, New York, N. Y.



It happened in Mexico when two fugitive young lovers went over the border and then found out that they couldn't get back! You'll roar with laughter at the fast-moving series of amusing difficulties that almost wrecked their motor trailer and their constantly interrupted romance!

HARRY M GOETZ presents
an *Edward Small production*

BARBARA STANWYCK
in

RED SALUTE

with
ROBERT YOUNG
HARDIE ALBRIGHT • RUTH DONNELLY
CLIFF EDWARDS • GORDON JONES
PAUL STANTON

A Reliance Picture
Directed by SIDNEY LANFIELD

The Judges who will decide on the winning answer are:

JACK ALICOATE	*Film Daily*
MAURICE KANN	*Motion Picture Daily*
TERRY RAMSAYE	*Motion Picture Herald*
EPES W. SARGENT	*Variety*

Released thru **UNITED ARTISTS**

G-B SUPER CINEMAS TO GET HYAMS HOUSES

And British Trade Wonders Why That Procedure Was Not Followed Half Year Ago

by BRUCE ALLAN
London Correspondent

Announcement of the formation of Gaumont-British Super Cinemas, Ltd., to acquire the three H & G (Hyams) London supers, the Trocadero, Troxy and Trocette, registers a new, though possibly not a final development in a conflict between the Kinematograph Renters' Society and the biggest British circuit, a conflict which, six months ago, was a major trade sensation.

G-B at that time said it had acquired interests in H & G Kinemas, Ltd., and in Union Cinemas, Ltd., that A. W. Jarrett would be added to the boards of these companies and that he would book the theatres in conjunction with the G-B circuit.

Comment on Deal Is Cautious

The KRS advised its members to refuse bookings except through the original owners, and ultimately G-B announced it could not proceed with the plan.

Comment on the new deal in distributing circles is cautious. There seems no reason to anticipate objection from the KRS to a transaction which meets its demands for a "substantial financial interest" by an assertion of ownership. To many the surprising thing will be that G-B did not present the original deal in a form of such unexceptionable legality. There is little doubt that it over-estimated its strength on that occasion.

Under the new arrangement definite ownership of the three H & G theatres is established in the G-B subsidiary, Gaumont-British Super Cinemas, Ltd.; of this the directors are Mark Ostrer, A. W. Jarrett, Maurice Ostrer, Phil Hyams, Sid Hyams and A. J. Gale—a 50-50 representation of G-B and H & G interests. The capital is £400,000 ($2,000,000), but £700,000 is said to be involved in the deal, and there is a general expectation that the Edmonton and West Norwood houses of H & G later will be transferred. The seating capacities are: Trocadero, 3,500; Troxy, 3,500; Troc-ette, 2,500; Edmonton, 3,600, and West Norwood, 2,100.

Union Cinemas, Ltd., which played an important part in the original controversy, is also in the news this week, having absorbed 30 new theatres, including the nine controlled by W. Southan Morris, who now becomes general manager of Union, three halls of Dan Benjamin and a number of independent properties, some of them big seaters, both active and in erection. There is an expectation of further additions and Union, already 80 strong, looks like reaching the hundred during the year. Its expansion program involves something like £1,000,000.

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Producers Discuss Films Act

A meeting of British producers, to discuss the situation created by the approaching expiration (1938) of the Cinematograph Films Act, was held at the instance of the Federation of British Industries. The meeting is known to have considered the possibility of amendments.

General expectation is that the FBI Film Group, expressing the view of all classes of British producers, will press for continuation of the Act with the Quota stipulation stabilized at 20 per cent but strengthened by a minimum cost clause. Simon Rowson probably foreshadowed official policy in a recent paper, in which he put the minimum at £10,000.

The uncertain factor is the attitude of the Cinematograph Exhibitors' Association. At the moment, CEA policy is definitely hostile to extension or even maintenance of the quota. A demand for a reduction of the 20 per cent to half that figure has been put forward, and exhibitors' meetings are loud with complaints of the inadequate quality of many registered British films.

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C. M. Woolf Plan Grows

Following on the announcement of C. M. Woolf's appointment as managing director of British & Dominions, Herbert Wilcox Productions, Ltd., the independent unit formed by the director of productions of B & D., broke the news that Mr. Woolf would be its chairman and that distribution of the H. W. product would be through General Film Distributors.

Mr. Woolf already had announced distribution contracts for Capitol Productions and for City Films, among others, and there is a general belief, which appears to be well founded, that he ultimately may handle the British National release. In some circles he is also expected to make an announcement soon about American product for release in the United Kingdom. Even without this, GFD would have a strong hand. The first year's schedule of Herbert Wilcox Productions is based on an expenditure of £750,000; its highspot appears to be the Technicolor version of "Blue Lagoon." The possibility of a Bing Crosby feature, the engagement of Jack Buchanan and the re-establishment of the Wilcox-Woolf association with Tom Wall and Ralph Lynn were other features.

Capitol Film Productions, Inc., with a capitalization of £150,000 as successor to the old Capitol company, has Major H. A. Proctor, M.P., as chairman; Max Schach, managing director. Directors of production are Louis A. Neel, John Hopkins and G. H. Bultimore. The first year's budget is £600,000. The first picture is to be "The Nuptials of Corbal," with Nils Asther and Aubrey Smith starred and a feminine lead from Hollywood. Second will be "When Knights Were Bold," with Jack Buchanan and Fay Wray, followed by "I Pagliacci" with Richard Tauber, "His Majesty's Pajamas" with Gene Markey, two starring Ann Harding, the first being "The Lady with the Camelias," modernized; Dita Parlo in "Madamoiselle Docteur," Elissa Landi in "Koenigsmark," and a Jack Buchanan-Anna Neagle production.

This week Mrs. Leila Stewart, publicity manager of Gaumont-British Distributors, took up a similar position in the G. M. Woolf organization; Alec Braid succeeding her at G-B.

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ABP's 10 Per Cent Dividend

A 10 per cent dividend for the year has been declared by Associated British Pictures, Ltd., the John Maxwell company controlling British International Pictures, Ltd., Associated British Cinemas, Ltd., Wardour Films, Ltd., and Pathe Pictures, Ltd. The 6 per cent final dividend declared last week follows a 4 per cent interim.

ABP showed a trading profit of £656,725 in the year ended March 31, with a net, after deduction of debentures, loan and mortgage interest and income tax of £373,753. With the addition of £149,699 undistributed profits of subsidiaries brought in under the recent consolidation plan, the amount available for distribution was £560,238.

ABP's total capital is now £3,550,000 in 1,550,000 £1 ordinaries and 2,000,000 six per cent £1 preference; of the latter 600,000 have been issued since the close of that financial year.

The theatres under ABP control now number 225, the second largest British circuit. Its investment in land, buildings, plant, and so on, including the Elstree studios, is valued at £5,870,652 in the balance sheet; productions in hand or completed are listed at £551,128.

▽

Trans Lux In U K

Formal registration of Trans-Lux, Ltd., reveals that the directorate is composed of Will Evans, the old G-B theatre chief, as chairman, with Peter Aitken (a son of Lord Beaverbrook) and Norman Holden (a son of Sir Edward Holden, of the Midland Bank, Ltd.).

▽

Opinion in British trade circles is generally favorable to standardization of a larger reel, on the lines indicated in the recommendations of the SMPE, but there is a tendency to think a 2,000-foot reel too large. A number of those practically engaged in dispatch and laboratory departments would have preferred standardization on the basis of 1,500 to 1,700 feet.

Expert opinion gathered by the *Kinematograph Weekly* and published in that paper, while indicating the foregoing as a majority opinion, makes it plain that the British trade will generally welcome the change in principle as one leading to economy both in labor and in money.

The British Guild of Projectionists, which officially recommended a 1,700-foot standard to the SMPE, goes on record in favor of the double reel on the grounds that it will "materially reduce mutilation, facilitate handling on change days and make for better presentation."

H. Deeley of Gaumont British suggests that there is a greater risk of fire with 2,000-foot reel in standard spool box and also that the beginning strain may cause more breakage. He would prefer a 1,500- to 1,700-foot reel.

A. Bolton of Radio Pictures, also preferring this footage, sees a considerable outlay necessary due to the proposal that films should be delivered by the laboratories in 1,000-foot reels, which would entail scrapping of the tins.

Wardour Films' technical department, which has been working with a 1,500 to 1,600 reel for over a year, thinks the 2,000-foot reel will involve an unnecessary expense in the scrapping of tins and transit cases, and also cause complications with regard to winders and storage.

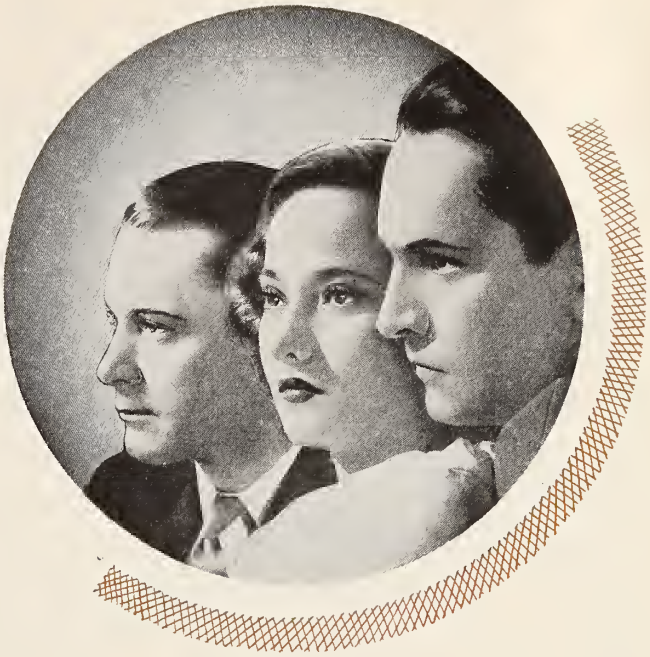
The possibility of having to reconstruct vaults is also seen as a serious difficulty by T. Young, dispatch manager of Pathe's.

G. Touze, of the Pathe laboratory department, sees a printing difficulty due to the necessity of cutting the ends of 1,000-foot reels of stock to prevent scratches in the middle of a 2,000-foot reel. He thinks stock makers should supply in 2,000-foot reels to make the new reform fully satisfactory.

M-G-M Opens Ad Drive In 37 Publications

MGM has started the new season with a rush of advertising on "Anna Karenina" that includes full pages in 37 national publications having a combined circulation of 34,000,000 and an estimated reader coverage of 100,000,000. Howard Dietz, director of advertising and publicity said the company expects to spend $2,500,000 on advertising during the year.

"Anna Karenina" is Greta Garbo's twentieth picture for MGM and marks the completion of her 10th year with the company.



Today

the world premiere of the most eagerly awaited film success of the new season will take place at the Rivoli Theatre, N.Y. It is a love story so heart-stirring in its emotional power, so enchanting in its elusive beauty that it seems destined to win screen immortality as one of the ten best pictures of the year! *Samuel Goldwyn's finest achievement . . .*

FREDRIC MARCH
MERLE OBERON
HERBERT MARSHALL

in THE

DARK ANGEL

From the play by Guy Bolton Directed by SIDNEY FRANKLIN creator of "Smilin' Thru" and "The Barretts of Wimpole Street"

Released thru **UNITED ARTISTS**

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

Broadway Hostess

(*Warner*)

Comedy romance drama, featuring music and dancing, the whole climaxed by melodrama, is the substance of this production. In line with the title, the locale is New York, its night clubs and theatres. Its characters are that colorful sort whose lifeblood is the glamorous color and excitement associated with such spots and the swanky dallying socialites who frequent them.

In content, with Winifred Shaw, seen in several Warner pictures, in the title role, it's the exciting story of a torch singer; her amazing rise in her profession under the stimulus of a devil-may-care gambler promoter; her intimate life as it concerns her relations with her sponsor and her piano playing accompanist and the amazing situation into which the combination of both led her.

Story is an original by Ben Kaye; screen play is by George Bricker. Frank McDonald, who handled "From This Dark Stairway," soon to be released, is directing. Songs in which Miss Shaw is featured are by Mort Dixon and Allie Wrubel.

Lyle Talbot will be seen as the gambling promoter, who, sensing the girl's great possibilities appoints himself her manager and starts her on her career. The role of the piano player is played by Phil Regan. Comedy is in the hands of Allen Jenkins, a specialist in that line. The people who bring melodrama into the story are Genevieve Tobin, now in "Here's to Romance," who spurns Talbot's marriage bid and Donald Ross, whom Talbot had befriended only to meet death at his hands.

Modern in content, spirited in tempo, being produced against lavish and swanky backgrounds, the story makes available that type of showmanship applicable to a swift moving and tuneful musical and also the more compelling brand commonly adapted in selling an attention-holding dramatic romance.

HANGOVER MURDERS

Tentative Title

(*Universal*)

Melodramatic mystery and murder are the principal ingredients of this production. It is adapted from a popular selling novel by Adam Hobhouse. Screen play is by Harry Clork and Doris Malloy, who have teamed on many similarly premised pictures for both Warners and Universal, and Dan Totheroh. It is being directed by James Whale, who numbers among his recent credits "The Bride of Frankenstein" and "One More River."

The cast is brimful of well known names. Edward Arnold, currently in "Diamond Jim;" Constance Cummings, Sally Eilers and Robert Young are features. The support, each one of whom is important in the story's detailing, includes Robert Armstrong, Reginald Denny, Monroe Owsley, George Meeker, Ed Brophy, Jack LaRue, Louise Henry, Gustav von Seyffertitz, Gregory Ratoff, Arthur Treacher, Rafaela Ottiano, E. E. Clive and Frank Reicher.

Localed on Long Island, presently timed, the story is ultra modern in theme. Following a series of progressive parties indulged in by the excitement-craving idle rich, one murder which leads to a series of similar crimes, all of which are shrouded in the deepest mystery, the situation is such that every one, even the most remotely implicated, are under suspicion. A detective, brought in, runs into a stone wall of amazing and baffling complications, to solve the case in unique and novel style.

Potentially full of the stuff that makes for chills and thrills, but not lacking in tension-easing comedy contrast, the story is being given elaborate production.

TO BEAT THE BAND

(*Radio*)

Though the title might so indicate and while there is quite a bit of music in it, this is not a musical. Essentially it's a comedy of a woman who dies and leaves her nephew $59,000,000. When the role of the nephew is played by Hugh Herbert, currently in "We're in the Money," and among the conditions of his inheritance is that he marry a widow within three days the possibilities for roof raising amusement and showmanship exploitation may be understood.

That quality is further intensified when the wealth starts a lot of chiseling in which the hero isn't averse to having a finger even to the extent of suggesting that a prospective suicide marry his best girl only to have the erstwhile sweetheart and new-found lover really fall in love; the estate to shrink to liliputian proportions and leaving Herbert holding the bag for a lot of bouncing checks and minus his sweetheart.

With Herbert the focal point of entertainment and showmanship interest the cast also presents a number of wellknown screen names. Included are Fred Keating, who in addition to appearing as the band leader also contributes a number of his card trick specialties; Roger Pryor, Herbert's would-be friend in need, who steals his girl, Phyllis Brooks; Helen Broderick and Eric Blore, who were recently seen in "Top Hat;" Ronald Graham, Johnny Mercer, Betty Grable and Torben Meyer.

Story is an original by George Marian, Jr., with screen play by Rian James. Direction is by Ben Stoloff, recently credited with Reliance's "Transatlantic Merry-Go-Round."

Comedy in dialogue, action and situations being the keynote, it is the commercial element on which to concentrate in substantiating Hugh Herbert's name to assure audiences a fun fest.

ALONE TOGETHER

(*Universal*)

Comedy romance, highlighted by numerous hilarious incidents, is the tone of this production. It's the yarn of two lonely hearts; one who dreamed that one day her fabulously wealthy Prince Charming would come along, the other believing that one day he would marry a wad of dough. Neither dream eventuates, but the result of their stories promises to be a picture of exceptional entertainment value and showmanship worth.

It co-features Zasu Pitts and Hugh McConnell, who in their first and most recent vehicle, "She Gets Her Man," gives more than casual indications of proving a popular comedy team. Story is an original by Mann Page, in which Clarence Marks, H. M. Walker and Andrew Bennison collaborated on the screen play. Treatment is by Arthur Caesar, well known humorist. It is being directed by Kurt Neumann, maker of the recent "Alias Mary Dow."

In the yarn, Pitts and O'Connell, who live next door in the same lodging house, embark on an adventure in their day dreams and as much that is hilariously embarrassing to both happens in advance, they eventually meet at Coney Island. There they play all the games, ride the rides, slides, see the shows and colorful offerings of the famous commoners' playground. They fall in love. Parted, during a farcical episode, the spineless O'Connell becomes a he-man of destructive action to return to the solitude of his barren room only to discover that the light of his love is his next door neighbor.

With Pitts and O'Connell the focal points of all the production's fun, the supporting cast includes Walter Catlett, Thomas Dugan, Inez Courtney, James Burke, Mae Busch, Buster Phelps, William Pawley and Irene Franklin.

The motivating comedy is supplemented by several spectacular music and dancing interludes.

THE SPANISH CAPE MYSTERY

(*Republic-M. H. Hoffman*)

As the title graphically indicates, dramatic mystery, murder and suspense are the ingredients of which this yarn is being spun. Modern in theme and idea, being given elaborate and authentic production, and as a human interest love angle is included, it capitalizes entirely upon elements of demonstrated entertainment and commercial showmanship value.

The premise of the story is the natural desire of a group of inheritors of a vast estate to become preferred beneficiaries. The setting being that which induces the maximum amount of mystery and thrilling, chilling terror, a series of mysterious kidnapings and killings occur. The locale police called in, the atmosphere of everybody being under suspicion is generated. Up against a stone wall, more killings which automatically exonerate the watched suspects, result in the entry of a novel-writing crime solution specialist. Requesting a period of 24 hours in which he may test the practical worth of his fictionary theories, he nails the unsuspected culprit and of course wins happiness for himself and the heroine.

Production is adapted from a novel by Ellery Queen with screen play by Albert DeMond, and it is being directed by Lewis D. Collins, recently credited with "The Hoosier Schoolmaster" and "Make a Million."

The quality of story and production being engaging to showmanship minds, the unusual cast strength is also of interest. It presents such performers as Helen Twelvetrees, Donald Cook, Berton Churchill and Frank Sheridan in the principal roles. The support includes Jack LaRue, Huntley Gordon, Betty Blythe, Olaf Hytten, Ruth Gilette, Barbara Bedford, Harry Stubbs, Guy Usher and Frank Leigh.

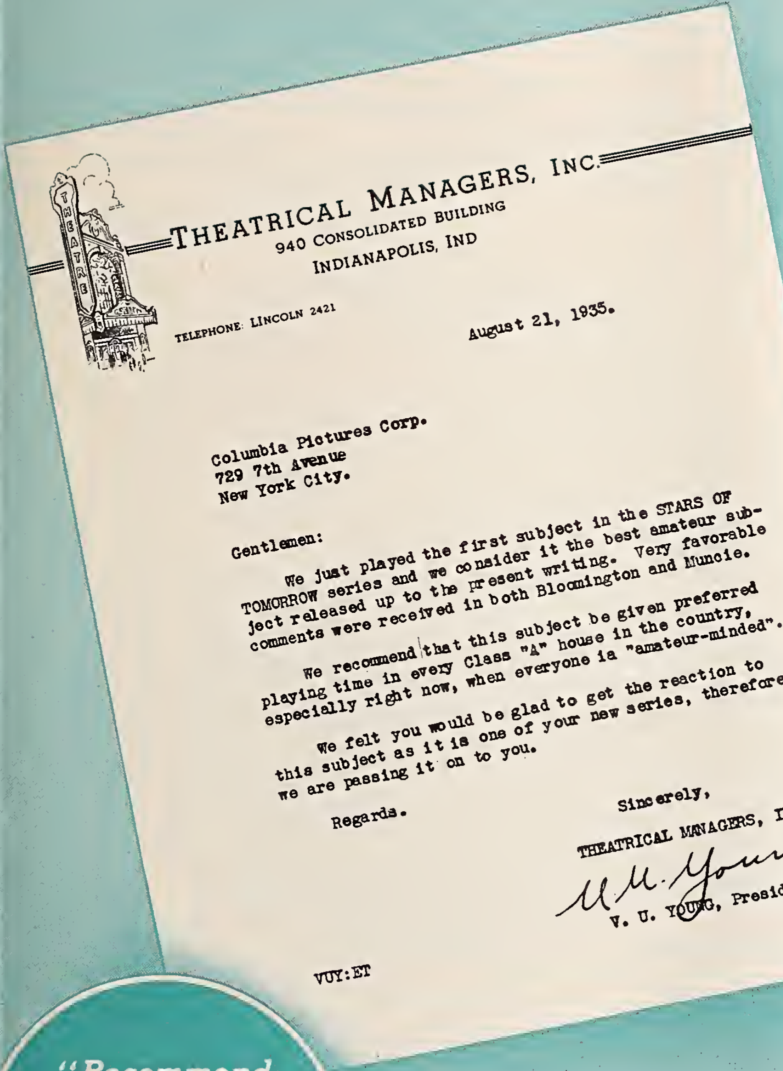
Denny Files Bankruptcy Plea

Reginald Denny has filed a voluntary bankruptcy action in a Los Angeles federal court, listing liabilities of $83,500 and assets of $68,014.

THEY'RE RAVING

about Columbia's amazing screen series of

AMATEUR NIGHTS!



THEATRICAL MANAGERS, INC.
940 CONSOLIDATED BUILDING
INDIANAPOLIS, IND

TELEPHONE: LINCOLN 2421

August 21, 1935.

Columbia Pictures Corp.
729 7th Avenue
New York City.

Gentlemen:

We just played the first subject in the STARS OF TOMORROW series and we consider it the best amateur subject released up to the present writing. Very favorable comments were received in both Bloomington and Muncie.

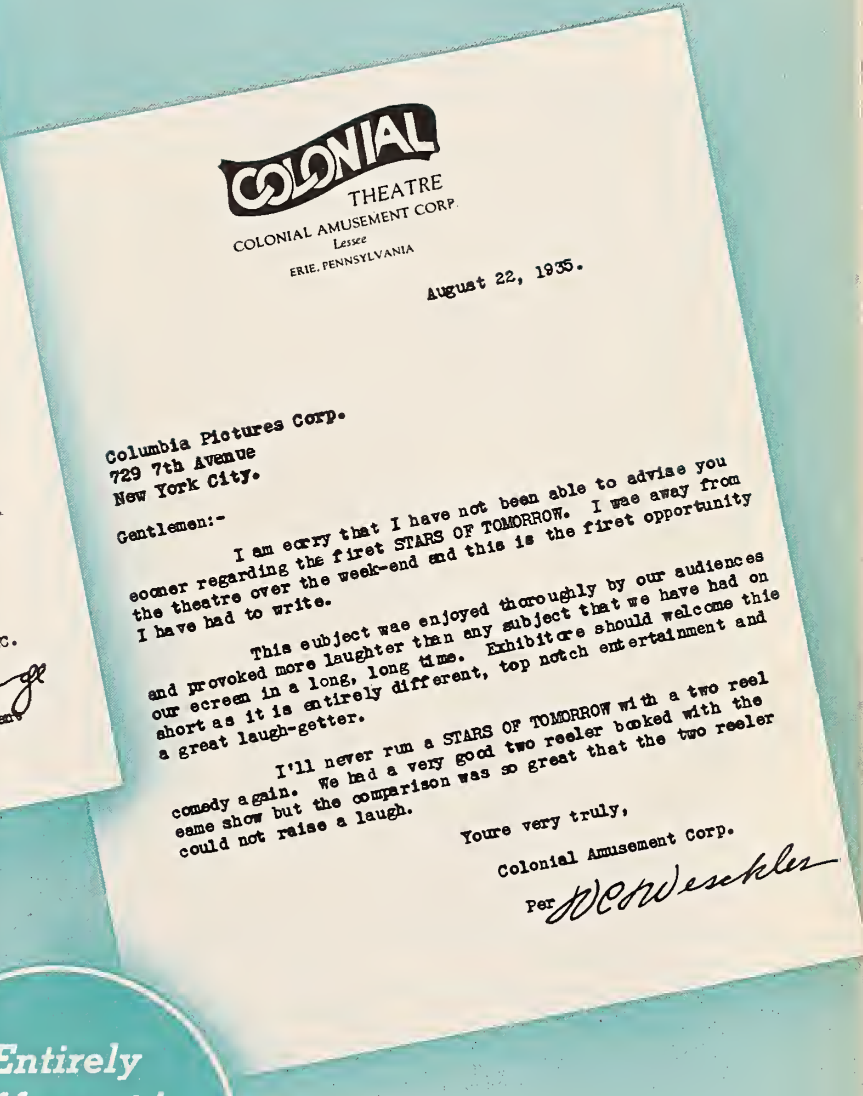
We recommend that this subject be given preferred playing time in every Class "A" house in the country, especially right now, when everyone is "amateur-minded".

We felt you would be glad to get the reaction to this subject as it is one of your new series, therefore, we are passing it on to you.

Regards.

Sincerely,
THEATRICAL MANAGERS, INC.
V. U. Young
V. U. YOUNG, President

VUY:ET



COLONIAL THEATRE
COLONIAL AMUSEMENT CORP.
Lessee
ERIE, PENNSYLVANIA

August 22, 1935.

Columbia Pictures Corp.
729 7th Avenue
New York City.

Gentlemen:-

I am sorry that I have not been able to advise you sooner regarding the first STARS OF TOMORROW. I was away from the theatre over the week-end and this is the first opportunity I have had to write.

This subject was enjoyed thoroughly by our audiences and provoked more laughter than any subject that we have had on our screen in a long, long time. Exhibitors should welcome this short as it is entirely different, top notch entertainment and a great laugh-getter.

I'll never run a STARS OF TOMORROW with a two reel comedy again. We had a very good two reeler booked with the same show but the comparison was so great that the two reeler could not raise a laugh.

Yours very truly,
Colonial Amusement Corp.
Per W C Weschler

"Recommend preferred playing time in every Class A house!"

"Entirely different! Top-notch entertainment!"

STARS OF TOMORROW

• COLUMBIA PICTURES

THE HOLLYWOOD SCENE

PRODUCERS FEAR SCARCITY OF OPERA ARIAS
THEATRES RETURNING TO SINGLE FEATURING
FOX WEST COAST BANKRUPTCY NEARS END
MUSICIANS AND OPERATORS ON PICKET LINE

THE problem of what to do with grand opera talent, once it is signed, is beginning to be a real concern to producers. Suddenly opera conscious, Hollywood executives are listening entranced as liquid trills pour from star dressing rooms, but, when the song is finished they wonder where on earth they are to get enough popular arias for such voices.

Another problem is plots. So far, stories for opera singers have been cut to much the same pattern: The star sings a few arias while having a terrible time trying to break into opera: a quarrel with sweetheart: an unexpected break and then the triumph at the Metropolitan where are sung a few more wellknown arias from wellknown operas. The formula has been eminently successful, but the thought keeping producers awake at night is that at the present rate of consumption, soon there will not be enough arias left to fill a picture.

Lily Pons at RKO-Radio, Gladys Swarthout at Paramount, Lawrence Tibbett at Twentieth Century-Fox, Nino Martini with the newly formed Pickford-Lasky Productions, Helen Jepson with Paramount, and Grace Moore probably are just the beginning of the singing contingent in Hollywood. Other opera stars are being approached by other studios.

In some quarters, it is felt that there will be a sudden impetus shortly toward the writing of "original" opera directly for the screen.

Back to Single Featuring

Four Hollywood first-run houses and six in the Los Angeles area are showing single bills this week. This is a new high for single billing in this territory for some time. Of the ten houses, only three have stuck steadfastly to single bills the last two years. These are Warner's Hollywood, the Four Star in the Wilshire section, and the Paramount Downtown. The others, which include Loew's State, Grauman's Chinese, RKO Hillstreet and Pantages, have had double bills most of the time.

News Flashes

Fox West Coast bankruptcy proceedings will wind up September 18th. Federal referee Samuel W. McNabb set that date for the bankruptcy discharge hearing following the filing of final reports by FWC trustee, William H. Moore, which outlined developments over the two years since the petition was filed. . . . Protesting wage scales reportedly 60 per cent under regulation, musicians and operators locals started a picket line in front of Harry Popkin's Million Dollar theatre. The unions sponsoring the picket campaign were local 47, Musicians' union, local 150, projectionists' and local 33, stagehands'. . . . Gabe Hess finished a series of conferences with Will H. Hays and checked out by plane for New York. . . . Lester Cowan, who was formerly head of the Academy, has been signed as an associate producer by Mike Marco of Fanchon and Marco. Marco now is whipping into shape a film producing organization. . . . Forty members of the IBEW will stand trial here for alleged affiliation with the new crafts organization, NACC. If found guilty of charges that they violated solemn obligations, the IBEW will ask the extreme penalty, which is expulsion and the ultimate blacklisting of these members with the studios under the organization's current agreement with producers. . . . Kenneth Macgowan finished out his RKO contract and joined 20th Century-Fox as a producer. . . . Due to the illness of Loretta Young, Darryl Zanuck postponed production on the special, "Ramona," for two months. On doctors' orders, Miss Young must rest for that length of time to avoid a serious operation. . . . William Mayberry, assistant casting director at Warner, has resigned to accept a similar spot at 20th Century-Fox. . . . John Leroy Johnston, Universal publicity director, flew to New York to accompany Marta Eggerth to the Coast. . . . Lansing Holden drew a long term contract with Pioneer Productions as color director. . . . Irving Thalberg and his wife, Norma Shearer, Chiefed out for Manhattan. . . . The Producers' Association will cooperate 100 per cent towards establishing a Will Rogers memorial and a committee has been appointed to facilitate the quick executing of the plan. . . . Hollywood is behind the Museum of Modern Art Film Library in New York, according to pledges made by leaders in the industry at a dinner given by Mary Pickford at Pickfair.

Robbins to Develop MGM Musical Talent

Jack Robbins has been named by MGM on the Coast to form a musical stock company with new singing and dancing talent. Roger Edens, a vocal coach, will be associated with Mr. Robbins in building the company, which operate similarly to the Oliver Hinsdell stock company. The plan is to give new talent six months of training, followed by roles in short product, then features.

Harman-Ising Finish Program; Start Four for New Season

Harman - Ising Studios, producers of MGM's "Happy Harmonies," single reel animated cartoons in color, have completed the final picture on the current season's schedule and have four for the new season in preparation. "Barnyard Babies" is the last picture on the 1934-35 program.

The first four of the new season, which are to be produced in the new triple-tone technicolor are "Busy Little Bees," "Santa Claus Kitten," a burlesque melodrama of the old South tentatively titled "My Old Kentucky Home," and another as yet untitled.

FRANKLIN OWN STAFF FOR CANADIAN PICTURE

Sidney Franklin, who has made "The Dark Angel," to be followed by "Marie Antoinette," will then go to the Canadian Rockies to make a picture of a community of natives. Mr. Franklin will write, produce, photograph and direct the picture. There will be no professional players.

Nickolaus Heads Nominating Committee for Technicians

J. M. Nickolaus, laboratory superintendent at MGM, has been named by the executive committee of the Technicians' Branch of the Academy of Motion Picture Arts and Sciences, to head a group to pick nominees for various offices of the branch next month. Others on the committee are: John Aalberg, Lawrence Aicholtz, W. Duncan Cramer, Arthur Edeson, John Hughes, Charles B. Lang, Jr., Gene Milford, Thomas Moulton and Robert Odell.

Ten Travel Films For Carnegie Hall

A series of 10 travel and adventure films, each accompanied with a lecture or comment by the person involved, will be presented at Carnegie Hall, New York, on 10 Saturday mornings, beginning October 12.

Rear Admiral Richard E. Byrd will open the series by showing 9,000 feet of film made in the course of his last two years in the Antarctic. The subscription series has been arranged by Harold R. Peat, Inc., of New York.

United Theatres Adopt "Family Nights" Series

Four New Orleans theatres have decided to present family night programs following success of the experiment during July. These programs, designed for all the family, will be given at the Fine Arts, National, Tivoli and Rivoli theatres each Saturday night during the fall and winter. After school opens the programs will be switched to Friday nights. These are houses under control of United Theatres.

Cukor to Do One a Year

Beginning with "Romeo and Juliet," George Cukor is to direct one picture a year for Irving Thalberg at MGM. The contract was signed by special arrangement with David O. Selznick, to whom Mr. Cukor is also under contract.

Eleanor Powell to Desert Stage

Eleanor Powell, dancing star and the feminine lead in MGM's forthcoming "Broadway Melody of 1936," will fulfill a stage contract before returning to Hollywood and a newly signed MGM contract.

Amos 'n' Andy's Anniversary

Amos 'n' Andy celebrated their sixth anniversary on National Broadcasting networks last week.

More SMILEAGE

Gidgets and gadgets and flowery advertising words may attract attention at the automobile show. But it's the old road test that proves the real worth of a car.

And it's the old audience laugh test that proves the value of the short comedies you play. When theatres playing Educational Comedies show a 20 per cent increase in a year, there must be a reason. It's more power in the box-office star names—more smileage per reel.

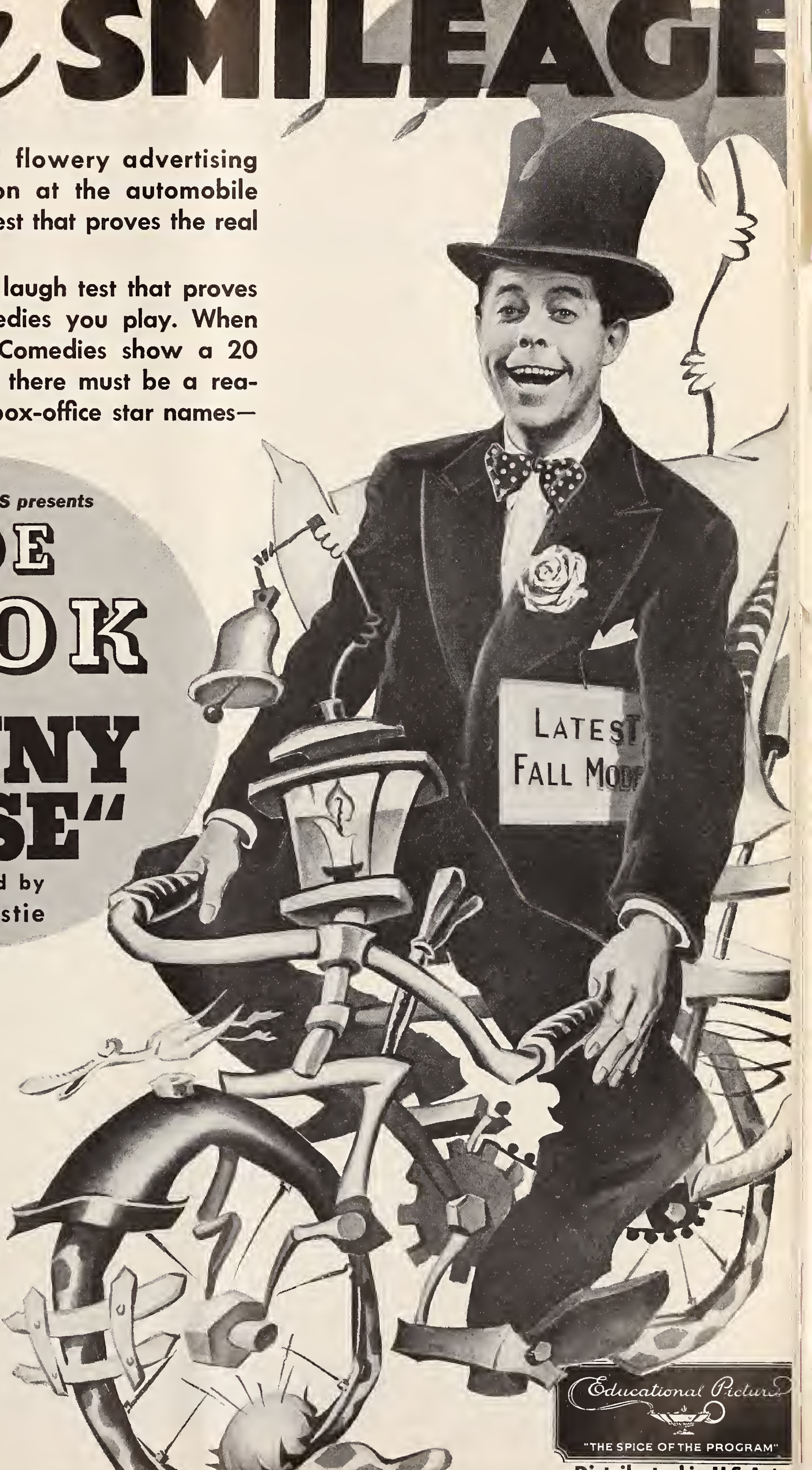
E. W. HAMMONS presents

JOE COOK

in

"PENNY WISE"

Produced by
Al Christie



Other current *Educational* Comedies that register high in the smileage test:

BUSTER WEST and TOM PATRICOLA
in
"DAME SHY"

BUSTER KEATON
in
"THE E-FLAT MAN"

ERNEST TRUEX
in
"THE AMATEUR HUSBAND"

TOM HOWARD and GEORGE SHELTON
in
"STYLISH STOUTS"

"CIRCUS DAYS"
Paul Terry-Toons
By Frank Moser and Paul Terry

Educational Pictur
"THE SPICE OF THE PROGRAM"

Distributed in U.S.A. by
FOX Film Corporatio

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 281—(A) What, in your opinion, is the most frequent cause of trouble in the projection room? That is to say, is it most frequently due to mechanical or electrical failure, or to some detail overlooked by the personnel? (This is a most interesting question; hence, since I would like to publish as many views as possible, I will confine this week's session to the one question, asking our Bluebook School students to think things over and answer fully and carefully out of their own experience and knowledge).

Answer to Question No. 275

Bluebook School Question No. 275 was: (A) What effect will low line voltage have on the amplifier? (B) What will be the effect of high line voltage? (C) What three general methods of coupling the photo cell to the main amplifier are in general use?

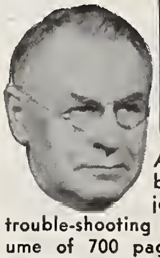
The engineers who prepared these questions answer them thus:

(A) If the line voltage applied to the amplifier be considerably lower than the voltage rating for which the amplifier was designed, there will be considerable loss in gain. This will necessitate carrying the volume control at a rather high setting. (B) On the other hand, if the line voltage be excessively high—say more than five or ten volts above rated pressure—the tube life will be greatly decreased; also there will be danger of burning out a power transformer, especially in hot weather. It is good policy to operate the equipment at as nearly as possible the voltage specified by the manufacturer. (C) First, a transformer coupling in which a transformer is used in the sound head and connected by means of a relatively low impedance line to the main amplifier. Second, a head amplifier placed on the sound head and used in much the same manner as a pre-amplifier employed in conjunction with a microphone. Third, a low capacity cable in which the photo cell is directly coupled to an external amplifier located near the sound heads and usually mounted on the front wall of the projection room.

The following made good (but first A. F. Sprafke, T. L. Dutton and N. Tatum should have had credit on question 274—apologies, gentlemen): C. Rau and S. Evans; A. F. Sprafke; D. Danielson; G. E. Doe; H. Edwards; R. J. Arntson; B. DeVietti; J. Wentworth; J. E. Wyman; T. Turk; T. VanVaulkenburg; D. U. Granger; J. T. Ballinger and D. L. Mason; D. L. Sinklow; F. H., S. and P. Dalbey; H. Pitchkey and M. C. Mellinger; J. and C. Hawkens; L. Hutch and D. Goldberg; L. F. Evans; B. L. Stephens; D. Stellegos and G. Wayne; O. Thum and I. D. Ackerly; J. L. Davis; O. Davis and T. Turk; A. Hoskins; W. L. Stanley, H. May and D. N. Anderson; G. Bagby; P. L. Luther and R. Samuels; P. Lathrope; S. F. and W. Love; M. and J. DeVoy; G. and S. L. Thompson; J. B. Langdon; G. N. Bagby; F. H. Stanley; D. L. Morgan and T. N. Michael; H. Quinlen; B. L. Sarno and H. B. Roth; R. S. Conrad and L. Biello; T. L. Kenney and A. L. Hickey; D. R. Peters and D. Holler; B. Diglah; L. L. Jones and E. Williams; D. R. Bainbridge; E. Rymer, S. G. Dickerson, G. H. Biggers and L. D. Mason; T. Kelley and C. Cummings; D. H. Samuels and P. N. Farrell; L. Jones; L. D. Templeton; F. N. O'Brien and H. D. Bagby.

(A) G. E. Doe answers thus: "It can hardly be expected that an amplifier designed to operate at a fixed voltage pressure will produce the best possible results at any other voltage. If the impressed voltage be low, then the volume control must be boosted up to make up the difference as far as possible. If this cannot be entirely done, well it is just too bad. The sound may or may not be distorted or otherwise injured, according to the kind of equipment and amount of the fault."

J. E. Wyman says: "Low line voltage has varying effect on audio amplifiers, depending in general upon the type of amplifier in use. Generally speaking it will cause the 'B' voltage to drop below normal, causing a 'drummy' output. It will be necessary to operate the gain at full or nearly full output value, which would cause further poor results, as most amplifiers will not give best result when operated thus. If the tubes are a.c. filament or heater type, the filament or heater voltage will drop if the line voltage is below normal on the filament transformer primary. This will of course cause the tubes to operate below normal level, with corresponding damage to results and possible damage to tubes carrying high plate voltage, as for example those in the final push-pull audio stage."



F. H. RICHARDSON'S NEW BLUE BOOK OF PROJECTION

A new edition of this famous book is now on the press. Projection, sound reproduction and trouble-shooting all in one compact, handy volume of 700 pages, including 153 illustrations of hook-ups, wiring diagrams and schematics.

Experts consider it the most up-to-date and practical projection manual on the market. Contains an extremely simple index system for instant use in emergency breakdowns. A book that should be part of every projection room in the country. Order early and get an original author's autographed copy.

QUIGLEY BOOKSHOP
1790 Broadway New York
$5.25

A. F. Sprafke says: "Amplifiers are designed to operate at a fixed, specific voltage. Any change either way cannot be expected either to improve the quality of the output or prolong the life of its component parts.

(B) R. J. Arntson says: "The effect of excess line voltage on an amplifier is to cause it to extend itself, so that noises and oscillations become audible. If operated over a considerable period this condition will cause tubes to burn out."

Messrs. Rau and Evans say: "High line voltage applied to an amplifier will cause distortion of the reproduced sound because of the tubes and other parts being overloaded. It also will cause excessive heating of the transformer windings, coils and so on, with a probably final burn-out."

(C) I find 437 answers reading essentially as follows, almost word for word: "The three general methods of coupling the photo cell and main amplifier are (1) by means of transformers, (2) resistance, (3) special head amplifiers." By comparison with the engineers' answer you will find this to be correct, transposing "low capacity cable" and "resistance," the latter being by impedance.

A. Sprafke makes the reply I regard as perhaps best. What do you think? He says:

(C) "1.—Transformer coupling: The P. E. Cell connected to the primary winding of an impedance matching transformer. It must match very closely if the maximum of energy is to be transferred from the cell to the P. E. C. amplifier. 2.—Resistance coupling: Transfer of energy from the cell to the PEC amplifier through a circuit of high impedance. A very sensitive system having a tendency to over accentuate the lower frequencies and short circuit the high ones. 3.—Impedance-resistance coupling: A combination of the two by substituting a variable resistor instead of a fixed resistor and adding a choke coil. Overcomes the weaknesses of the other two."

NOTICE: The engineers have been asking you questions. That is good, but I believe "turn about is fair play." I therefore invite projectionists to ask questions, either of projectionists or engineers. There doubtless are many questions you would like to ask engineers, or each other. All right. Go to it! If questions are received from projectionists, neither name nor location will be disclosed unless permission accompanies the question.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended August 31, 1935 from 99 theatres in 18 major cities of the country, reached $986,167, an increase of $8,502 over the total of the preceding week, ended August 24, 1935, when 99 theatres in 18 major cities aggregated $977,665.

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Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934.) (Dates are 1935 unless otherwise specified.)	
Boston								
Boston	3,246	25c-50c	“Alias Mary Dow” (Univ.) and “She Gets Her Man” (Univ.)	6,000	“Woman in the Dark” (Radio) and “Cowboy Millionaire” (Fox) (25c-40c)	6,000	High 4-27 “Transient Lady” Low 8-3 “A Dog of Flanders” and “What Price Crime”	31,000 4,000
Fenway	1,382	30c-50c	“Bright Lights” (F. N.) and “Village Tale” (Radio)	3,500	“We’re in the Money” (W.B.) and “The Virginian” (Para.)	3,500	High 1-6-34 “Lady Killer” and “Girl Without a Room” Low 7-20 “Don’t Bet on Blondes” and “Ladies Crave Excitement”	12,000 2,500
Keith’s Memorial	2,907	25c-65c	“Alice Adams” (Radio) (2nd week)	9,500	“Alice Adams” (Radio) (1st week)	14,000	High 3-23 “Roberta” Low 8-17 “Jalna” (6 days)	30,000 5,500
Loew’s Orpheum	2,970	25c-55c	“China Seas” (MGM) (2nd week)	14,000	“China Seas” (MGM) (1st week)	17,000	....	
Loew’s State	3,537	25c-55c	“Bonnie Scotland” (MGM) and “The Girl Friend” (Col.)	8,000	“China Seas” (MGM)	13,000	High 4-7-34 “Riptide” Low 7-6 “Sanders of the River” and “Unknown Woman”	22,000 7,500
Metropolitan	4,332	35c-65c	“Accent on Youth” (Para.)	24,000	“The Irish in Us” (F. N.) (35c-55c)	22,000	High 4-6 “Private Worlds” Low 7-20 “Men Without Names”	41,000 14,000
Paramount	1,793	25c-50c	“Bright Lights” (F. N.) and “Village Tale” (Radio)	7,000	“We’re in the Money” (W.B.) and “The Virginian” (Para.)	5,500	High 1-6-34 “Lady Killer” and “Girl Without a Room” Low 7-20 “Don’t bet on Blondes” and “Ladies Crave Excitement”	12,000 4,000
Buffalo								
Buffalo	3,500	30c-50c	“China Seas” (MGM)	18,500	“Alice Adams” (Radio)	11,000	High 1-6-34 “Design for Living” Low 12-19-34 “Music in the Air”	26,000 5,000
Century	3,000	25c	“Dressed to Thrill” (Fox) and “Born to Gamble” (Liberty)	4,600	“The Virginian” (Para.) and “Old Man Rhythm” (Radio)	6,500	High 5-11 “Mark of the Vampire” and “Gigolette” Low 8-3 “Mad Love” and “A Dog of Flanders”	8,200 3,800
Great Lakes	3,000	25c-40c	“Brights Lights” (F. N.)	7,000	“Jalna” (Radio) and “Hot Tip” (Radio)	6,500	High 9-29-34 “Belle of the Nineties” Low 12-22-34 “Gentlemen Are Born” and “Marie Galante”	18,800 3,800
Hippodrome	2,100	30c-50c	“Smilin’ Through” (MGM)	6,000	“Dante’s Inferno” (Fox)	7,200	High 5-19-34 “The House of Rothschild” Low 8-3 “Shanghai”	18,000 4,000
Lafayette	3,300	25c	“Air Hawks” (Col.) and “After the Dance” (Col.)	6,000	“Loves of a Dictator” (GB Pictures) and “Men of the Hour” (Col.)	5,300	High 3-10-34 “It Happened One Night” and “Before Midnight” Low 7-27 “Notorious Gentleman” and “Strange Wives”	16,700 4,100
Chicago								
Apollo	1,400	25c-50c	“Accent on Youth” (Para.)	6,000	“Broadway Gondolier” (W.B.)	6,200	High 9-8-34 “The Cat’s Paw” Low 6-22 “High School Girl”	16,000 4,000
Chicago	4,000	35c-68c	“Every Night at Eight” (Para.)	34,000	“Curly Top” (Fox)	40,500	High 8-11-34 “She Loves Me Not” Low 5-26-34 “Thirty Day Princess”	66,000 19,000
Garrick	900	25c-50c	“Curly Top” (Fox)	7,800	“The Man on the Flying Trapeze” (Para.) (2nd week)	4,000	High 7-27 “No More Ladies” Low 5-4 “One New York Night”	9,000 3,000
Oriental	3,940	25c-40c	“Smart Girl” (Para.)	15,500	“Charlie Chan in Egypt” (Fox)	16,600	High 1-5 “Big Hearted Herbert” Low 6-16-34 “Registered Nurse”	25,000 12,000
Palace	2,509	25c-50c	“Alice Adams” (Radio) (2nd week)	23,200	“Alice Adams” (Radio) (1st week)	25,100	High 3-30 “Roberta” Low 12-1-34 “Kentucky Kernels”	30,000 8,000
Roosevelt	1,591	30c-60c	“Steamboat Round the Bend” (Fox) (6 days)	20,500	“Accent on Youth” (Para.) (5 days)	11,000	High 1-5 “Forsaking All Others” Low 8-18-34 “Paris Interlude”	27,000 6,000
State-Lake	2,776	20c-35c	“Manhattan Moon” (Univ.)	12,900	“The Nitwits” (Radio)	13,300	High 9-8-34 “The Most Precious Thing in Life” Low 7-20 “Alias Mary Dow”	19,000 8,000
United Artists	1,700	30c-60c	“China Seas” (MGM)	23,600	“The Farmer Takes a Wife” (Fox) (2nd week)	17,200	High 5-5-34 “House of Rothschild” Low 4-13 “Vanessa: Her Love Story”	30,000 10,000
Cleveland								
Allen	3,300	30c-42c	“Lady Tubbs” (Univ.) (3 days) “Atlantic Adventure” (Col.) (4 days)	1,000 1,100	“Curly Top” (Fox)	6,750	High 6-8 “Let ’Em Have It” Low 12-15-34 “Silver Streak”	7,250 1,400
Hippodrome	3,800	30c-42c	“Alice Adams” (Radio)	12,000	“Dante’s Inferno” (Fox)	5,250	High 3-16 “Roberta” Low 3-17-34 “Journal of a Crime”	23,000 2,900
RKO Palace	3,100	30c-60c	“We’re In the Money” (W. B.)	14,000	“Thirty-Nine Steps” (GB Pictures)	11,600	High 4-6 “Transient Lady” Low 5-19-34 “Where Sinners Meet”	39,000 4,000
State	3,400	30c-42c	“Every Night at Eight” (Para.)	8,000	“China Seas” (MGM) (Para.)	24,000	High 1-12 “Forsaking All Others” Low 12-29-34 “Private Life of Don Juan”	28,000 3,500
Stillman	1,900	25c-35c	“China Seas” (MGM) (30c-42c)	9,500	“Smilin’ Through” (MGM)	4,000	High 9-15-34 “Chained” Low 1-12 “Our Daily Bread”	10,000 2,000
Denver								
Aladdin	1,500	25c-60c	“The Girl Friend” (Col.) (5 days) “Loves of A Dictator” (GB) (2 days)	800 500	“Redheads on Parade” (Fox)	2,200	High 5-5-34 “House of Rothschild” Low 6-22 “Nell Gwyn” and “My Heart Is Calling” (6 days)	9,000 600
Broadway	1,500	25c-40c	“The Farmer Takes A Wife” (Fox) (3 days)	800	“Call of the Wild” (U. A.)	2,000	....	....
Denham	1,500	25c-40c	“Accent on Youth” (Para.)	6,000	“Without Regret” (Para.)	1,750	High 9-29-34 “Belle of the Nineties” Low 4-7-34 “She Made Her Bed”	16,500 800
Denver	2,500	25c-50c	“Dante’s Inferno” (Fox)	7,000	“The Farmer Takes a Wife” (Fox)	7,000	High 1-13-34 “Roman Scandals” Low 7-20 “Escapade”	17,500 4,000
Orpheum	2,600	25c-40c	“China Seas” (MGM) (4 days-2nd week) “Alice Adams” (Radio) (3 days)	3,500 4,000	“China Seas” (MGM) (1st week)	10,500	High 2-17-34 “Hi Nellie” Low 12-29-34 “Hat, Coat and Glove”	19,500 1,000
Paramount	2,000	25c-40c	“Welcome Home” (Fox)	2,750	“The Black Room” (Col.)	3,000	High 5-11 “Bride of Frankenstein” Low 6-9-34 “Uncertain Lady”	7,000 400

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from January, 1934.) (Dates are 1935 unless otherwise specified.)	
Hollywood								
Chinese	2,500	30c-55c	"Steamboat Round the Bend" (Fox) (5 days)	12,117	"Curly Top" (Fox) (6 days)	13,490	High 4-14-34 "House of Rothschild" Low 12-29-34 "Music in the Air"	25,171 4,292
W. B. Hollywood	3,000	25c-40c	"The Irish in Us" (F. N.) (6 days-3rd week)	7,600	"The Irish in Us" (F.N.) (6 days-2nd week)	8,400	High 9-8-34 "Dames" Low 4-13 "Laddie"	25,000 5,700
Indianapolis								
Apollo	1,100	25c-40c	"Dante's Inferno" (Fox)	3,500	"The Farmer Takes a Wife" (Fox)	5,500	High 4-13 "Life Begins at 40" Low 5-4-34 "Thunder in the East"	7,500 1,600
Circle	2,800	25c-40c	"Accent on Youth" (Para.)	5,700	"Every Night at Eight" (Para.)	4,500	High "Smart Girl" Low 1-19 "The President Vanishes" and "Enter Madame"	8,500 2,000
Lyric	2,000	25c-40c	"Going Highbrow" (W. B.)	13,000	"We're in the Money" (W. B.)	8,000	High 8-31 "Going Highbrow" Low 7-28-34 "Half a Sinner" and "Embarrassing Moments"	13,000 2,000
Palace	3,000	25c-40c	"China Seas" (MGM) (2nd week)	3,500	"China Seas" (MGM) (1st week)	8,500	High 6-22 "Age of Indiscretion" Low 4-6 "Casino Murder Case"	12,500 2,750
Kansas City								
Mainstreet	3,100	35c-50c	"Bright Lights" (F. N.) (25c-40c)	8,200	"Old Man Rhythm" (Radio)	13,000	High 6-23-34 "Glamour" Low 1-12 "I Sell Anything"	23,000 2,000
Midland	4,000	15c-40c	"China Seas" (MGM) (2nd week)	8,900	"China Seas" (MGM) (1st week)	25,000	High 8-24 "China Seas" Low 12-22-34 "Private Life of Don Juan"	25,000 4,000
Newman	1,800	25c-40c	"Page Miss Glory" (W. B.)	9,800	"Every Night at Eight" (Para.)	7,800	High 9-29-34 "Belle of the Nineties" Low 4-13 "Rocky Mountain Mystery"	14,000 3,500
Tower	2,200	25c	"Lady Tubbs" (Univ.)	8,000	"Champagne for Breakfast" (Col.)	5,800	High 1-12 "Broadway Bill" Low 5-5-34 "Let's Fall in Love"	14,000 4,000
Uptown	2,000	25c-40c	"Keeper of the Bees" (Mono.) (6 days)	3,400	"The Farmer Takes a Wife" (Fox)	4,400	High 10-27-34 "Judge Priest" Low 1-27-34 "Good Bye Again"	9,200 1,700
Los Angeles								
Filmarte	800	40c-50c	"La Maternelle" (Tapernoux)	2,000	"Thunderstorm" (French) (6 days)	1,100	High 4-14-34 "Moon Over Morocco" Low 6-30-34 "Island of Doom"	7,600 160
Four Star	900	30c-55c	"Sanders of the River" (U.A.)	5,200	"Dante's Inferno" (Fox) (2nd week)	4,700	High 5-18 "Les Miserables" Low 12-15-34 "Have A Heart"	7,800 2,500
Hillstreet	2,700	25c-40c	"Front Page Woman" (W.B.) (6 days)	8,000	"The Irish in Us" (F. N.) (2nd week)	9,300	High 3-16 "Roberta" Low 1-27-34 "Let's Fall in Love"	16,000 1,800
Loew's State	2,500	30c-55c	"Steamboat Round the Bend" (Fox) (5 days)	15,200	"Curly Top" (Fox) (6 days)	15,700	High 4-7-34 "Riptide" Low 12-29-34 "Music in the Air"	28,500 4,206
Paramount	3,596	30c-55c	"The Man on the Flying Trapeze" (Para.)	16,200	"Accent on Youth" (Para.)	18,300	High 8-10 "Paris In Spring" Low 6-22 "People Will Talk"	32,000 12,500
W. B. Downtown	3,400	25c-40c	"Front Page Woman" (W. B.) (6 days)	9,100	"The Black Room" (Col.) and "Jalna" (Radio) (6 days)	8,200	High 9-8-34 "Dames" Low 12-29-34 "White Lies" and "The Last Wilderness"	20,000 4,900
Minneapolis								
Century	1,650	25c-40c	"Smart Girl" (Para.)	4,000	"Curly Top" (Fox) (2nd week)	5,000	High 10-20-34 "Barretts of Wimpole Street" Low 8-31 "Smart Girl"	6,500 4,000
Lyric	1,238	20c-25c	"The Murder Man" (MGM)	1,500	"Sanders of the River" (U. A.)	1,800	High 8-10 "Charlie Chan in Egypt" Low 1-27-34 "Jimmy and Sally"	2,000 500
RKO Orpheum	2,900	25c-40c	"Alice Adams" (Radio)	6,500	"The Arizonian" (Radio)	5,500	High 7-20 "Love Me Forever" Low 8-25-34 "The Lady Is Willing"	7,000 2,700
State	2,300	25c-40c	"Accent on Youth" (Para.)	6,000	"Shanghai" (Para.)	5,500	High 8-18-34 "She Loves Me Not" Low 5-4 "Private Worlds"	7,000 5,000
Time	300	20c-25c	"The Black Room" (Col.)	1,500	"Air Hawks" (Col.)	1,700	High 10-20-34 "Girl of the Limberlost" Low 12-8-34 "Cimarron"	3,500 1,000
World	400	25c-55c	"Escape Me Never" (U. A.) (8th week)	3,000	"Escape Me Never" (U.A.) (7th week)	3,000	High 6-8 "Thunder in the East" Low 3-23 "Narcotic"	5,000 2,000
Montreal								
Capitol	2,547	25c-60c	"The Farmer Takes A Wife" (Fox) and "Lady Tubbs" (Univ.)	8,500	"Broadway Gondolier" (W. B.) and "Don't Bet on Blondes" (W.B.)	7,500	High 2-24-34 "Queen Christina" Low 12-22-34 "Great Expectations" and "Wake Up and Dream"	13,500 3,500
Palace	2,600	25c-65c	"Sanders of the River" (U. A.)	10,500	"Curly Top" (Fox)	8,500	High 4-27 "Roberta" Low 7-21-34 "Shoot the Works" and "Friday the 13th"	15,000 6,000
Princess	2,272	30c-65c	"The Man on the Flying Trapeze" (Para.) and "The Black Room" (Col.)	6,500	"Old Man Rhythm" (Radio) and "One Woman's Life" (Radio)	6,000	High 1-5 "Kid Millions" and "Fugitive Lady" Low 8-4-34 "House of Rothschild" and "Most Precious Thing in Life"	10,500 4,500
New York								
Astor	1,012	$55-$2.20	"The Crusades" (Para.) (6 days)	10,500			High 3-31-34 "House of Rothschild" Low 2-23 "Little Men"	23,600 6,000
Capitol	4,700	25c-85c	"China Seas" (MGM) (3rd week)	27,000	"China Seas" (MGM) (2nd week)	33,000	High 10-6-34 "Barretts of Wimpole Street" Low 12-29-34 "The Band Plays On"	65,860 4,500
Palace	2,500	25c-75c	"The Farmer Takes A Wife" (Fox)	7,500	"Curly Top" (Fox) (10 days)	11,700	High 7-21-34 "Of Human Bondage" Low 12-22-34 "Babbitt"	16,200 6,500
Paramount	3,700	35c-99c	"Annapolis Farewell" (Para.)	20,000	"Accent on Youth" (Para.) (2nd week)	13,000	High 8-25-34 "Cleopatra" Low 8-11-34 "Elmer and Elsie"	72,000 10,500
Rivoli	2,200	40c-99c	"The Call of the Wild" (U.A.) (2nd week)	21,000	"The Call of the Wild" (U.A.) (1st week)	25,000	High 4-27 "Les Miserables" Low 4-11 "Brewster's Millions"	60,115 13,400
RKO Music Hall	5,945	35c-$1.65	"Alice Adams" ((Radio) (2nd weck)	75,500	"Alice Adams" (Radio) (1st week)	95,000	High 1-15 "The Little Minister" Low 1-19 "Evergreen"	110,000 52.000
Roxy	6,200	25c-55c	"Diamond Jim" (Univ.)	47,000	"The Keeper of the Bees" (Monogram)	27,000	High 8-31 "Diamond Jim" Low 6-30-34 "Affairs of a Gentleman"	47,000 13,700
Strand	3,000	25c-55c	"We're in the Money" (W. B.)	10,750	"Bright Lights" (F. N.)	12,975	High 5-11 "The G Men" Low 1-20-34 "Easy to Love"	60,138 9,271

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)	
Oklahoma City								
Capitol	1,200	10c-41c	"Ginger" (Fox)	2,200	"Orchids to You" (Fox)	1,700	High 1-6-34 "Going Hollywood" Low 9-8-34 "You Belong to Me"	4,100 800
Criterion	1,700	10c-55c	"Dante's Inferno" (Fox) (6 days)	2,800	"China Seas" (MGM) (8 days)	3,300	High 1-27-34 "Dinner at Eight" Low 7-27 "She" (5 days)	9,000 2,500
Liberty	1,500	10c-36c	"Great Hotel Murder" (Fox) (4 days) "Hard Rock Harrigan" (Fox) (3 days)	1,400 800	"Calm Yourself" (MGM) (4 days) "The Awakening of Jim Burke" (Col.) (3 days)	2,800 600	High 4-6 "While the Patient Slept" and "We're Rich Again" Low 3-23 "The Winning Ticket"	4,100 400
Midwest	1,500	10c-56c	"Page Miss Glory" (W. B.)	5,200	"The Farmer Takes a Wife" (Fox)	1,800	High 9-29-34 "Bright Eyes" Low 5-26-34 "Merry Wives of Reno"	9,540 2,000
Omaha								
Brandeis	1,200	25c-40c	"Alice Adams" (Radio) and "Old Man Rhythm" (Radio)	6,700	"The Girl Friend" (Col.) and "Jalna" (Radio)	4,300	High 1-12 "The Little Minister" Low 2-16 "Babbitt" and "Murder in the Clouds"	9,100 3,000
Omaha	2,200	25c-40c	"Diamond Jim" (Univ.) and "Paris In Spring" (Para.)	5,900	"The Call of the Wild" (U.A.) and (2nd week) "Lady Tubbs" (Univ.)	5,200	....	....
Orpheum	3,000	25c-40c	"We're In the Money" (W. B.)	18,100	"Accent on Youth" (Para.) and "Four Hours to Kill" (Para.)	7,700	High 8-31 "We're In the Money" Low 12-29-34 "Babes in Toyland" and "Home on the Range"	18,100 5,000
Philadelphia								
Arcadia	600	25c-50c	"The Man on the Flying Trapeze" (Para.) (6 days)	1,900	"The Gilded Lily" (Para.) (6 days)	1,700	High 1-6-34 "Duck Soup" Low 1-27-34 "Women in His Life"	6,500 400
Boyd	2,400	40c-55c	"Accent on Youth" (Para.) (6 days)	10,000	"Alice Adams" (Radio) (6 days)	9,500	High 1-6-34 "Little Women" Low 8-17 "Jalna" (5 days)	30,000 6,000
Earle	2,000	25c-50c	"Bonnie Scotland" (MGM) (6 days)	14,500	"Hot Tip" (Radio) (6 days)	10,500	High 4-7-34 "Harold Teen" Low 8-24 "Hot Tip"	40,000 10,500
Fox	3,000	40c-65c	"Charlie Chan in Egypt" (Fox) (6 days)	19,000	"Dante's Inferno" (Fox) (6 days)	13,000	High 12-29-34 "Bright Eyes" Low 7-28-34 "She Was a Lady"	28,500 7,000
Karlton	1,000	25c-40c	"Alice Adams" (Radio) (6 days)	3,000	"Thirty-Nine Steps" (GB Pictures) (6 days)	3,100	High 11-3-34 "One Night of Love" Low 8-17 "She"	8,500 2,100
Keith's	2,000	30c-50c	"Smilin' Through" (MGM) (5 days)	2,100	"The Farmer Takes a Wife" (Fox) (6 days)	2,100	High 3-3-34 "Carolina" Low 1-5 "Sweet Adeline"	8,000 1,500
Stanley	3,700	40c-55c	"China Seas" (MGM) (6 days-2nd week)	13,000	"China Seas" (MGM) (6 days-1st week)	20,500	High 1-5 "Broadway Bill" Low 12-29-34 "Behold My Wife"	22,000 7,500
Stanton	1,700	30c-50c	"Diamond Jim" (Univ.) (6 days)	7,300	"The Girl Friend" (Col.) (6 days)	5,000	High 3-31-34 "The Lost Patrol" Low 1-5 "Man Who Reclaimed His Head"	9,000 2,000
Portland, Ore.								
Blue Mouse	700	15c-25c	"Black Fury" (W. B.) and "Goin' To Town" (Para.)	1,700	"The G Men" (F. N.) and "Mississippi" (Para.)	1,700	....	....
Broadway	1,912	25c-40c	"Bonnie Scotland" (MGM)	5,000	"Bright Lights" (F. N.) and "The Murder Man" (MGM)	5,000	High 4-7-34 "Wonder Bar" Low 7-14-34 "The Circus Clown" and "I Give My Love"	13,000 3,900
Mayfair	1,700	25c-40c	"Three Men on a Horse" (Road Show of Stage Production) (50c-$2.20)	9,000	"Every Night at Eight" (Para.) and "Mystery Man" (Monogram)	3,000	High 8-10 "The Scoundrel" and "Unknown Woman" Low 1-19 "Behold My Wife" and "Defense Rests"	4,000 1,600
Orpheum	1,700	25c-40c	"Alice Adams" (Radio)	6,000	"Dante's Inferno" (Fox) and "We're in the Money" (W.B.)	5,000	High 8-17 "Broadway Gondolier" Low 11-10-34 "Wednesday's Child"	8,000 3,500
Paramount	3,008	25c-40c	"Steamboat Round the Bend" (Fox)	6,000	"Accent on Youth" (Para.) and "Lady Tubbs" (Univ.)	5,000	High 3-24-34 "David Harum" and "Once to Every Woman" Low 6-30-34 "Now I'll Tell" and "Springtime for Henry"	12,000 4,000
United Artists	945	25c-40c	"China Seas" (MGM) (3rd week)	5,000	"China Seas" (MGM) (2nd week)	6,000	High 4-28-34 "House of Rothschild" Low 8-4-34 "Paris Interlude"	9,800 3,700
San Francisco								
Clay	400	25c-35c	"Camille" (DuWorld)	1,400	"Nell Gwyn" (U. A.) (2nd week)	800	....	
Fox	4,600	10c-35c	"Pursuit" (MGM)	8,700	"Manhattan Moon" (Univ.)	8,800	High 7-27 "The Murder Man" Low 8-18-34 "Sin of Nora Moran and "Along Came Sally"	14,000 4,500
Golden Gate	2,800	25c-40c	"Jalna" (Radio)	12,500	"Alice Adams" (Radio) (2nd week)	11,500	High 3-16 "Roberta" Low 7-7-34 "Cockeyed Cavaliers"	23,000 10,200
Orpheum	3,000	15c-40c	"Diamond Jim" (Univ.)	15,000	"The Black Room" (Col.) and "She Gets Her Man" (Univ.)	6,000	High 6-9-34 "Sing and Like It" Low 7-13 "Ladies Crave Excitement" and "Hard Rock Harrigan"	19,500 5,000
Paramount	2,670	25c-40c	"Bonnie Scotland" (MGM) and "The 39 Steps" (GB)	9,000	"Dante's Inferno" (Fox) and "Smart Girl" (Para.)	11,800	High 9-29-34 "Belle of the Nineties" Low 1-20-34 "Four Girls in a Boat" and "Fugitive Lovers"	19,000 8,000
St. Francis	1,400	15c-40c	"Curly Top" (Fox)	10,000	"The Irish in Us" (F. N.) (3rd week)	6,900	High 1-19 "The County Chairman" Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	11,000 3,500
Warfield	2,700	25c-50c	"Page Miss Glory" (W. B.)	20,000	"Curly Top" (Fox)	27,000	High 12-29-34 "Bright Eyes" Low 3-31-34 "Gambling Lady"	29,000 15,500
Seattle								
Blue Mouse	950	25c-55c	"China Seas" (MGM)	4,800	"Broadway Gondolier" (W.B.)	3,850	High 2-17-34 "Roman Scandals" Low 7-7-34 "Tomorrow's Children"	7,500 2,550
Fifth Avenue	2,500	25c-55c	"Accent on Youth" (Para.)	6,200	"China Seas" (MGM) (8 days)	9,400	High 4-14-34 "Riptide" Low 3-24-34 "Fashions of 1934"	12,750 3,500
Liberty	1,800	10c-35c	"The Girl Friend" (Col.) and "The Black Room" (Col.)	3,900	"Hard Rock Harrigan" (Fox) and "Champagne for Breakfast" (Col.)	3,950	High 7-27 "Love Me Forever" Low 4-13 "White Lies" and "Happy Landing"	7,150 2,700
Music Box	950	25c-55c	"The Irish In Us" (W. B.)	3,850	"The Scoundrel" (Para.)	3,250	High 4-14-34 "Spitfire" Low 1-26 "Man Who Reclaimed His Head"	6,500 2,850
Orpheum	2,450	25c-55c	"Dante's Inferno" (Fox) and "Lady Tubbs" (Univ.)	4,800	"The Irish in Us" (F. N.)	6,100	High 7-27 "Call of the Wild" Low 4-21-34 "Two Alone" and "I Believed in You"	9,800 3,750
Paramount	3,050	25c-40c	"Every Night at Eight" (Para.) and "Woman Wanted" (MGM)	4,200	"We're in the Money" (W. B.) and "Welcome Home" (Fox)	5,200	High 3-23 "Shadow of Doubt" Low 12-8-34 "Peck's Bad Boy" and "Menace"	8,700 3,300

J. C. JENKINS--HIS COLYUM

Neligh, Nebraska

Dear Herald:

We are fully aware that this won't be news. We are aware that it will sound to you are as being stale, but listen, Will Rogers has gone, and in his passing the world has lost a most valuable councillor; the rich and the poor alike of the nation have lost a valued friend; the screen has sustained an irreparable loss, and the family a loving husband and father.

We remember that it was written that "all that is born must die" but as we remember that, his passing comes to us as a painful shock, and as we bow our head in reverence to the will of the Almighty there comes to us a desire to place a wreath of American Beauty roses upon the grave of Will Rogers. His wit and philosophy have been the arrow that has pointed the world to higher and better things, and we, with millions of others, mourn his passing.

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Corn on Skyscrapers

We are just in receipt of a letter from Terry Ramsaye, editor of the HERALD in New York City, and also a copy of the *New York Times* carrying a half-page account of the Girl Scouts of the city and outlying districts, having a roasting ear festival on the top of one of the city's skyscrapers. From this account it would seem that one of the latest New York fads is to go into competition with the farmers of the state by growing corn on the top of their tall buildings, and should this fad become universal we may expect that New York will soon look like a vast cornfield.

Our guess is, however, that the picking of sweet corn on the top of that building, and roasting it, was more in the light of front page publicity than in the light of education and charity.

We don't know anything about it personally, in fact we never heard of girls gathering corn on the floor of a 16-story building before. Usually they gather corn from the ground; in fact the girls seldom gather corn out here in the corn belt unless the old man has rheumatiz 'er sumthin', and we wrote Mr. Ramsaye our opinion of the matter in rather an off-hand fashion, and, among other unwise things, we said that we would venture that there wasn't a girl in the bunch but what had her fingernails painted red and could smoke cigarettes like a section hand. We also ventured the guess that not a girl in the bunch could bake a pan of biscuits nor pin a didy on so it wouldn't come off.

Jaysee Begs Pardon

Maybe we are wrong, about these girls. Maybe they are different from the girls out here in the corn belt, maybe so, and if we are we wish the girls would send us their pictures so we could show our girls what good, motherly intelligence looked like. We beg your pardon, girls, we certainly do, but hereafter when you roast sweet corn get down on the ground and do the roasting and leave the front page for more important things. God bless you, even if you live in Manhattan. Come on out west and the boys will help you do the roasting.

▽

5,000,000 Dogs

We have just received a copy of *The Issue,* a new publication just started in Lincoln, Nebraska, by ex-Governor Sam R. McKelvie, and we note that one writer, speaking of planting that "shelterbelt" to "bring rain" to the arid west says that the government has "commandeered 5,000,000 dogs."

Gosh all fishhooks, Elmer, but that's a lotta dogs, but then you know that young trees need a lot of attention. If you've got a pup to sell write to the "Brain Trust."

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Isn't it funny how unexpectedly things happen? We have just picked up an old issue of the HERALD dated January 24, 1931, and in the editorial section we note the following:

"Clara Bow is headed for vaudeville or the legitimate (so described) stage. Speculators rate her as a $10,000 a week headliner attraction in vaudeville." Well, well, well. Isn't it funny how events change? Later on we learned from press reports that she married a cowpuncher, but the report didn't say whether she was going to live in a brown stone mansion or "an old sod shanty on the claim." Maybe changing the name of our car from "Clara Bow" to "April Shower" had something to do with it, who knows? Anyhow, we have always felt that her cowpuncher husband ought to send us a new set of tires for April Shower.

Inferiority Complex

We also note in this same issue an editorial which, among a lot of other good things, says, "the greatest trouble with the motion picture is that some of the people in it are sufferers from an inferiority complex." By gosh, we are glad to learn that. We have been figuring for a long spell to try and find out just what ailed some of 'em, and now we know. The best remedy for this ailment that we know of is to put a bread and milk poultice on top of their domes and to have them drink plenty of sassafras tea. This remedy is also recommended for Einstein's "Relativity," and we might also add, the seven-year itch.

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It may be of interest to most of you to know that, in our wanderings throughout most of Iowa, we noted one of the best prospects for corn that we have observed in many a year.

This may not be true of the entire state, but the portion we traveled (and that includes most of the state) it is true. We can't say this of all of Nebraska. Part of it will have better than an average crop but some of it, especially in our own immediate neighborhood, will be fortunate to husk more than one-third of an average crop, if reports of some of our experts are true.

Theatre Business Increasing

The peculiar thing about this condition is that business at the theatres is on the increase. Reports are that attendance at the theatres is greater than last year, for which no one seems to be able to give a satisfying reason. Maybe it is as one fellow stated to us last night that "The less we raise and have to sell the better off we are." That's funny reasoning, but he may be correct. However, the theatre business seems to be the only business that shows a marked improvement.

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We have just found out where jazz music came from. The little German bands used to play it for the Kaiser's soldiers when they were on the "goose step" march.

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Crooner-Quarantine

Last night one of our neighbors came in to call on us and we coaxed him to sing something for us and he started crooning a love-song, and the city physician came up and quarantined the place, and now we can't get out to go and play golf.

Gee-my-nently-kraut. Doggone the luck anyhow. We wish we could learn to keep out mouth shut.

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We hope the boys in South Dakota and Minnesota won't be disappointed because we are coming up there pretty soon to call on 'em. We hope also that they will treat us as nice as the boys down in the Rio Grande valley did last winter. We don't expect to get any grapefruit up there nor any red fish, but maybe they will have some huckleberries. We expect to be there before this gets in print, but Ernie will probably throw it in the waste paper basket, he's so doggone particular that way.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

Sonotone Offers New Stock Issues

An issue of 40,000 shares of cumulative convertible preferred stock of the Sonotone Corporation, entitled to an annual dividend of 60 cents a share, was offered to the public Tuesday by Van Alstyne, Noel & Company, Inc., of New York, at $10 a share. The stock is convertible at the option of the holder, before its redemption into common stock at the ratio of four share of $1 par value common stock for each preferred share.

A sinking fund will be provided, equal to 25 per cent of net earnings for each quarter, to be used for the purchase of preferred stock in the open market at or below the redemption price.

Mix Plans Four

Tom Mix, handling his own circus this year, said in Canton, O., last week that he will make four pictures at the conclusion of the present circus season, probably for RKO. He and Mrs. Mix plan a motor vacation abroad this winter.

Paramount Backing Play

Paramount is financially interested in the stage production of "Most of the Game," by John Van Druten, which will be presented this season by Dwight Deere Wiman and Auriol Lee.

WHAT THE PICTURE DID FOR ME

First National

IN CALIENTE: Dolores Del Rio, Pat O'Brien—A splendid, entertaining picture. Story good. Acting good. Singing good. Dancing great. I call it a fine picture.—Bert Silver, Silver Theatre Co., Inc., Greenville, Mich. General patronage.

Fox

BRIGHT EYES: Shirley Temple—The best all around picture we have ever shown. Everyone was pleased. I would class this picture as a top-notcher.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

CHARLIE CHAN IN EGYPT: Warner Oland, "Pat" Paterson—A very good program picture. I believe this is the best one of the Chan series. Plenty of comedy supplied by Stepin Fetchit. Running time, 72 minutes. Played July 25.—Charles T. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

COUNTY CHAIRMAN, THE: Will Rogers—Played this picture the day after Rogers' death and had a fair attendance. Everyone liked it and some came to see it the second time. The best of Rogers' pictures. Played August 16-17.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

CURLY TOP: Shirley Temple, John Boles, Rochelle Hudson—Hats off to Fox. Here is a picture that every exhibitor in the U. S. A. should be proud of the opportunity to play. You just simply forget about all Shirley Temple pictures when you see this one. You can sell this one as her greatest picture to date and you won't go wrong. Give us more like this one. Running time, 75 minutes. Played Aug. 11-12.—Charles T. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

DOUBTING THOMAS: Will Rogers—This one was his weakness. Only express my way of thinking. Others may see it different.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

DOUBTING THOMAS: Will Rogers—Good as usual. Had a big crowd. Larger than we have had on any of Rogers' pictures. However, this was due to the fact that we played this two days after the tragic death of Rogers. Couldn't enjoy it myself for thinking about the accident. The screen as well as the entire world has lost one of its greatest men. Rogers will go down in history among the other great men of the times. Adios, Will. Played August 18-19.—Chas. Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

DOUBTING THOMAS: Will Rogers—Played this while Will's body was lying in state at Los Angeles. Threw a little damper on our crowd, but we all witnessed the show reverently and appreciatively in tribute to America's Most Loved Friend. Had more good comments on same than on any Rogers' picture we ever showed. Believe he will be different from the ordinary actor, no one can take his place, and there should be no reason why his pictures should not be to the screen what Shakespeare's works are to the stage; be reissued and played forever.—Harolde T. Young, Palace Theatre, Farmerville, La. Small town and rural patronage.

GEORGE WHITE'S 1935 SCANDALS: Alice Faye, James Dunn—Don't know how this one is. New Orleans sent me "365 Nights in Hollywood" instead without any notice. The "Scandals" had been advertised all over the country for two weeks, had a whoppin' house. At least it drew well, but my face is still red.—Harolde T. Young, Palace Theatre, Farmerville, La. Small town and rural patronage.

GREAT HOTEL MURDER, THE: Victor McLaglen, Edmund Lowe—No good and don't expect anything. Running time, 70 minutes.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

IT'S A SMALL WORLD: Spencer Tracy, Wendy Barrie—Slipped up on me. Played brand new and forgot to study up on it beforehand. Wonderfully clever all way through and pleased 100 per cent. Did not draw well, but had I known that the story was laid right here in lovely Louisiana, believe could have done some profitable advertising and ballyboo.—Harolde T. Young, Palace Theatre, Farmerville, La. Small town and rural patronage.

OUR LITTLE GIRL: Shirley Temple, Joel McCrea—It is a blaze of glory for the kiddies. But like others here I say—I do wish we could see her again in "Baby Take a Bow" wth James Dunn. Running time, eight reels.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

SPRING TONIC: Lew Ayres, Claire Trevor, Zasu Pitts—"Spring Tonic" is just what you might expect, nothing. Running time, seven reels.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

$10 RAISE: Edward Everett Horton, Karen Morley—A very entertaining little program picture that pleased my patrons. Running time, eight reels. Played Aug. 6-7.—Charles T. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

UNDER THE PAMPAS MOON: Warner Baxter, Ketti Gallian—A fair picture but not near as good as his "Cisco Kid" role. Here is hoping they give Warner Baxter something better. Running time, 78 minutes. Played July 28-29.—Charles T. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

UNDER THE PAMPAS MOON: Warner Baxter, Ketti Gallian—Well done and amusing all way through. Lots of good comments, drew far above average. I still don't care much for Ketti Gallian. Seems very ordinary to me.—Harolde T. Young, Palace Theatre, Farmerville, La. Small town and rural patronage.

Mascot

IN OLD SANTA FE: Ken Maynard, Evalyn Knapp—A good western with plenty of music and fun. Not the usual shoot 'em up and drag out type, but just a good comical modern western. Give us more of this type. Pleased one hundred per cent. Running time, six reels. Played July 26-27.—Charles T. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

MGM

CHINA SEAS: Clark Gable, Jean Harlow, Wallace Beery—Gave general satisfaction. Well produced, but more of a man's picture, although it did the business.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

MURDER IN THE FLEET: Robert Taylor, Jean Parker, Nat Pendleton, Ted Healy—This is a mess and a hodge podge, if you ask the audience. Healy and Pendleton do a Quirt and Flagg sequence that McLaglen and Lowe worked out long ago and if you can stomach Nat Pendleton doing baby talk to Una Merkel, then this is your meat, but I don't want helping, thank you. Some action helped but it did not make the grade.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

NO MORE LADIES: Joan Crawford, Robert Montgomery—Another pippin from Metro. Step on it big and promise first rate entertainment. It will deliver. Played August 16.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

PUBLIC HERO NO. 1: Chester Morris, Jean Arthur, Lionel Barrymore—As far as our patrons are concerned, the cycle of G men pictures has run its course. We have previously shown two other pictures of this type which supplied the wants of our patrons along these lines. This is well done, but does not show the inside workings of the Department of Justice to the extent that it might have. Business poor and audience reaction mildly interesting. Running time, 80 minutes. Played August 11-13.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

PURSUIT: Chester Morris, Sally Eilers—Here is a dandy. Book it and be glad to show it. Splendid.—George Osborne, Opera House, Westminster, Md. Small town patronage.

RECKLESS: Jean Harlow, William Powell—It seemed to please and it is not so hard to please the good people who come to see good stars such as Harlow, Powell and Tone. But there is something lacking yet. Cut out the killing. Substitute trueness. Running time, 100 minutes.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

TIMES SQUARE LADY: Robert Taylor, Virginia Bruce—This is a mighty good program picture. Drew fairly well and gave good satisfaction.—Bert Silver, Silver Theatre Co., Inc., Greenville, Mich. General patronage.

VANESSA: HER LOVE STORY: Helen Hayes, Robert Montgomery—Just a tiresome, no good picture.—Running time, 77 minutes.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

VANESSA: HER LOVE STORY: Helen Hayes, Robert Montgomery—A very fine picture. Great story and fine acting. Gave splendid satisfaction to all we got in to see it, but it did not draw hardly film rental. No fault of the picture. Played July 30-31.—Bert Silver, Silver Theatre Co., Inc., Greenville, Mich. General patronage.

WINNING TICKET, THE: Leo Carrillo, Louise Fazenda—Played this picture only one night and wish we had played it two, as it is a fine action picture and all liked it. Good entertainment for any bill.—Bert Silver, Silver Theatre Co., Inc., Greenville, Mich. General patronage.

WOMAN WANTED: Maureen O'Sullivan, Joel McCrea—Here is another you can be proud of. See it and ask some of the critics why they did not credit it with what it really is.—George Osborne, Opera House, Westminster, Md. Small town patronage.

Monogram

DAWN RIDER, THE: John Wayne, Marion Burns—A good box office draw from John Wayne, and he gives his usual fine performance in it. It begins to look like you cannot go wrong with John Wayne.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

GREAT GOD GOLD: Sidney Blackmer, Martha Sleeper, Gloria Shea—This is a fair picture. It has a good story and is interesting. The acting is also fair. Didn't do much on this though. Failed to draw. Also it was just a bit long. Played August 9-10.—Chas. Summers & Son, Elite Theatre, Seiling, Olka. Small town patronage.

HEALER, THE: Ralph Bellamy, Karen Morley—This is one of the finest pictures we ever played and we did the poorest business we ever did on a Sunday date. The story is very interesting, and the acting extra good. Will please any crowd, if you can get them in. Played August 11-12.—Bert Silver, Silver Theatre Co., Inc., Greenville, Mich. General patronage.

KEEPER OF THE BEES, THE: Neil Hamilton, Betty Furness, Emma Dunn—Either your patrons like Gene Stratton-Porter's novels or they do not. There is no half way in the matter. Ours do and turned out to prove it. This gave them just what they hoped for, a faithful production that followed the original story is every detail. Well cast, well performed, well photographed, but poor sound. Running time, 74 minutes. Played August 18-20.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LOST IN THE STRATOSPHERE: June Colyer, William Cagney—Nothing to brag about to write mamma concerning, but it does draw well. It is mildly entertaining.—Harolde T. Young, Palace Theatre, Farmerville, La. Small town and rural patronage.

MILLION DOLLAR BABY: Arline Judge, Ray Walker, Jimmy Fay—Played to fine house and pleased, in spite of Jimmy's inability to act and Judge's forced acting. The plot was unique.—Harolde T. Young, Palace Theatre, Farmerville, La. Small town patronage.

Paramount

COLLEGE SCANDAL: Arline Judge, Kent Taylor—Proved a pleasant surprise both from the box office angle and in entertainment value. Well done mystery in a new setting with the laughs coming along regularly enough to relieve the tenseness. Nice musical numbers help make this above average program ratting. Running time, 79 minutes. Played August 9-10. —M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

GOIN' TO TOWN: Mae West—Well, it is a drawing picture. They come to see her in droves. But I cannot give this one a big hand as there is too much rough western shoot 'em up in it (in parts), but it gets the cash. 'Nuf said. Running time, eight reels. —Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

McFADDEN'S FLATS: Betty Furness, Richard Cromwell—This picture as near nothing as we have ever played in the last 20 years. Brogue English talking. Why didn t they name it "Sleepy Bill." It is a killer for your cash box. Running time, eight reels.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

MAN ON THE FLYING TRAPEZE, THE: W. C. Fields—Not up to previous Fields', but will please enough.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

PRIVATE WORLDS: Claudette Colbert, Charles Boyer, Joan Bennett, Joel McCrea—Well, this Claudette Colbert is a big star at my theatre. She is refined, intelligent and I could say more good things about her, but I do not know her personally. But I do not like to see her in "Private Worlds." For it is a bad hospital picture with lots of doctors making eyes at her and I want to take a shot at them. Running time, 88 minutes.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

ROCKY MOUNTAIN MYSTERY: Randolph Scott, Charles "Chic" Sale—Just one more picture. Running time, 65 minutes.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

SHANGHAI: Charles Boyer, Loretta Young, Warner Oland—Pulled well but the patrons reactions were widely varied. The old "never the twain shall meet" theme is the basis of the story, logically carried out, but very unconvincing and decidedly unsatisfactorily so to the average film patron. Boyer and Young deserve better roles than this, for they were sadly miscast here. Running time, 76 minutes. Played August 16-17.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

STOLEN HARMONY: George Raft, Ben Bernie—I cannot give this one a boost, for it don't stand for it. It is only a big bus carrying the show from one town to another, then it ends up with a gun battle. Just too bad to say anything more.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

RKO Radio

ARIZONIAN, THE: Richard Dix, Margot Grahame —A very fine picture. Big story of the west. The stars fine. An all round big western drama, lots of action. A good one, I say.—Bert Silver, Silver Theatre Co., Inc., Greenville, Mich. General patronage.

CHEYENNE KID: Tom Keene—This is a good, fast moving western. The photography is good and so is the story. Tom Keene is well liked here among the western stars. Roscoe Ates furnishes the comedy and is good. If your patrons like westerns, give this to them and they will be satisfied. Played August 16-17. —Chas. Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

DOG OF FLANDERS: Frankie Thomas, Helen Parrish—This is a fine entertaining picture for those who like a dog picture. The acting of the whole cast, including the dog, was fine.—Bert Silver, Silver Theatre Co., Inc., Greenville, Mich. General patronage.

GIGOLETTE: Adrienna Ames, Ralph Bellamy—A very good picture, but we did no business with it as it had been played all around us and not strong enough for people to see it twice. I call it a good picture, though.—Bert Silver, Silver Theatre Co., Inc., Greenville, Mich. General patronage.

GRAND OLD GIRL: May Robson, Hale Hamilton—They did not seem to get very much excited about the story of the old school teacher and her efforts to keep temptation away from her pupils. It is all well done and the ending is unusually impressive. Business below the usual warm weather average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

HOORAY FOR LOVE: Ann Sothern, Gene Raymond, Bill Robinson—Slow and draggy. Too much fixing putting on the play. Audience waiting for something better to show up but had to take a disappointment and watch it end with nothing to howl about. So we were closed up for second night showing. Running time, 85 minutes.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

KENTUCKY KERNELS: Wheeler and Woolsey—It will get the laughs. Same style as these two stars always put over. Nothing to rave over and nothing in it to build future prosperity for us exhibitors. Running time, 75 minutes.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

LADDIE: John Beal, Gloria Stuart—It is good of its kind, back in the 90's. But it will please. Running time, seven reels.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

LADDIE: John Beal, Gloria Stuart—This is the kind of a picture that will warm the cockles of your heart. It is a story book kind of a story, if you get my meaning, with a real story book kind of a happy ending. I want to comment on the outstanding work of Donald Crisp. Of course no picture could be as enjoyable as this unless every member of the cast fitted their parts. I double billed this with a Ken Maynard picture and also showed the last chapter of the "Phantom Empire," so as a whole did better than average, but I credit "Laddie" with part of the increased business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

PEOPLE'S ENEMY: Preston Foster, Melvyn Douglas—Played this on a doube bill. A good picture but no drawing power. Barely film rental. I still say it is good entertainment.—Bert Silver, Silver Theatre Co., Inc., Greenville, Mich. General patronage.

ROBERTA: Fred Astaire, Ginger Rogers, Irene Dunne—Boy, there's only one word in the showmen's vocabulary that fits this one. You guessed it, Colossal! This happens to be one of the best all around musicals we have shown for sometime. Of course Astaire and Rogers were grand as usual. The patrons raved about 'em. However, they didn't seem to care so much about Irene Dunne's "silver voice." Anyway, you can't go wrong on this one. They'll come back the second and third night. Played August 11-12.—Chas. Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

SHE: Helen Gahagan, Randolph Scott—A picture made up with big sets and a lot of hokum thrown in, that does not make good entertainment, and for me a very poor box office. Now then for your information we used four 24-sheet posters, over 100 inches of space in newspapers during the run of four days starting on Sunday, and was only able to get average business, and many walkouts on the picture, which is unusual in this theatre. The producer missed fire after showing tremendous application of grey matter in the making of this picture throughout. The brain that conceived it failed at the last to bring it to a satisfactory conclusion.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

STAR OF MIDNIGHT: William Powell, Ginger Rogers—Two good stars but in a detective plot and it seems this kind of picture has had time to go all over this big world and the producers should know the public has grown tired of them and don't care to see anymore of them, so long as they live. Running time, 90 minutes.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

United Artists

CARDINAL RICHELIEU: George Arliss—Arliss as box office I think is all washed up. His forte is historical pictures and the public does not seem to care what happened to France so many years ago. It also was a wash-out at the box office and that tells the tale for any star, especially one that is as old as Arliss is.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LET 'EM HAVE IT: Richard Arlen, Virginia Bruce —This is one of the cycle that is predominating this business today. Good picture of its type but this and "Public Hero No. I," which, too, is a good picture, were played too close together to do us any good. They both have plenty of action, but the cycle hurts the box office for they deal with the G Men, and when you have three producers' pictures bought with dates scarce and all three producing pictures of like ilk it is not so good.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

LET 'EM HAVE IT: Richard Arlen, Virginia Bruce —A great Saturday night action picture—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OUR DAILY BREAD: Karen Morley, Tom Keene—Good picture but does not take well in rural communities as the farm scenes are absurd. Did fairly well with it, however. Can't understand why Senator Copeland wants every citizen to see it. Played August 9-10.—O. Ingmar Oleson, Sons of Norway Theatre, Amhrose, N. D. Small town patronage.

OUR DAILY BREAD: Karen Morley, Tom Keene—This was better than expected. It is really a high class drama in every way. Stories dealing with questions of the day are usually not box office. This takes up the depression and offers something of a solution. One would assume that it would be hard to make picture entertainment out of a subject of this sort, but that is just what they did. It has everything, romance, thrills, suspense and as exciting a finish as one could ask for. As for drawing power, just a fair average. If you can get them in to see a picture with such a title, the great majority will be pleased.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

WEDDING NIGHT, THE: Anna Sten, Gary Cooper—I have been telling this publication what the pictures have done for me for a long, long time. On some of them I say good things and on most of them it is hard to know what to say. So all I can say for this one is it did not draw, especially the second night, and when they fail to draw the second night you may know they are weak. Running time, eight reels.—Walter Odom & Sons, Dixie Theatre, Durant Theatre, Miss. General patronage.

Universal

ALIAS MARY DOW: Sally Eilers, Ray Milland—This is a very good program picture. The story is interesting and the acting of the stars fine. I call it a very satisfactory program picture.—Bert Silver, Silver Theatre Co., Inc., Greenville, Mich. General patronage.

BRIDE OF FRANKENSTEIN: Boris Karloff—It is a mixup of thrills and everything else that excitement calls for. Went over big the first night. Running time, 10 reels.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

BRIDE OF FRANKENSTEIN: Boris Karloff—Great of the kind, but oh, what kind of entertainment. It drew very well and they liked it and I haven't got a thing to say about that. It's big and if you like to be horrified it has it.—Bert Silver, Silver Theatre Co., Inc., Greenville, Mich. General patronage.

BRIDE OF FRANKENSTEIN: Boris Karloff—A worthy followup of "Frankenstein." Of the two, this is better than the first. Karloff does better in this than in the first "Frankenstein." The technicians did a masterful job, and those who prepared the script did well. It is needless to say that the entire cast did well under the leadership of a capable director. Drawing power good. This drew an unusual amount of children during the midweek. Adult attendance was also better than usual.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

IMITATION OF LIFE: Claudette Colbert, Louise Beavers, Warren William, Ned Sparks—A splendid feature. Miss Beavers stole the show, but Miss Colbert, Mr. William and Mr. Sparks were fine. It's a tear jerker for fair. Rather long, so watch your shorts. Action fans may not go for it, but most of intelligencia will appreciate it and tell you so. Running time, 120 minutes. Played August 3.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

MISTER DYNAMITE: Edmund Lowe, Esther Ralston—Very good program. Plenty of wise cracks and three juicy murders and a corking suicide (or was it a suicide?) to round out the evening. Play it and please 'em. Played July 27.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

MISTER DYNAMITE: Edmund Lowe, Esther Ralston—A mighty good, entertaining picture. Interesting story. Well directed and well acted. Gave good satisfaction. Played August 2-3.—Bert Silver, Silver Theatre Co., Inc., Greenville, Mich. General patronage.

TRANSIENT LADY: Gene Raymond, Henry Hull—A picture that means nothing at my theatre. A shooting scrape, a man killed, tried, convicted, mob breaks jail and it is all over and I turn my audience out and they go home disgusted. Running time, eight reels.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

Warner Bros.

ALIBI IKE: Joe E. Brown—This is certainly a wow of a picture for a small town and ought to satisfy the big ones. Clean and very funny. Baseball fans ate it up here. One hundred per cent satisfaction. Played July 28-29.—Bert Silver, Silver Theatre Co., Inc., Greenville, Mich. General patronage.

BROADWAY GONDOLIER: Dick Powell, Joan Blondell—Everyone satisfied with this musical comedy drama.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

DINKY: Jackie Cooper, Mary Astor—Just a "dinky" picture. Running time, eight reels.—Walter Odom & Sons, Dixie Theatre, Durant, Miss. General patronage.

GOING HIGHBROW: Guy Kibbee, Zasu Pitts, Edward Everet Horton—I can't give this one much. Pitts is no draw any more and Kibbee, as I have stated before, is okay in support, but to head a cast he does not pull at the box office.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

STRANDED: Kay Francis, George Brent—A splendid picture. We shall bring back and play again. One of the best entertainments we have had for a long time.—Bert Silver, Silver Theatre Co., Inc., Greenville, Mich. General patronage.

Short Features

Educational

DAME SHY: Tom Patricola, Buster West—Another good laugh getter from Patricola and West. They are at the top of the heap for good comedy entertainment.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

DUMB LUCK: Easy Aces—Clever and well done comedy typical of these radio favorites. Running time, 17 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

FIREMAN'S DAY OFF: Song Hit Stories—Good singing and some comedy. Mildly entertaining.—Harolde T. Young, Palace Theatre, Farmerville, La. Small town and rural patronage.

FOXY FOX, THE: Paul Terry-Toons—Clever cartoon that will bring the laughs.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

GAY OLD DAYS: Song Hit Stories—A clever musical. Running time, one reel.—Charles T. Nelson, Fay Theatre, Japser, Fla. Small town and rural patronage.

OLD CAMP GROUND: Song Hit Stories—By far the best we've played in this series. Civil War songs and background which pleased.—Harolde T. Young, Palace Theatre, Farmerville, La. Small town and rural patronage.

SOUTH POLE OR BUST: Paul Terry-Toons—A very good cartoon with clever music.—Charles T. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

TARS AND STRIPES: Star Personality Comedies—All I can say for this one is fair. Running time, two reels.—Charles T. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

TERRY-TOONS: Well liked by our audiences. I believe the best so far have been "The First Snow" and "Flying Oil."—Harolde T. Young, Palace Theatre, Farmerville, La. Small town and rural patronage.

Fox

ADVENTURES OF THE NEWSREEL CAMERAMAN: Always good. "Man's Mania for Speed" seemed to please a little more than some of the others.—Harolde T. Young, Palace Theatre, Farmerville, La. Small town and rural patronage.

MGM

BOSCO'S PARLOR PRANKS: Happy Harmonies—Above average color cartoon. Running time, 8 minutes. —M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MEMORIES AND MELODIES: Musical Revues—The finest color two reel of the year. Play it on your best dates. Stephen Foster's beautiful music with songs, dances, etc. We shall play this back a second time. Do not miss it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ROAMIN' VANDALS: Musical Comedies—Good ribald comedy. Patsy Kelly the whole show. Support not so good.—Frank E. Sabin, Majestic Theatre, Eureka, Mon. Small town patronage.

TEACHER'S BEAU: Our Gang—Here's an Our Gang that is a knockout. Don't miss it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

THICKER THAN WATER: Laurel and Hardy—Average Laurel and Hardy.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

YOU SAID A HATFUL: Charley Chase—A very good Charlie Chase comedy. Pleased all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Paramount

HYP-NUT-TIST, THE: Popeye the Sailor—The best Popeye to date. Give it preferred time. Olive Oyl, as the chicken, a riot.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

IS MY FACE BLACK: Molasses 'n' January—Will add to the entertainment value of any bill. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LITTLE SOAP AND WATER, A: Betty Boop—Just a passable Betty Boop.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MONKEY SHINES: Paramount Varieties—A day in the life of a young chimp. Entertaining. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

PARAMOUNT PICTORIAL: No. 10—An excellent filler with some color.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

ALIBI BYE BYE: Clark and McCullough Series—A good comedy with plenty of laughs. Running time, 21 minutes.—Charles T. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

MERRY KITTENS, THE: Rainbow Parade Cartoons—A fine color cartoon about the three little kittens and the dog.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SPINNING MICE: Rainbow Parade Cartoons—A good color cartoon from RKO Radio.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

United Artists

WATER BABIES: Silly Symphonies—A fine Silly Symphony. One of the best and that is saying something.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

DOIN' THE TOWN: Mentone No. 9-A—Another slick two-reel novelty musical from Uncle Carl. We thoroughly enjoyed it.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

GOING PLACES NO. 8: Lowell Thomas—Travel. Nothing outstanding. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

HILL BILLY: Oswald Cartoons—This was a honey. Fine singing and plenty of action and fun.—Frank E. Sabin, Majestic Theatre, Eureka, Mont. Small town patronage.

TELEPHONE BLUES: Mentone No. 11-A—Splendid offering of the variety type. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Warner Vitaphone

ALONG FLIRTATION WALK: Merrie Melodies—A good color cartoon with an egg-laying contest in place of football.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LOVE DEPARTMENT, THE: Bernice Claire—Poor comedy.—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

RIMAC'S RHUMBA ORCHESTRA: Melody Masters—A good hot band number with South American dance numbers. Pleased very much.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WILL OSBORNE AND HIS ORCHESTRA: Melody Masters—A very fine band act with excellent singing and dancing.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Miscellaneous

BETTER HOMES NEWS FLASHES: Put out by Federal Housing Administration. Folks seemed to appreciate it.—Harolde T. Young, Palace Theatre, Farmerville, La. Small town and rural patronage.

Serials

Mascot

MIRACLE RIDER: Tom Mix—I have played seven chapters of this serial and it is holding up fairly well. The recording is not the best. Tom Mix is getting almost too old to act. Tony, Jr., does some good acting. Running time, 15 chapters.—Charles T. Nelson, Fay Theatre, Jasper, Fla. Small town and rural patronage.

PHANTOM EMPIRE: Gene Autry, Frankie Darro—Just finished with the last chapter and found this a very satisfactory serial. Held its own nicely during 12 weeks of summer weather. The last chapter finished in a blaze of glory. I advertised, " come and see the surprise ending of this unusual serial," and had the best children attendance of the summer, also a fair adult attendance. "Laddie" and Ken Maynard in "Smoking Guns" was also shown on same program, but I credit the last chapter of this serial with the main part of the draw. If you want a serial that is different, and cleverly done, this is it.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

WISE SHOWMEN
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Danubia to Open Season With Hungarian Picture

Danubia Pictures, Inc., will open its 1935-36 season with "Csunya Lany" ("Homely Girl"). Danubia Pictures has acquired the United States and Canadian rights to 10 Hungarian dialogue films for the new season. Three of the features have passed the custom office and the others are in production.

Danubia Distributing Corporation, New York, has been appointed sole distributors for Europa Film Company of Cleveland, Ohio, for the New York and eastern territories. The distributing company also acquired distribution and exhibition rights on three Hungarian dialogue features from Hungaria Film Exchange.

New Film Credit Bank Formed in Poland

A film credit bank will be organized in Poland, because Polish production is not able to provide the home market with sufficient domestic films. Producers who have not enough cash at hand will pay a certain percentage of the capital necessary to the bank, which then will finance the whole production.

The bank will also give credit at low rates for the building of new theatres throughout Poland. The newly constructed theatres are to be organized in a trust guaranteeing for the film bank a safe outlet for the productions financed.

A cooperative society for players also will be formed.

Anderson Takes Houses, Now in Control of Eleven

H. H. Anderson, owner of the Anderson Theatres Company, Charlotte, S. C., has purchased control of theatres at Dillon, McColl and Chesterfield, all South Carolina, from B. B. Benfield. Mr. Anderson now controls 11 theatres. He is completing another theatre in Dillon, and will continue to operate both houses there. Mr. Benfield will continue to operate the Ben's Broadway, at Myrtle Beach, S. C.

"Streamlined" Theatre Set for Columbus, Ohio

Following remodeling, Columbus, O., will have in the Grand the first "streamlined" theatre in that area. According to Harry Schreiber, city manager, the owners are spending $165,000 on the remodeling, to which RKO has added approximately $50,000. The house goes to RKO on a 20-year lease under terms of a deal just signed by Nat Holt, circuit division manager. The opening is tentatively set for October 1.

WABASH AVENUE

CHICAGO

Members of the publicists' association got together the other night for an all-members meeting. Reports the next day were to the effect that it was an unqualified success. President Larry Stein said that the noon luncheons, which were a feature of the club before the summer vacation period, will be resumed this fall. Plans are now under way for the first anniversary party to be held this month.

▽

Mickey Mouse's seventh birthday, September 29th, is going to be celebrated in a big way here. Already the demand for prints for a special showing on that date is heavy according to exchange manager Sam Horowitz.

▽

Charlie Kamp, United Artists city manager, is trying to find a way to escape the hayfever. So far no luck.

▽

Harold Mirisch, Milwaukee district manager for Warner theatres, is in town making arrangements for new product.

▽

The Major Edward Bowes Amateur group has been booked extensively into the Great States first-run houses. The stage group appearing here a week ago proved to be exceptionally good.

▽

Anne Hausman, comely secretary at Allied, has her troubles. She fell off a bicycle and sprained her arm. The next day a new switchboard was installed at the office, which with private lines to all exchanges would have given her plenty to do even without having one arm in a sling.

▽

Sign of Winter: Heat has been turned on in the office buildings. Thank goodness!

▽

"Top Hat" was given a well-received trade showing at the Palace Friday night. The showing was held at midnight.

▽

Chicago exhibitors are taking advantage of the thousand foot trailer Paramount is distributing free. The film shows interesting shots in the making of "The Crusades," "Two for Tonight," "Peter Ibbetson," "So Red the Rose," "Milky Way," "Big Broadcast of 1935" and "Rose of the Rancho."

▽

The McVickers, loop deluxer, opened Saturday on a pop-priced policy after being all cleaned up and made ready for what appears to be a busy fall. The house will cut in heavily on some of the other loop second-run houses, with prices set for 20 cents matinees and 30 cents evenings.

▽

Harvey B. Day, of New York, Terry-Toon representative, was in Chicago last week calling on Clyde Eckhardt and other friends.

▽

One chap who heard the Chicago Bears-All-Star football game on the radio and was very glad he did (on account of the rain) was none other than

CROUCH

Finger and Degen Remodeling Theatre

The New Gem theatre, owned and operated at Marissa, Ill., by Finger and Degen, is undergoing complete remodeling and redecoration for early reopening. The ceilings and walls are being covered with a new composition material to improve the acoustics and sound effects and the front of the orchestra has been rounded off by curving the walls toward the stage, to enhance the view of the screen from all seats. The entire theatre is being recarpeted. The front is being rebuilt, with aluminum work figuring strongly in the new decorative scheme.

Benefit for Sandler's Family

A performance will be held Saturday midnight, September 14, at the Savoy, Brooklyn, for the benefit of the widow and three children of Harry Sandler, operator at the Alba and employee of the Randforce circuit in Brooklyn 18 years, who died recently. Frisch and Rinzler have donated the theatre, and all managers of the circuit are assisting. Dave Newman of F & R is treasurer of the fund, while Harry Garfman of the Carroll theatre and Abe Feinman of the Parkside are handling ticket sales. Local 306 operators and all talent are donating their services. The entire proceeds will go to the survivors.

Superior Opens Fourth Office

Superior Pictures has opened its fourth exchange, the latest one in St. Louis at 3317 Olive street, with Andy R. Dietz manager. The other offices are in Milwaukee, Indianapolis and Chicago.

Rowe to Operate Theatre

Roy Rowe, for the past four years manager of the Warner theatre in Pittsburgh, is re-entering the field as an independent exhibitor in eastern North Carolina. Mr. Rowe will assume management of the new Pender Theatre of Burgaw, N. C.

Stone in Film 20 Years

Lewis Stone with his appearance in MGM's "China Seas" is celebrating his twentieth anniversary in motion pictures.

SHORT PRODUCT PLAYING BROADWAY

Week of August 31

CAPITOL	
Pitcairn Island Today	MGM
Poor Little Me	MGM
PARAMOUNT	
Major Bowes' Amateur Theatre of the Air	RKO Radio
Time for Love	Paramount
Sportlight	Paramount
RIVOLI	
Radio Silly	Vitaphone
ROXY	
Three Lazy Mice	Universal
The Amateur Husband	Educational
STRAND	
Buddy, the "Gee" Man	Vitaphone
Springtime in Holland	Vitaphone

TRAVELERS

Max Reinhardt has canceled his projected production at Salzburg, Austria, of "Die Fledderhaus" in order to return to America in time for the world premiere on October 9 of "A Midsummer Night's Dream."

Ruth Chatterton arrived in New York Tuesday, after flying from Cleveland in her own plane.

Lillian Hellman, co-author with Mordaunt Shairp of the screen play of Samuel Goldwyn's "The Dark Angel," arrived in New York from a brief visit to Hollywood.

Arthur Jarratt, GB Theatre Circuit executive in England, sailed for New York Wednesday, accompanied by Mrs. Jarratt.

Herman G. Weinberg, managing director and publicist of the Little Theatre, Baltimore, sails for South America Saturday.

Henry Wilcoxon sailed on the Bremen last Friday bound for England.

Bing Crosby and his wife, Dixie Lee, have left Saratoga Springs, N. Y., by train for Hollywood.

Donald Briggs has left Chicago for Hollywood to start work for Universal Pictures.

Norma Shearer and her husband, Irving Thalberg, are in New York from the coast.

Marta Eggerth arrived in New York on the Normandie Monday. She will go to the Coast in a week to begin a long term contract with Universal.

Oscar Hammerstein, III, has left New York by rail for the coast.

Marsha Hunt, under contract to Paramount, will arrive in New York this Saturday from Hollywood.

Jan Kiepura sailed Tuesday from Europe aboard the Europa for the United States.

Dr. Eric Locke, business assistant to Ernst Lubitsch, accompanied by Harry Perry, cameraman, sailed on the Normandie Wednesday for Le Havre.

Robert Montgomery, vacationing from the MGM studios since June, returned to Hollywood last week.

Hugh Walpole is in Hollywood to begin work on the screen play of "Oliver Twist," for MGM.

Francis Lederer arrived in New York Wednesday by plane from the Coast.

Fred Astaire has left New York after a two months' vacation to begin work on his next RKO Radio picture.

Jesse L. Lasky is en route from the Coast with England his destination.

Robert T. Kane sailed Thursday on the Berengaria for England.

Dr. A. H. Giannini with Mrs. Giannini arrived in New York Monday on the Normandie.

Helen Jepson has returned to New York from the Coast.

Ed Levy, MPTOA secretary, is in New York from New Haven.

Sydney Buchman arrived in New York aboard the Champlain from France.

Joseph V. Connolly, Mrs. Connolly and Floyd Gibbons sailed aboard the Rex last Saturday for Europe.

Mrs. Frank Borzage is in New York from the Coast.

Sig Wittman returned to New York after a week's tour of Universal exchanges.

Lou Kaufman of the Warner legal department has returned to New York from two weeks in Cleveland.

Gary Cooper has flown back to the Coast to report to Paramount.

Edmund Breese is in New York rehearsing for a new Al Woods show.

H. G. Wells is expected in New York from England in about two weeks, and will leave immediately for Hollywood.

Frank Tuttle, Paramount director, left for the Coast by train.

Madge Evans has left New York for Hollywood.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

THE 1935 GRAND AWARDS

As was to be expected, the announcement in last week's issue of the 1935 Quigley Grand Awards to be presented to the winners in Hollywood caused quite a buzz wherever theatremen assemble.

That the winners are to be transported via plane and are to have a full week in Studioland without question makes for an added incentive to those showmen striving for Award recognition.

Although we are not prepared at this writing to divulge the completed schedule of presentation and reception, it may be safely taken for granted that the two 1935 monthly plaque winners who are chosen for the Grand Awards will be honored by the production chiefs and their stars as no theatreman has yet been in the history of showbusiness.

▽ ▽ ▽

GIVE 'EM ENOUGH ROPE

One of the reasons why exhibitor-executives hold down advertising may trace from the fact that every one of their managers is not the very best judge of whether or not the costs of a contemplated campaign or part of a campaign will return enough extra business to justify the expenditure.

And another reason for the general restriction may be laid to those managers concerned more with making a showing for themselves than worrying overly much about business. If their expensive stunts do not go over as anticipated, the one-way boys usually have some sort of a workable alibi in readiness to square themselves for the flop.

Unfortunately these cases make it that much tougher for the lads who can really deliver and this is why we would like to suggest an experiment that held down within reasonable bounds should go a long way in separating the strong men from the weak.

We would like to see executives call in the managers who justifiably or otherwise are blaming poor business on insufficient advertising appropriations, give each of them for a sufficient period a budget approximating the amount deemed necessary and speak somewhat thusly:

"Gentlemen, you have just won yourselves a healthy budget. Now go out and get the business. Drag in that extra dough. How, when, which or where is strictly up to you, just as long as you don't upset policies, burn the theatre or turn the place into a skating rink.

"If you hone to show your stuff, here's your spot and, gentlemen, you are on it. Proceed to produce."

Action of this sort should bring almost immediate results. For given enough rope, your hard-hitting manager will use it to hogtie a lot of extra worthwhile business. And with the same rope, making due allowance for uncontrollable circumstances, the weak sister may be expected to entangle himself in a series of revealing knots.

▽ ▽ ▽

SIGN OF THE TIMES

Congratulations are distinctly in order:

To Myron Shellman, previously with the Mullin and Pinanski New England circuit and now on his own at the Raymond Theatre in Pasadena, Cal.

To Roy Rowe, until recently Warner city manager, in Washington, Pa., and now an exhibitor at the Pender Theatre, Burgaw, N. C.

And to E. C. Johnson, who goes from the assistant's job at the Ready Theatre, in Miles, Mich., to his own spot, the Buffalo, New Buffalo, in the same state.

As a sign of the times perhaps, it may be interesting to note that more than a few of our members are in actual negotiation or seeking about for situations of their own, which movement should obviously be encouraged for the good of the industry.

▽ ▽ ▽

A BONUS PLAN THAT WORKS

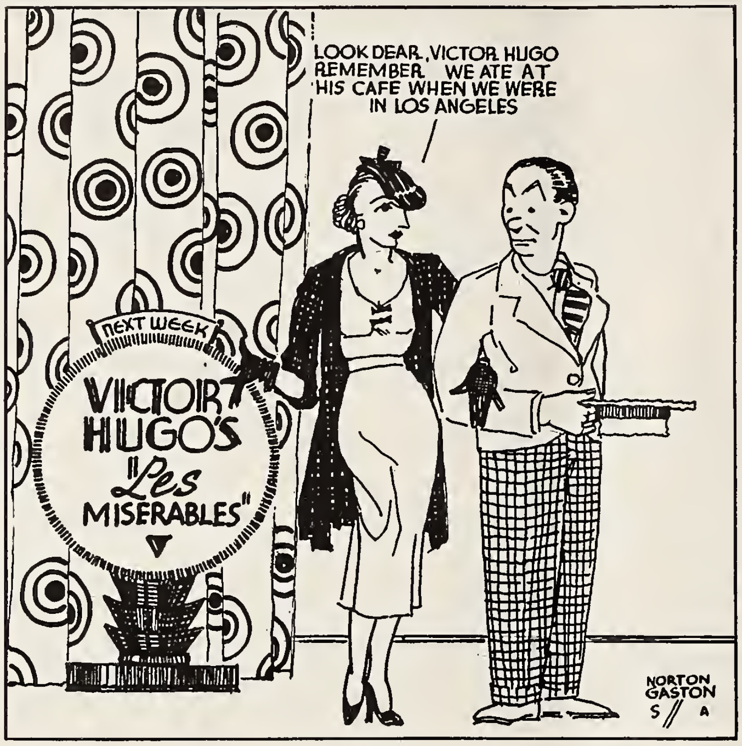
A bonus plan depending not upon quotas or profits. A practical method based upon yearly grosses that determines the manager's end. A system in effect for the past year that has the double virtue of working out satisfactorily for the manager as well as the circuit.

The above are highlights of the percentage plan of compensation as conceived and carried out successfully for Famous Players-Canadian theatremen by headmen N. L. Nathanson and J. J. Fitzgibbons.

In Toronto, last week, your Chairman obtained from these executives and from many of the men benefited their personal reactions to the results of the first year of the bonus plan already set for a second year of operation. There is ample evidence to hand that for puzzled exhibitors sincerely seeking an air-tight plan of managerial compensation, the Famous Players-Canadian system may well be adapted as the solution of a vexing problem that must be solved.

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS!


LOOK DEAR, VICTOR HUGO REMEMBER WE ATE AT HIS CAFE WHEN WE WERE IN LOS ANGELES
NEXT WEEK
VICTOR HUGO'S "Les MISERABLES"
NORTON GASTON
S// A

Sounds like Norton is getting in a bit of a plug for Los Angeles.

Ties Star to Wire Gag On "Miss Glory" Opening

New wire circuit between New York and Hollywood was tied into the opening of "Page Miss Glory" at the New York Strand by Irv Windisch, publicist, who arranged for Western Union to install sending machine in lobby, machine to be synchronized to trans lux screen. Local motion picture critic was slated to send message which would appear on screen to Marion Davies and to have return message from Hollywood.

Drug store tied in by featuring a "Dawn Glory" sundae and offering five pairs of passes each day to those whose luncheon checks carried certain numbers. In cooperation with Auburn motor company, car similar to that won by the winner of magazine "Page Miss Glory" contest, was promoted with chauffeur and driven around streets appropriately bannered. Imprinted paper napkins were in ice cream parlors, ball parks and restaurants as were Marion Davies imprinted stills.

"Have You Contributed Lately?"

WARNER'S
PAGE MISS
GLORY

"PAGE" GIRL. Bill Hendricks, Warner's, Memphis, Tenn., planted girls in bathing suits at beach resorts with "Page Miss Glory" copy painted on their backs.

An innovation for the front was an egg shell silk base oval, in center of which was hand-colored head of star built out in relief from silver foil background illuminated in series of changeable colored lights. Star names and title were constructed of built-up letters of fine chromium face.

"Have You Contributed Lately?"

Paper Sponsors Party On "Bees" for Williams

Rex Williams, Capitol Theatre, Kalamazoo, Mich., started his "Keeper of the Bees" campaign off by tieup with newspaper on a classified advertising contest based around picture title. Special stories and pictures were run and paper sponsored an orphan's party which brought further publicity.

Window display of live bees was secured, streamers and teaser announcements plugging date. Style shop gave window to display of Betty Furness wearing fur coat, stills and window cards prominently displayed. Bookmarks were distributed in public and lending libraries, windows featuring the Porter books and scene stills.

"Have You Contributed Lately?"

RKO Radio Issues Scroll On "Three Musketeers"

In the manner of announcements of the time of the picture, Leon J. Bamberger, RKO Radio's sales promotion head, has created an attractive and interesting piece of advance trade advertising on "Three Musketeers."

The plug takes the form of a proclamation done of parchment stock and fastened to wood roller. Figure at top of knight carrying RKO banner on trumpet introduces the story and as scroll is unrolled, rest of copy appears.

Supporting star names were grouped around center oval using colored enlargements on silver foil.

Bally "Diamond Jim" At New York Roxy

For the metropolitan debut of Universal's "Diamond Jim," the sustained and highly effective barrage of showmanship loosed for the date at the New York Roxy scored quite a few direct hits. For the premiere, among the blaze of sun arcs, arrived every 10 minutes in an old-time hansom cab, a "Diamond Jim" and a "Lillian Russell" couple (see photo). These prototypes, without any advertising simply walked in the front door and out the stage entrance, then entered the waiting cab and did the stunt again and again.

Broadway also was treated to the sight of a venerable four-seater bike, piloted by two couples in old-fashioned costumes, and bedecked in diamonds (?) glistening from shirt, lapel and cane, a formally dressed and bannered "Jim" made the rounds, uptown and down, wherever crowds gathered.

Book and jewelry tieups had many windows showing replicas of some of the famous Brady jewels, one shop exhibiting original settings of the famous transportation set.

Studebaker agency showed original Brady bicycle against background of new models and surrounded by large theatre posters. Hookin also was made with tailor prominent in Brady's time as well as today.

Cafeteria chain arranged windows of large tempting meals with tieup copy that same amount of food was necessary to satisfy Brady's giant appetite.

Squadron of advertising planes covered all nearby beaches, newsboys handed out Universal's special "Jim" newspaper, radio and other publicity tieups worked six weeks ahead were other stunts effected by Morris Kinzler, Roxy ad head, in cooperation with Joe Weil and the Universal home office exploitation staff.

"Have You Contributed Lately?"

United Artists Celebrates Mickey's Seventh Birthday

Exhibitors in many spots are reported to have lined up a lot of Mickey Mouse and Silly Symphony shorts to tie in with the seventh birthday of Mickey, now being celebrated.

To help showmen go to town on this, Monroe Greenthal, U. A. ad head, has compiled a 19-page booklet containing exploitation material and publicity releases. Book is available at branch offices.

"Have You Contributed Lately?"

COSMO SILEO

Diamond Jim and Lillian at the Roxy

ROUND TABLE CLUB PRESENTS THE M & P THEATRES SECTION

That's a fast traveling outfit of showmen, those M & P theatremen who give an able account of themselves in the following pages in adding to the growing list of those taking part in the Round Table series of Guest Sections.

Led by the vigorous and long experienced Mullin and Pinanski—the "M" and the "P"—division, district chiefs, home office executives and theatre managers of the many operations conducted by this circuit continue to make theatre-conscious the New England sectors where they are situated.

From theatremen in the metropolitan Boston area, from those in the key cities and smaller situations come regularly for publication in these pages smart box office campaigns of more than passing interest to the membership. The M & P men are doing a nice job of work and it is with pleasure we set down in this issue some of their recent doings and observations on various ways-and-means.

A-MIKE

Bonus Awards Made At F P-C Convention

by A-MIKE VOGEL

Happy to have the opportunity to meet up in person with some of the member-theatremen across the border, your chairman some weeks ago accepted a kind invitation from J. J. Fitzgibbons to sit in on the Toronto convention of the Famous Players-Canadians and to attend their annual picnic.

So-o-o, we managed to break away in time to land in the hospitable Dominion city on Aug. 30, the last day of the get-together that had been going full blast the entire week. And in time to be on hand while N. L. Nathanson, president, handed out a flock of bonus checks, with every manager present included in the divvy.

Before hitting convention headquarters, stopped at the Famous Players offices to say hello to genial "Fitz," to be tucked under the capable arm of Jim Nairn, circuit publicity chief, who guided us to the King Edward, where over 100 of the theatremen were discussing a lot of important business, directed by that swell person, Clarence Robson, Eastern division supervisor.

Others who spoke at the session were R. W. Bolstad, comptroller, T. J. Bragg, secretary-treasurer, Mr. Nairn, and your chairman, who expressed his pleasure at being able to be on hand. Noted around the rostrum also were executives Morris Stein, Toronto supervisor, Ben Geldsaler, booking chief, and Charles Dentlebeck, projection head.

Mr. Fitzgibbons arriving with Mr. Nathanson, just returned from abroad, then addressed the assemblage and introduced the circuit president, who greeted the conventioneers and presented the bonus checks before the meeting adjourned for lunch.

Canadians Picnic

After lunch, the folks gathered at the hospitable Rouge Hills Country Club, where general jollification was held, featured by a series of 20 novelty sport events. Some of the out-of-town visitors were Jules Levy, of RKO Radio, and Eddie Grainger, of Fox, among others. Representatives of all Toronto film offices and theatres were also present. Dinner and dancing followed, with intermission devoted to plenteous rag-chewing with the various Canadian Round Tablers, all in all a fine outfit of folks and pleased were we indeed to meet them.

Theatres Visited

Time being limited before train-time the next day, we used it to the best advantage by visiting at Toronto theatres in company with Roundtabler Jack Purvis of the Capitol, Sudbury, old-time associate at the Fox Detroit, who ushered us around town.

Among those we stopped off to see were star-maker Jack Arthur, at the Imperial, Tom Daily and assistant Hudson, at the Uptown, Dan Krendel, at the Tivoli. Missed Jules Bernstein, at Loew's, and other local theatremen not being "to hum," rode out to the famed Toronto exposition with Purvis and the HERALD Canadian correspondent, J. A. Cowan, in charge of the general exposition publicity.

Then back to the hotel for a bowl of that fabulous tomato-and-potato soup and to the train where your venerable chairman deposited himself wearily on to his "lower" with fond memories of a very grand and quite exciting visit, one we would like to repeat in the near future.

In addition to those already mentioned, the following M & P associates, district managers and managers, alphabetically arranged, were on hand for the doings:

Allen, Jules
Allen, J. J.
Allen, Herb
Arthur, Jack
Bishop, Leonard
Bloom, Sam
Bolinsky, J. A.
Cauley, A. E.
Courtney, T. J.
Dahn, H.
Drohan, A. P.
Daley, Tom
Doyle, Morris
Downey, R.
Eves, R.
Easson, A.
Fawcett, W. J.
Fine, Sam
Forhan, George
Forhan, Tom
Franklin, J. M.
Golding, W. H.
Ganetakos, George
Georgas, C.
Golding, Walter
Graydon, Walter
Harrison, R.
Hitchinson, H.
Hershorn, Myer
Hummel, H.
Hider, C. B.
Holmes, C.
Hunt, W.
Jeffery, J.
Knevels, Howard
Knevels, R.
Krendel, Dan
Lefave, J.
Landsborough, E.
Lynch, Jim
Laver, John
Meretsky, Simon
Markell, Clarence
MacDonald, D. P.
Macadam, R. J.
McCoy, T.
McLennan, F.
Moule, E.
Minhinnick, J. R.
Merritt, C.
McGeachie, W. P.
Markell, C.
Merritt, C.
McClelland, R.
Morrell, George
Nelson, Jack
Osier, Leon
Purves, Jack
Querrie, Charlie
Robert, A. J.
Rotsky, George
Roddick, R.
Ritchie, A.
Smithies, E.
Stevens, A.
Smart, J. S.
Stewart, J. A.
Stroud, George
Spencer, C. T.
Scandrett, E.
Scott, S.
Smith, W. H.
Shea, Jerry
Sedgwick, A.
Tubman, Ray
Valliere, Paul
Winter, F. W.
Wilton, H. E.
Ward, J. V.
Williams, Harvey

"Have You Contributed Lately?"

Roth Advertises for Bride for "Frankenstein"

A few days ahead of opening, Sam Roth, State Theatre, Harrisonburg, Va. advertised in the personal column for a mate to use in connection with his "Bride of Frankenstein" date. Over marquee, head of monster was cut from 24 sheet, mounted and boxed in, eyes cut out and covered with red gelatin and flasher lights attached. Emergency ambulance was stationed in front of theatre and special wierd front was built for engagement.

Valley Enterprises Theatremen Picnic

On August 11 employes of Valley Enterprises, Inc., operating the State and Strand Theatres, Harrisonburg, Va., and the Elkton Theatre, Elkton, Va., with headquarters at Harrisonburg, held their first annual outing and picnic. The entire personnel of the organization spent a very enjoyable afternoon at a recreation park near the city and activities on the program included a softball game between the Harrisonburg and Elkton employees, bathing and horseshoe pitching, after which picnic luncheon was enjoyed.

It is the plan of Charles S. Roth and Sam Roth, managing executives, to make the picnic and outing an annual event.

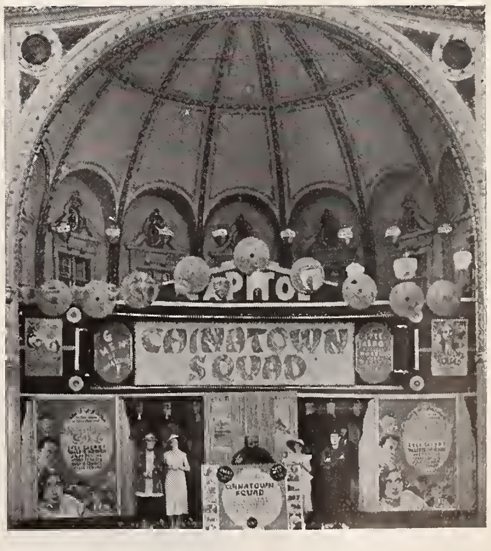
"Have You Contributed Lately?"

Louie Goes Chinese

You can depend on Louie Charninsky, Capitol Theatre, Dallas, Texas, for the unusual, as witness the accompanying photo of his "Chinatown Squad" front. Through tieup with five and ten, Louie promoted the lanterns, umbrellas and chimes gratis. Boxoffice was covered with bamboo poles and staff dressed in Chinese costumes.

For "Unknown Woman" Louie sold it as the first G woman picture, papers followed through on this angle, giving him nice breaks.

"Have You Contributed Lately?"



Another Typical Charninsky Front

MARTIN J. MULLIN

"The motion picture is facing a new era of accomplishment. Confidence of the theatregoing public has been regained by fine pictures and intelligent advertising. The theatre today offers the finest of careers to the ambitious man of vision who has the desire to work loyally and wholeheartedly. This type of man is found in our ranks. For this reason we never have to go outside our organization when openings occur as we always have men ready for promotion. We are proud of M & P manpower."

SAMUEL PINANSKI

Chas. G. Branham
(above)
Special Representative

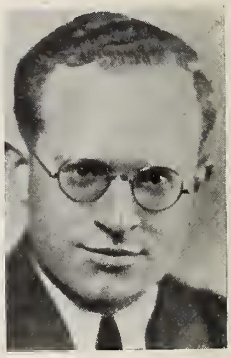
Harry Browning
(below)
Director Advertising & Publicity

Hy Fine
(above)
In Charge of Stage Attractions and Production

Nathan Goldstein
(below)
Division Manager

Harry Smith
(above)
District Manager
Western Mass.

Phil Seletsky
(below)
Booking Manager

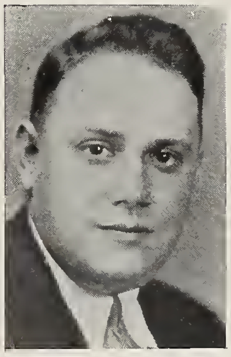


Marion Coles
Treasurer
Mullin & Pinanski

E. A. Cuddy
Division Manager
Mullin & Pinanski

Armand J. Moreau
District Manager.
Maine, N. H. & Vermont

Frank W. McManus
District Manager
Suburban
Boston District "A"



Robt. M. Sternberg
District Manager
Metropolitan Boston

William E. Spragg
District Manager
South Shore District

George Cruzen
District Manager
Conn. & Worcester, Mass.

Edward S. Canter
Comptroller
Mullin & Pinanski

Operations Cover All New England

The M. & P. Theatres Corporation operate theatres in New England from the 4,500-seated Metropolitan Theatre, Boston, one of the finest and most imposing theatres in the world, playing pictures and stage shows, with its own trained ballet and production staff, to the smallest of country town operations in a town of 3,000 population. Extending from the Canadian border to Long Island Sound, operating in 65 major cities and towns of the six states, every type of operation and problem is found in the M. & P. Theatres.

Headed by Messrs. Mullin and Pinanski, upon this page are pictured alphabetically home office executives and district managers with biographical data on next page.

Harry I. Wasserman
District Manager
Suburban
Boston District "B"

Chester L. Stoddard
District Manager
North Shore District

Who's Who with the M & P Executives

Martin J. Mullin

The "M" of the M. and P. Theatres, began his career at Paragon Park, Nantasket, Mass., from which he graduated to the business end of stage shows making one night stands in New England. In 1916 became associated with S. A. Lynch at the old Triangle Company and worked with Mr. Lynch in organizing Southern Enterprises.

In 1927 Mr. Mullin organized the maintenance, purchasing and warehouse departments of the newly formed Paramount Publix Corporation, from which he went to the Finkelstein and Rubin houses to translate those properties to Publix policies. In 1930 he took over the management of the New England Publix houses and after serving as a "cabinet member" in charge of the Northwestern Division, in 1933, with the reorganization of the Paramount Theatre interests, returned to New England as a partner in association with Samuel Pinanski to operate the M. and P. Theatres.

Edward A. Cuddy

Another New England boy, Mr. Cuddy, is division manager for all of New England. Previously he served as division manager for the company for western Massachusetts and Connecticut.

Starting as a newspaper reporter and writer for the Brockton *Times* and Lawrence *Tribune,* Mr. Cuddy gravitated to showbusiness with which he has been associated for over 25 years. His experience has covered all branches of operation in pictures, legitimate stage and vaudeville.

Charles G. Branham

Now special representative with the company, Mr. Branham has enjoyed an active theatrical career which has brought him into contact as city manager, district and division manager with theatre operating companies in many parts of the country, viz., the S. A. Lynch Southern-Enterprises, N. H. Gordon, Famous Players-Canadian, Universal and Publix Theatres.

Chester L. Stoddard

With 11 theatres under his direction, Mr. Stoddard is in charge of North Shore district. After graduating from the Missouri Military Academy, taught school there, and entered his theatre career with Balaban and Katz. Helped open the Metropolitan, Boston, also theatres in Los Angeles, San Francisco and Denver. Was in charge of all Paramount Publix personnel and front house operation before returning to New England as district manager.

William E. Spragg

Entering showbusiness at the age of 14, Mr. Spragg, now supervisor of the South Shore district, was manager for one of the first "Peck's Bad Boy" companies and has been with shows in Europe and Africa. Was with N. H. Gordon and booked for the circuit, and district manager for the North Shore district before taking over his present assignment. Headquarters in Pawtucket.

How the M & P chieftains started their theatre careers, what they did, where they were and what stops made on the road to their present assignments is presented briefly on this page, and an interesting record it is,

These folks evidently have been places, seen and done things, served in every part of the country. Their total of years in showbusiness is an imposing one, quite a few of which, it may be noted, have been spent with this circuit of New England theatres which now bear the M & P brand.

Armand J. Moreau

The 21 theatres in Mr. Moreau's district cover Maine, New Hampshire and Vermont. Before going into showbusiness was in banking and in 1923 appointed field representative for Paramount in New England. In 1927 was given his present assignment. Headquarters in Portland, Me.

Robert M. Sternberg

The Metropolitan Boston district manager started his theatre career with the Gordon Olympia Theatres, and in 1928 was promoted to district manager for suburban Boston. Was in turn supervisor for Indiana and district chief for Comerford, returning to the South Shore before taking over his current assignment in charge of downtown Boston.

George T. Cruzen

Owner and manager of theatres since 1920, Mr. Cruzen now directs seven houses in Connecticut and Worcester, Mass. Operated for the Hosletller circuit, later became city manager in Newburgh, N. Y., managed the Allyn, Hartford, and the Paramount, New Haven. Headquarters at the Paramount, in New Haven.

F. W. McManus

In his position of district manager for Suburban Boston District "A," Mr. McManus has 16 theatres under his supervision, and has had experience in almost every branch of show business including the studios. Has been with Barnum & Bailey and after the World War became general advertising representative for the late Wm. P. Gary. In 1932 was appointed to his present position, his office located in the Allston Theatre, Allston.

Harry I. Wasserman

Previously owner and manager of theatres in Roxbury, Haverhill and Lawrence. Mr. Wasserman affiliated himself with the "Netoco" circuit as partner and field manager. When "Netoco" affiliated with Paramount, Mr. Wasserman was made a district manager and with the realignment of districts to the present M. and P. set-up became district manager for Suburban Boston district "B," now operating 12 houses.

Samuel Pinanski

The "P" is the other letter of the M. and P. Theatres Corp., and identifies Samuel Pinanski, partner of Mr. Mullin. Mr. Pinanski started at the Beacon and Modern Theatres, in Boston, in 1913, from which he progressed to the presidency of "Netoco" Theatres, then one of New England's largest theatre companies. He has had practical experience in every branch of the industry.

Mr. Pinanski was one of the first builders of theatres to develop the atmospheric auditorium and his innovations and designs have been widely copied throughout the country. This intimate knowledge of art and architecture resulted in the Oriental Theatre, Mattapan, the Egyptian, in Brighton, and the intimate State Theatre, in Portland, Me.

Mr. Pinanski was born in Boston in 1893, educated in the public schools, Phillips-Brooks School, Boston Latin and Volkman Preparatory Schools and Lowell Textile Institute where he was prominent in athletics.

Mr. Pinanski belongs to a well-known Boston family, being the son of Nathan Pinanski, a noted leader in the philanthropic and civic life of Boston.

Edward A. Smith

Years of experience in ace houses form the background of Mr. Smith, now managing director of the Metropolitan, Boston, one of the "ace" theatres of New England. Was in charge of the Midland division and later district manager in St. Paul and Minneapolis. Came to Boston in 1933.

Harry Browning

A dyed-in-the-wool Yankee is the director of M. and P. advertising and publicity, born in the shadow of Plymouth Rock. From his own houses in Connecticut became associated with Gordon Olympia Theatres and the Gray circuit. Opened the RKO Keith Memorial Theatre, in Boston, as managing director, and then with Paramount-Publix to open the Uptown Theatre, subsequently being placed in charge of the Home Office advertising department.

Hy Fine

The production manager of M. and P. Theatres is a keen student of music, having studied for many years under well-known masters. Mr. Fine was musical director for Shubert and Morris Gest shows, and voyaged to Australia to open offices for Selznick Pictures. Became musical director for Publix New England in 1932, and after serving as managing director at the Metropolitan, was placed in his present post.

Edward S. Canter

After graduating from Boston University, Mr. Canter became associated with Jacob Lourie and Samuel Pinanski as bookkeeper with the old "Netoco" group, rising to assistant treasurer and office manager. After affiliation with other theatres, returned to Paramount-Publix in 1932 and in the M. and P. set-up, became comptroller, which position he now holds.

MASTER MANUALS AND FILES

Managers Encouraged to Make Up "Tickler" Files in Compiling Material; Master Manuals in Use

by HARRY BROWNING

Advertising Director, M and P Theatres

Theatre advertising is one of the hardest selling jobs in all the lines of public selling. The commodity sold is time, presumably a good time. The commodities on screen and stage are perishable goods. The public does not put down its hard-earned money just out of habit or just by chance. Every patron is sold by some influence. "Selling" brought them to the box-office.

Therefore, "Does it sell tickets?" is the gauge by which we try to measure all exploitation and publicity ideas in the M & P Theatres' home office advertising department. We realize that this *gauge* must be used in a broad sense, for many ideas may be good for certain individual situations under certain given circumstances, but would not be suited for a circuit as a whole. To advocate any specific exploitation for universal use, it first must be tried and tested. For that reason our advertising department thoroughly investigates every new exploitation idea and tie-up and often rejects many that, while seemingly attractive, have *flash*, rather than real sales value.

Department Acts as Clearing House

The M & P advertising department acts as a clearing house for advertising and exploitation ideas. It serves in an advisory capacity, assisting the manager in the field with helpful campaigns, contests and tie-ups that are adapted both to the individual picture and institutionally to the theatre.

The manager in the field creates new stunts and adapts old ones. A close scrutiny is kept on all activities in every operation and the relaying of successful ideas put over in one spot is sent to the entire field in bulletins, giving full details of what some brother manager has done with a particular picture, contest or tie-up. This dissemination of advertising ideas keeps the local manager fully informed with progressive showmanship material, which he in turn adapts to his own requirements in his own community.

Encourage "Tickler" Files

We encourage the keeping of a "tickler file." The home office "tickler file" fills a score or more of cabinet files, alphabetically separated under various captions and subheads and indexed in a reference index book which is added to as new material is placed in the files.

When material on some certain subject such as "Anniversaries," "Fashion Shows," etc., accumulates, all the material is edited and a "Master Manual" on the subject is compiled and the field is notified that this material is available. When the demand for some certain subject warrants the cost, the manual is plantographed and a copy sent to every theatre. We have now some thirty "Master Manuals" covering a wide range of special activities.

In the past many managers, for some reason or other, have hesitated to use a stunt that has been used before and were adverse to the systematic building of a "tickler file." These bugaboos—inhibitions—have to a great extent been overcome. Formerly many managers seemed to believe that it showed a lack of initiative, originally or of real ability to use another's ideas, failing to realize that a truly new idea is as rare as the fabled Phoenix. Of course they were wrong, for the smartest men in the business world are those who recognize a good idea and use it themselves with their own variations. Today, the smart manager puts over some swell exploitation that he took from last year's "Round Table" or other source, while his opposition across the street is wondering how he can drag patrons in with an original idea.

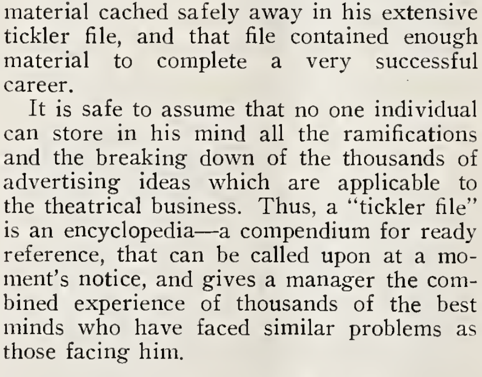
"Everything I know is in my tickler file," is a statement made by one of the most enterprising theatre managers I have known, and he was perfectly sincere. Supplementing his years of experience and the knowledge stored away by an alert brain, was the material cached safely away in his extensive tickler file, and that file contained enough material to complete a very successful career.

It is safe to assume that no one individual can store in his mind all the ramifications and the breaking down of the thousands of advertising ideas which are applicable to the theatrical business. Thus, a "tickler file" is an encyclopedia—a compendium for ready reference, that can be called upon at a moment's notice, and gives a manager the combined experience of thousands of the best minds who have faced similar problems as those facing him.

"Have You Contributed Lately?"

Harrison Creates West Consciousness On "Town"

Ed Harrison, Capitol Theatre, Pittsfield, Mass., to sell his "Goin' to Town" date placed a rubber mat in front of his box-office on which was painted the star's name and opening date (see photo). Tieup with bus company brought bumper strips and one-sheet boards were placed next to newspaper stands in downtown areas.



Harrison's "West" Selling Mat

"Eagerly Awaits Hollywood Mail"

by GENE S. FOX

Ad Director, Metropolitan, Boston

How to successfully merchandise the "de luxe" theatre of today?

Advertising formulas?

What to do and what not to do in the publicizing of the major theatre operation?

These assigned to my solution?

Flattery!

I forsake the attempt and thereby escape the resultant humiliation of setting forward any advisory structure that would reach the eyes of knowing showmen. What is more, there is untold wealth and no little glory for that man who can accomplish this end. The subscriptions to such an outline would be priceless and I for one would be the first to patronize.

With the present day economic fluctuations, the restless ebb and flow of the business tides, there are few precedents to be followed. The successful plan of yesterday may fail tomorrow, and the experience of preceding years provide us with little more than a sense of valuation as a partial guide to the problem of today. There are no set rules to be followed. This is an ever-changing business and alertness to every promotional possibility is the only avenue to pursue.

However, I wonder how many of my creed recognize the help and assistance now being rendered to us by Hollywood. How much easier our job has been made as a result of the many faceted services emanating from the studios.

Only a short time ago Hollywood had little interest other than the mere publicizing of the individual players of the studio's roster. There was little or no thought given to the problem of the theatre. Today there is a complete reversal of this mistaken idea. Hollywood has realized that the success or failure of their production will be decided at the frontier known as the theatre. They have plunged into cooperative spirit heretofore unequalled.

Theatremen at Studios

Publicity and advertising men have been recruited from the practical field of the theatre and placed into the studio publicity department. Exploitation divisions creating sound and merchantable ideas which are forwarded to the theatre publicity desks in advance of production releases. Members of the fourth estate, men who speak the language of the newspaper, have been pressed into the service as publicity writers and have amply proven their worth.

Valuable advertising manuals precede the routine press sheet. Photographic stills in abundance find ready placement in fashion, news and advertising columns. Radio broadcasts, fan magazine publicity, news stories, feature stories and trailers carefully supervised by men who know the theatre and know it well.

These are but a few of the many services rendered by the studios of today.

The alert publicity man eagerly awaits his mail from Hollywood.

Says Next Season Will Be Big Year

by EDWARD A. SMITH

Managing Director, Metropolitan, Boston

All Hollywood studios agog with production activity!

The legitimate theatre embracing the most elaborate plans in years!

De luxe motion picture theatres throughout the country preparing the most ambitious presentations featuring the "name" attractions of screen, stage and radio!

These are merely a few of the optimistic newspaper headlines which have made their appearance during the last fortnight and there can be little doubt that the season of 1935 and '36 will be recorded as the best business year since the memorable 1930.

While my enthusiasm in this prediction may smack of liberal optimism, there are some facts and figures which should provide all theatre operators with a surge of eager anticipation for the immediate future.

It is more than encouraging to know that the weekly attendance of the motion picture theatre has nearly restored itself to the records of 1930. Now, more than 75,000,000 patrons are attending the theatre annually. The box office incomes are estimated to be in excess of one and a quarter billion dollars. Such figures are a confirmation that the restlessness of the public during the stressful economic period has passed. Hollywood is responsible for the major portion of business advancement, as screen productions have reached a higher standard and story values have been selected with greater wisdom. The legitimate theatre, too, has played an important part in bringing people back-to-the-theatre for their entertainment.

There is little advantage in reviewing the trying problems which we have encountered during the past three years, save to cite the fact that we have emerged as better showmen and it is now for us to set our eyes to the future. Show business has returned.

"Have You Contributed Lately?"

Greenberg Dresses Up His Lobby for Summer

Ben Greenberg at the Stadium Theatre, Woonsocket, R. I., dressed his lobby smartly for the summer as can be seen by the accompanying photo. Corrugated paper awnings were hung over inside exits and supported by stanchions representing battleaxes. These stanchions were made by stage carpenter from thin plyboard, blades were silvered.

Greenberg's Summer Lobby

SOME OPERATION PITFALLS

In Which Are Set Down Various Ways to Avoid Costly Mistakes In Path of Successful Operation

by HARRY I. WASSERMAN

District Manager, M and P Theatres

There are many pitfalls in theatre management that will mean disaster if not carefully watched. It is our intent to point out briefly a few of the costly pitfalls which, if avoided, will reduce the many problems involved in successful theatre operation.

Mongrel Policy Changes

There is nothing more destructive and demoralizing to a theatre's business than constant policy changes. When a theatre is in trouble, it is best to lay plans for a consistent run of good pictures and additional advertising coverage. Re-check the service, sound and housekeeping. We have found it profitable to make a general atmospherical change in the lobby, display frames and in the auditorium. If a change of policy is made, such change should be tried for at least three months.

Never Change the Policy of a Successful Operation. If a drop in business is noticed and cannot be attributed to a run of poor pictures or geographical changes, it is well to make a thorough survey of present conditions in the neighborhood so as to ascertain whether the neighborhood has deteriorated. If this is found to be so, lowering of admission prices and cutting of overhead is advisable. If the survey shows nothing unusual and attractions are satisfactory, housekeeping good, service pleasing, it is well to thoroughly check and analyze your advertising coverage with a view of instituting other media which you are not using.

Re-Institutionalizing

Costly mistakes have been made by overlooking the importance of re-institutionalizing your theatre. With a constant change in population, managers should make it part of their advertising and operating activities to re-institutionalize the theatre at least three or four times a year. Through various advertising media, advise your patrons about your excellent attractions, service, comfort, sound, ventilation, etc. If you have a parking space or unrestricted parking area around the theatre do not keep this a secret, but call all such important sales facts to the attention of your patrons. Doctors, nurses and other professional men and women should be continually advised relative to the emergency call service. Word of mouth publicity of this sort means extra dollars in your box office.

Publicity Racketeers

One of the many serious mistakes made in theatre management has been to tie up with outside publicity "chiselers" who come into our neighborhoods and use our theatres and merchants for easy-money pickings. I am referring to the following rackets:

Telephone Index, Calendars, Star Photos, Camera Giveaways, Various "Two for One's." Also Free Trips to Bermuda, etc., Monthly Programs, Merchant Tickets and Bicycle Giveaways.

As an example: To promote a boat trip to Bermuda, these fly-by-night chiselers sell to twenty or more merchants ads on a small circular for which they receive $39.50 from each merchant, or a total of $790. A telephone index will cost each merchant anywhere from $15 up—or as much as the promoters can get—netting these chiselers $250 to $350, and so on down the line. What does the merchant get for his money? Noth- but a small ad which does not mean anything to him, as it is sandwiched in with so many other ads it is hardly noticeable. When the merchant realizes that he has been "gypped" he blames the theatre and manager. Patrons, friends and good will are lost by such tie-ups.

Educating Children in Theatre Behavior

In suburban theatres it is good business for managers to cater to the children. Live-wire managers understand that the children of today are the patrons of the future. Therefore they use a hundred and one different means to attract children business. A great many managers have a tremendous problem in the proper handling of children. If children are allowed to run wild and make unnecessary noise, it has a definite tendency to drive away adult patronage during matinees. Destruction of theatre property such as cutting seats, and other pranks, is very costly, but can be easily overcome by educating the children in proper theatre behavior. This can be done by friendly talks from the stage or through the public address system. The use of annunciators carrying a friendly message has proved successful. Advise the children about your coming attractions, safety in going and coming from the theatre and ethics of theatre behavior.

Managers will find this educational work pleasant and profitable.

Pass Evil

We have known cases where the ratio of no service charge passes to paid admissions was one to ten. This pass racket has always been a serious and expensive problem. Of course there are many advantages which we derive from pass distribution. The question is—what is the fair and proper ratio? Personally, I believe the ratio should be no less than one no service charge pass to every 150 paid admissions. I firmly believe it would be good business for chain and independent operators to agree to eliminate entirely the no service charge pass. We might have a little difficulty at first, but this will eventually straighten itself out to the monetary advantage of the motion picture business.

Lengthy Advertising Contracts

Managers having the power to sign contracts, will find it good business to be cautious in committing the theatre for any lengthy period of time. The necessity and good business of variance in some of your advertising, demand precaution in signing lengthy contracts.

THE SMALL TOWN MANAGER

Theatreman in the Lesser Spots Must Be Person of Many Parts; Should Be Institutionalized

by ARMAND J. MOREAU
District Manager M. & P. Theatres

A great deal has been said and written about the theatre as an institution in a town.

The most vital nerve of a theatre, the manager, has never been properly exploited. In the Maine, New Hampshire and Vermont District of the M. & P. Theatres an effort is being made to institutionalize the "Small Town Manager," and make of him a distinct personality.

Many know that, in selling a ticket to a patron, it means selling that patron an illusion only. As a matter of fact, our entire business is comprised of selling intangibles and illusions. If a patron goes into a department store, or purchases any other type of merchandise, that patron goes out with a definite object in his or her hand. Whether it be groceries or a book, it is a tangible something for which they have paid. In the theatre they deposit their admission at the box office, enter, spend time and go out with nothing but an illusion—a frame of mind.

The distinct living personality that is really "on the job" is the manager, who is more than his title implies. Of course, ushers, cashiers, doormen are all living personalities, but it is the spirit of the manager that imbues these employes with the proper consciousness which is absolutely *indispensable* in a small town. . . .

If the occasion demands, a "small town manager" must be able to go out and sell tickets; usher; direct; run his machines, if necessary; stage productions, amateur or otherwise. He must be able to rig up his own lighting, know his own switchboard, do his own billing, make his own displays, and many other kindred items that would never be considered "immediate responsibility" of a "managing director."

Must Know-All, See-All

Where a theatre plays two, three, four or five changes a week, a "small town manager" cannot go out and stage large exploitation campaigns. His pictures come and go too fast. He must be able to fully understand booking and release dates so that he can arrange his programs to suit his patrons; to know his serials and short subjects so he can arrange to have programs of popular appeal on certain days. He must know the day that Mrs. Jones and her sewing circle patronize the theatre, and arrange programs that they can enjoy and appreciate.

He must know when little Willie and Johnnie would like to see Popeye; to know when and how these pictures must play; to know whether a picture can go one day, or two or three; to know when a picture is not going over too well, and when to substitute another to effect a profitable, sane, businesslike procedure. He must plan to have his accessories, his trailers and other material far enough in advance to meet his needs, as he is not near an exchange where material can be sent him over night. He must be thoroughly up on the knowledge of pictures as they are released so that he can act accordingly.

Much is said of no-cost campaigns and of the wonderful work done by exploitation and advertising men, but if the truth were known, nine-tenths of the no-cost stunts and gags as they are worked today, originated in the minds of small town managers who, of necessity, were forced to create such stunts. . . .

High pressure exploitation and sharpshooting practices are not used, and cannot be used by the "small town manager" in dealing with merchants and others. He cannot have recourse to hit and run ideas, as these merchants whom he fools remember these things, and when the time comes around again—the manager is the one left "holding the bag"—not the merchant. You will recall, just a few years ago, when clever exploitation men were sent into a town and told that they had three months to put a theatre on the map, and how these self-same exploitation men went in and, "by hook and by crook" established the theatre. Then another manager was sent in, and for the rest of his days tried to square what the high-pressure merchandiser dug up.

Managers in Civic Post

The small town manager is not one who is transferred very often. Once the manager finds his position and the spot is right, he is left there for the good of the organization. This practice has been worked out very successfully in our own district, where there have been fewer changes in the past few years than in any other district in the United States.

Worthy of mention is the fact that of twenty-one managers who comprise this district, four are presidents of civic organizations, such as the Lions, Kiwanis and Rotary Club; five are past presidents; four are members of their City Councils; two last year were approached to run as mayors of the towns; three are members of the Chamber of Commerce; two have been secretaries of their civic organizations; five have been active in church organizations. . . .

Our district covers 1,265 miles through Maine, New Hampshire and Vermont. The remoteness of these theatres from their home office places more responsibility upon the shoulders of these managers. They probably make more decisions in one week than many a big city manager makes in months.

The bread and butter of the motion picture industry today comes from the tickets of small town theatres that, week in and week out, grind out three, four and five changes, and were it not for these theatres, which are literally the backbone of the industry, many a "Cathedral of Entertainment" would today be closed.

The small town manager is a great person, and in institutionalizing him you make your theatre a real place of *entertainment*, and not a mere auditorium of exhibition!

Bamberger's Staff Goes Chinese

Bamberger Goes Chinese For "Shanghai" Date

Before leaving his post at the Paramount in Springfield for the Victory in Holyoke, Herman Bamberger for "Shanghai" put out a ricksha with a girl carrying large Chinese umbrella and pulled by man in native costume. This street bally was used two days ahead and crashed a jubilee night parade which was staged in town. At start of every feature Herman sprayed oriental incense in ventilating system which permeated every corner of house. Accompanying photo shows house staff dressed for the engagement.

Promoted tea bags were distributed in imprinted envelopes. Instead of using sound track on stock opening, booth pulled down the fader and costumed usher came on stage and sounded large Chinese gong, timing action so that he finished as title flashed on screen.

"Have You Contributed Lately?"

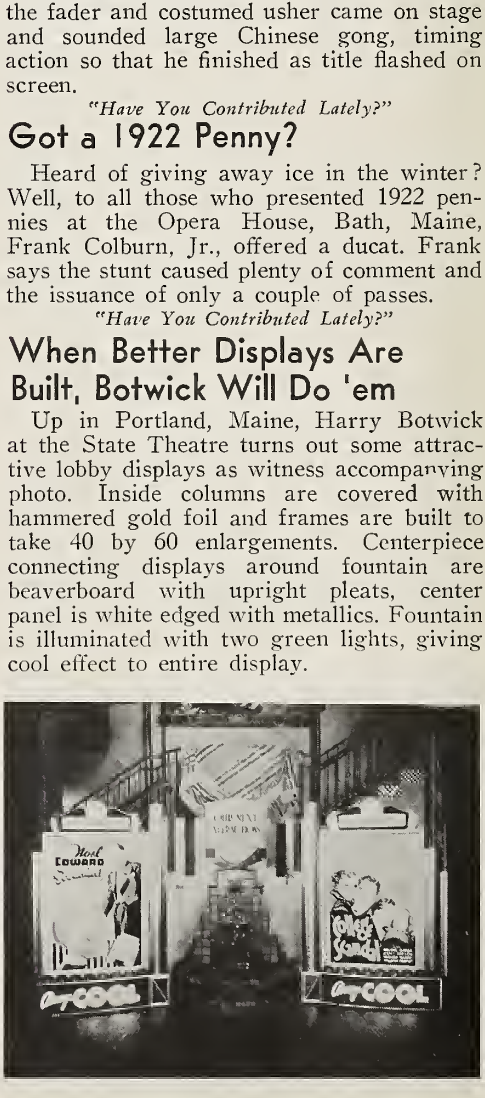
Got a 1922 Penny?

Heard of giving away ice in the winter? Well, to all those who presented 1922 pennies at the Opera House, Bath, Maine, Frank Colburn, Jr., offered a ducat. Frank says the stunt caused plenty of comment and the issuance of only a couple of passes.

"Have You Contributed Lately?"

When Better Displays Are Built, Botwick Will Do 'em

Up in Portland, Maine, Harry Botwick at the State Theatre turns out some attractive lobby displays as witness accompanying photo. Inside columns are covered with hammered gold foil and frames are built to take 40 by 60 enlargements. Centerpiece connecting displays around fountain are beaverboard with upright pleats, center panel is white edged with metallics. Fountain is illuminated with two green lights, giving cool effect to entire display.



Botwick's Attractive Lobby Display

On the Reduction Of Insurance Costs

by MARION COLES

Treasurer, M and P Theatres

Theatres of a necessity carry many kinds of insurance and the knowledge of preventative precautions which lower the insurance rates are the duty of every manager.

Insurance charges are based principally on experience as to towns over a period of years and a smaller percentage of fires, accidents and burglaries from year to year will materially aid in reducing the premiums.

The average patron knows nothing about the inside of the theatre. His eyes are unaccustomed to the change of light, and on entering, for a few moments he can see but a few steps in front of him. He depends almost entirely upon the aisle lights, and that is why many accidents occur.

Can Control Accident Causes

It is our firm conviction that a major part of theatre accidents are due to poor lighting, defective carpets and linoleum and worn stair treads—all controllable causes; while fires are caused by overloading wattage on lighting wires installed for a certain maximum load, the lack of proper containers for the theatre's daily sweepings before they have been carted away or otherwise disposed of, and the accumulation of debris in boiler-room, cleaners' rooms, basement and back stage.

Stairways are always treacherous, both from poor lighting and stair coverings. If carpets covering the stairs are loose and torn or excessively worn, there is a very good chance that a number of patrons will injure themselves. From experience we know that most accidents of this sort can be avoided. Constant inspection is necessary.

Women's high heels coming in contact with defective parts of the carpets usually account for the most serious accidents on stairways. Many times women have slipped in theatres, broken both heels off their shoes and fallen down the entire flight of stairs. It is difficult to convince anybody that this was purely an accident and not gross negligence on the part of the theatre.

Offhand, we can think of a number of ways in which accidents on stairways occur. The edge of the step, that receives the most friction, often develops holes. Brass treads holding the carpet sometimes becomes broken or raised.

Repairs can often be made for little cost. By moving the carpet down the rise of the step, the same carpet can be used again with perfect safety. Bolting down or replacing brass treads insures greater safety of patrons.

Burglaries and the transportation of money to and from the bank are other insurance hazards for which precautions can be taken through proper inner chests in safes and police guard.

With an appreciation of these facts, it has been our endeavor, through instructive bulletins to the field, to acquaint and remind the theatre manager of the necessity of a personal daily inspection of his theatre, and the checking of these controllable hazards.

We have met with considerable success and through the cooperation of the district managers and theatre managers we hope with the coming year to show a considerable reduction in insurance costs.

M & P Briefs

Lou Schaefer, Paramount, New Haven, on recent veterans' convention offered local radio station use of marquee and theatre radio-telephone line for broadcasting of the Vet Parade which ran directly in front of theatre. Outcome was that after parade, many people flocked into the house.

* * *

Harry Botwick, State, Portland, Me., pulled the gag of asking patrons to express opinion on "The Scoundrel." Harry wrote to newspaper asking editors to urge people to write on their reactions to the picture. Returns were gratifying.

* * *

Ernie Goldstein, batting for vacationing Art Pinkham at the Calvin, Northampton, Mass., discovering that radio star booked at theatre was war vet, promoted his appearance at U. S. Hospital with papers cooperating. Ernie also offered passes to "Alibi Ike" to local ball players hitting home runs which offer made the sport columns.

* * *

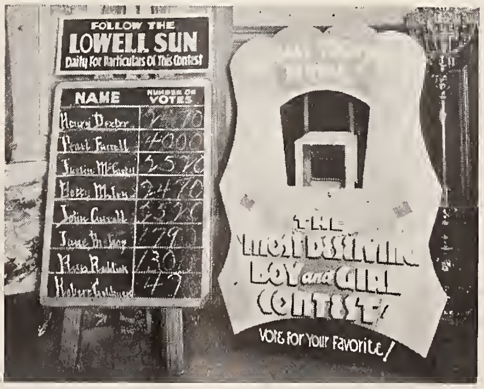
Tom Kelly, Rialto, Brockton, Mass., tied in with local paper's "who are they" contest wherein pictures of prominents of former years were printed with contestants sending in names. Tom offered passes as prizes and crashed the theatre into general publicity.

* * *

Ed Harrison, Capitol, Pittsfield, Mass., discovering that member of local police force was selected to join the G-Men instruction class in Washington, ran ad with photo of officer and copy on "Men Without Names."

* * *

Claud Frederick used an old patrol wagon covered with banners as part of his bally on "Men Without Names" at the Garden in Greenfield. Lobby display consisted of police assortment of arms of every type taken from criminals. Collection of counterfeit coins, etc., completed the display.


FOLLOW THE
LOWELL SUN
Daily For Particulars Of This Contest
NAME
NUMBER OF VOTES
The Most Deserving Boy and Girl Contest
Vote for Your Favorite!

Silver's Lobby Vote Tabulation

Nat Gets Six Week Break for Contest

Reported one of the most successful contests of its kind that received newspaper publicity cooperation from the middle of May to the end of June was Nat Silver's "Most Deserving Boy and Girl" contest put out at the Strand Theatre, Lowell, Mass., the main prize being a four-day stay in New York with all expenses paid for the girl and boy in the high school senior class rolling up the greatest number of votes. Numerous merchants supplied other awards.

Nat first received permission of high school principal and with this start was able to build up increasing interest among the students and his general patronage. Voting slips were given with each admission and deposited in box in lobby (see photo) alongside of which was poster with tabulation of votes received by the leaders.

Paper tied in with the stunt giving unusual support with page one stories, photos of students in the lead and continuous daily publicity which included tabulation of voting.

With interest at its height, winners were not announced until the night of the presentation of awards from the stage which obviously added to the receipts of the evening. Principal of school was on hand to personally present gifts to each winner. To build up the occasion, Nat also put on a special show surrounding the prizes.

Entire campaign cost very little as Nat promoted bus round trips to New York and also hotel for winning couple and chaperone from paper. Before leaving, the newspapers took shot of Nat bidding winners good-bye which also received further breaks.

"Have You Contributed Lately?"

Simms' West Guessing Contest on "Goin' to Town"

A photo of Mae West was placed inside a cake of ice for a window display by Morris Simms, Olympia Theatre, New Bedford, and tickets offered to those coming closest to guessing exactly how long it would take Mae West to melt the cake of ice. Ballots were distributed and stunt played up in ads.

Morris also offers tickets for those securing week's lowest scores at local golf courses and another pair for baseball clubs whose players made a home run. Stunts broke papers with publicity stories.

"Have You Contributed Lately?"

Morrison Stages Pram Parade on "Little Girl"

Little ones, big ones, new ones and old ones, in fact any child with a doll carriage was eligible for prizes in the perambulator parade recently put on at the Strand in Dover, N. H., by Mel Morrison for "Our Little Girl." Mel distributed autographed photos of Shirley and reports that the adults were as interested in the goings-on as were the kids.

For "Ruggles" newspaper tied in by sponsoring a tintype contest two weeks ahead on which prizes were awarded those submitting the most unusual photos. Tintypes were mounted on compoboard and displayed in lobby. Department store paid for mailing and printing of heralds that went to their customers. Clocks in barbers were stripped with "now is the time to see," etc., and for bally shay with driver was used.

ASSET TO THE COMMUNITY

Executive Feels That Manager Of Today Must Be Counted With Local Better Business Men

by WILLIAM E. SPRAGG

District Manager, M and P Theatres

It is not a far cry back to the days before the organized motion picture theatre or even to the more recent days when the industry, in its swaddling clothes, was trying to raise its head out of the chaos that saw the birth of a business that labored under all the old stigmas, prejudices, but glories (if you will) that surrounded show-business as it came from the days of the fly-by-nights, through the era of variety and questionable stage offering and ethics into the dawn of motion picture presentation in theatres organizing for this purpose. This job was—it had to be—done by men steeped in the background of old time show business, of pocket business, of Barnum-like attributes and with distrust for the efficacy of figures as pertinent to theatre business.

Just as it took the organized motion picture theatre to start the industry on the road to becoming what it is, one of the greatest and most complex of our national commercial enterprises, so it took the organized motion picture theatre to start the reversal of form on the part of the theatre manager. The trek was and is still a long one, beset with strange complexes on the part of some who still feel that strict business fundamentals cannot govern show business, or that strict conformity to ethics is not a guiding star in the operation of today's theatre. And it can certainly be claimed that circuit operation has been the largest factor in setting the manager on the right road—the road that leads to theatre business as a business.

Man-Power Is Important

Time was when, in the memory of many of us, the majority of all those connected with the theatre in whatever capacity, were looked upon somewhat as social outcasts, perhaps considered from the very nature of their routines of effort or the very channels of their lives, as people set apart and hardly entitled to brush elbows, let alone match wits, with the better business man. Irresponsible nomads managers seemed to be in the eyes of all but themselves. Is it all to be wondered at? And circuit operation was responsible for that, too, for in the strenuous days of sifting out the wheat from the chaff it was still good business and still will be good business when and as the occasion arises, to necessitate a realignment of its managerial man power.

But circuit operators have learned another great lesson beyond that which dictates the conduct of theatre operations on a strictly business basis. That lesson is that money invested in managerial man-power is one of its most important investments. Theatre management is of value in direct ratio as this investment is given opportunity and encouragement to expand in given adaptable areas. Frequent interruptions of continuous constructive management in a specific location only increase the investment necessary and delays the return that should rightfully be expected from good management being able to acquire that complete knowledge of its community that every other business man has. Today stabilization in managerial manpower is fast winning from all and sundry an appreciation that the old prejudices and doubts are now ill-founded and that the manager of the local theatre is a personage to be reckoned with, a real asset to the community.

Manager Now Respected

And what of the manager's viewpoint of himself? Given the encouragement to enter entirely into the spirit of civic activities, to promote them when advisable, and urged to consort with the business men of his city, to study their merchandising methods, he has done so. Probably because of the fact that his business is the greatest and most delicate of all cash businesses, he has sharpened his wits. He has forged to the point where he can vie with any merchant in his town as a respected competitor for legitimate business gains and he is acquiring the stability of mind and purpose which coupled with the knowledge of his surrounding will spell the greatest of prosperity for the industry as a whole, and continue to make him a citizen greatly to be respected and reckoned with.

It is the writer's firm conviction that by far the greater number of our theatre managers today may place themselves rightfully in that category of the better business men of their city. The days of the clap-trap are over—it's business now on business principles. Let your background guide you all the rest of the way.

"Have You Contributed Lately?"

Wrong Number? You Can Still Get Theatre Info.

Maybe J. Marquis at the Egyptian, Brighton, should have been a detective, because he has discovered that his theatre's telephone number is similar to that of three business concerns and frequently patrons would dial these firms through error. By giving a couple of passes to these concerns their operators, when receiving calls for the theatre, give people programs and any other theatre information.

On "Pop Eye" Marquis puts on what he calls a "review," repeating some of the old issues.

"Have You Contributed Lately?"

Pinkham Promotes Co-op Page on "Town"

A. W. Pinkham, Calvin Theatre, Northampton, promoted a full-page co-op page on "Goin' to Town" in addition to which the newspaper gave Pink extra gratis space at bottom across page for theatre ad.

On "Black Fury" advertising cards were printed in Polish and sent out to special mailing list and Polish organizations. For "G Men" PTA cooperated by having all children fingerprinted, cards were given to kids who took them home, thus getting message before the parents, too.

Glazer Has Mayor Greet the Captain

That was a neat bit of publicity rolled up by Marty Glazer, publicist for the Scollay Square, Boston, on his campaign put over with Manager Goodwin on the personal appearance of Captain John Craig in conjunction with the picture, "Sea Killers." Papers ran thrill and human interest stories on Craig's personal experience in landing big fish and in addition to other feature stories and odd stuff, Marty promoted civic welcome by mayor, shot also run by the dailies.

Special lobby display included cutout of Captain in diving outfit (see photo) with original camera he invented to take underwater shots. Sea trophies were mounted in large frame, each individually labelled with interesting captions. Topping display was stuffed nine-foot swordfish promoted by Glazer from exhibit at nearby beach requiring four boys and truck to transport big fish to theatre.

"Have You Contributed Lately?"

Brodie Gives Theatre For Graduation Exercises

What he reports as one of the greatest goodwill builders ever accomplished in Haverhill, Mass., was effected by Ellis Brodie at the Paramount Theatre there in offering to the high school the use of the theatre to hold graduation exercises.

Previously, says Ellis, the limited capacity of the high school auditorium prevented the presence of many who wished to witness the festivities. However, the chief difficulty in the way of accepting the theatre's offer was that the exercises were held in the evening and therefore the student body was allowed to vote on whether they would rather celebrate the occasion in the theatre in the morning or the high school at night. The response was unanimous in favor of the Paramount.

"Have You Contributed Lately?"

"See Yourself as Ithers See You," Says Harrison

A smart gag was put across by Ed Harrison, Capitol Theatre, Pittsfield, Mass., for "Curly Top" in the form of a folder, out side of which was name of theatre, picture of Shirley announcing her appearance and playdate. Underneath was line "open this folder and see who is going to be at the Capitol in person to see Shirley." On the inside was a little mirror and the image of the owner looked up at him.

"Have You Contributed Lately?"

KILLER
CAPT. JOHN CRAIG
IN PERSON
SCOLLAY

Glazer's "Sea Killer" Lobby Display

M & P MANAGER-MANPOWER

METROPOLITAN THEATRE BOSTON

E. A. Smith
Managing Director

METROPOLITAN BOSTON

Robert M. Sternberg
District Manager

Frank Solomont, Manager
Beacon, Boston
Henry Taylor, Manager
Paramount, Boston
J. A. Goodwin, Manager
Scollay Square, Boston
Philip De Petro, Manager
Modern, Boston
Ben Rosenberg, Manager
Fenway, Boston
Max Nayer, Manager
Washington Street, Boston

SUBURBAN BOSTON "A"

Frank W. McManus
District Manager

John Carroll, Manager
Capitol, Allston
Edward Walsh, Manager
Allston, Allston
Joseph Marquis, Manager
Egyptian, Brighton
Harold Gordon, Manager
Central, Waltham
J. Doyle, Manager
Embassy, Waltham
Thomas Wall, Manager
Paramount, Newton
L. F. Lynch, Manager
Paramount, Needham
Maurice Corkery, Manager
Central Square, Cambridge
Joseph J. Callahan, Manager
Harvard, North Cambridge
John O'Connell, Manager
Strand, Sommerville
Mrs. Nancy Harris, Manager
Colonial, Natick
George Healey, Manager
Dudley, Roxbury
George Sweeney, Manager
Criterion, Roxbury
Lewis Newman, Manager
Rivoli, Roxbury
James T. McManus, Manager
Marlboro, Marlboro

SUBURBAN BOSTON "B"

Harry I. Wasserman
District Manager

Ralph Ripley, Manager
Codman Sq., Dorchester
Joseph Lourie, Manager
Fields Corner, Dorchester
Samuel Feinstein, Manager
Liberty, Dorchester
Alfred Lourie, Manager
Morton, Dorchester
Frank McShane, Manager
Strand, Dorchester
Charles S. Bassin, Manager
Oriental, Mattapan
Abner Pinaski, Manager
Jamaica, Jamaica Plain
Harold Friary, Manager
Warren, Roxbury
Harry Goldstein, Manager
Shawmut, Roxbury
J. J. McDermott, Manager
Wollaston, Wollaston
Joseph J. Sullivan, Manager
Rialto, Roslindale

SOUTH SHORE & RHODE ISLAND

William E. Spragg
District Manager

William Powell, Manager
Paramount, Newport, R. I.
Ben Greenberg, Manager
Stadium, Woonsocket, R. I.
David J. Dugan, Manager
Strand, Newport, R. I.
Morris Simms, Manager
Olympia, New Bedford, Mass.
Peter J. Levins, Manager
Capitol, New Bedford, Mass.
Al Lashway, Manager
Strand, Pawtucket, R. I.
Joseph J. Cahill, Manager
Brockton, Brockton, Mass.
Thomas A. Kelly, Manager
Rialto, Brockton, Mass.
Walter Stuart, Manager
Community, No. Attleboro, Mass.

NORTH SHORE

Chester L. Stoddard
District Manager

Nat Silver, Manager
Strand, Lowell, Mass.
Arthur J. Keenan, Manager
Merrimack Sq., Lowell, Mass.
Leonard A. Dunn, Manager
Olympia, Lynn, Mass.
J. J. Dempsey, Manager
Paramount, Lynn, Mass.
Joseph F. Ahern, Manager
Olympia, Chelsea, Mass.
Ralph Tully, Manager
Colonial, Haverhill, Mass.
Ellias H. Brodie, Manager
Paramount, Haverhill, Mass.
James P. Kincaide, Manager
North Shore, Gloucester, Mass.
Arthur S. Murch, Jr., Manager
Federal, Salem, Mass.
Philip Bloomberg, Manager
Paramount, Salem, Mass.

MAINE, VERMONT NEW HAMPSHIRE

Armand J. Moreau
District Manager

Harry Botwick, Manager
State, Portland, Me.
John Diviny, Manager
Maine, Portland, Me.
F. F. Colburn, Jr., Manager
Opera House, Bath, Me.
Frank A. Vennett, Manager
Opera House, Biddeford, Me.
George Friary, Manager
Central, Biddeford, Me.
George Le Tarte, Manager
Paramount, Ft. Fairfield, Me.
L. J. Dandeneau, Manager
Park, Rockland, Me.
J. J. Dondis, Manager
Strand, Rockland, Me.
H. J. Mulqueen, Manager
Opera House, Waterville, Me.
James A. O'Donnell, Manager
Haines, Waterville, Me.
F. M. Eugley, Manager
Star, Westbrook, Me.
Melvin Morrison, Manager
Strand, Dover, N. H.
C. J. Russell, Jr., Manager
Opera House, Bangor, Me.
C. J. Sullivan, Manager
Bijou, Bangor, Me.
P. H. Nelligan, Manager
Park, Bangor, Me.
Lester Davis, Manager
Magnet, Barre, Vt.
J. B. Hassett, Manager
Paramount, Barre, Vt.
Ralph W. Pinkham, Manager
Temple, Houlton, Me.
J. H. Wilson, Manager
Grand, Rutland, Vt.
George Sargent, Manager
Paramount, Rutland, Vt.

CONNECTICUT

George Cruzen
District Manager

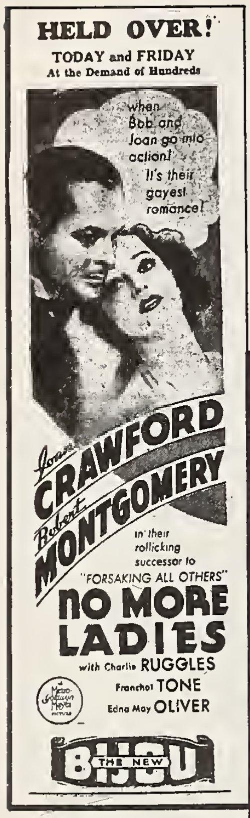
Walter Lloyd, Manager
Allyn, Hartford
Walter T. Murphy, Manager
Capitol, New London
Barney Dobrans, Manager
Crown, New London
Louis Schaefer, Manager
Paramount, New Haven
Diedrich Hohn, Manager
Regent, Norwalk
A. Hamilton, Manager
Empress, South Norwalk
Elmer Daniels, Manager
Capitol, Worcester

WESTERN MASSACHUSETTS

Harry Smith
District Manager

Herman Bamberger, Manager
Victory, Holyoke
Claud Frederick, Manager
Garden, Greenfield
Edward Harrison, Manager
Capitol, Pittsfield
E. Dowling, Manager
Palace, Pittsfield
F. J. Faille, Manager
Strand, Pittsfield
L. Levine, Manager
Rivoli, Chicopee
Hampton Howard, Manager
Strand, Westfield
Fred L. Frechette, Manager
Strand, Holyoke
George Laby, Manager
Paramount, Springfield
Walter Rose, Manager
Paramount, North Adams
A. W. Pinkham, Manager
Calvin, Northampton

SOME M & P NEWSPAPER ADS



HELD OVER!

TODAY and FRIDAY

At the Demand of Hundreds

when Bob and Joan go into action! It's their gayest romance!

Joan CRAWFORD

Robert MONTGOMERY

in their rollicking successor to "FORSAKING ALL OTHERS"

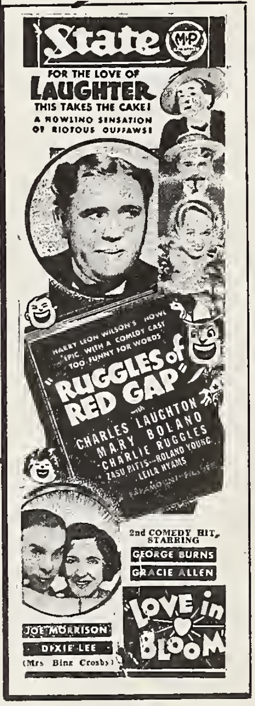
NO MORE LADIES

with Charlie RUGGLES

Franchot TONE

Edna May OLIVER

THE NEW BIJOU



State

FOR THE LOVE OF LAUGHTER

THIS TAKES THE CAKE!

A HOWLING SENSATION OF RIOTOUS OUTLAWS!

HARRY LEON WILSON'S HOWL EPIC, WITH A COMEDY CAST TOO FUNNY FOR WORDS

"RUGGLES of RED GAP"

with CHARLES LAUGHTON

MARY BOLAND

CHARLIE RUGGLES

ZASU PITTS—ROLAND YOUNG

LEILA HYAMS

2nd COMEDY HIT, STARRING

GEORGE BURNS

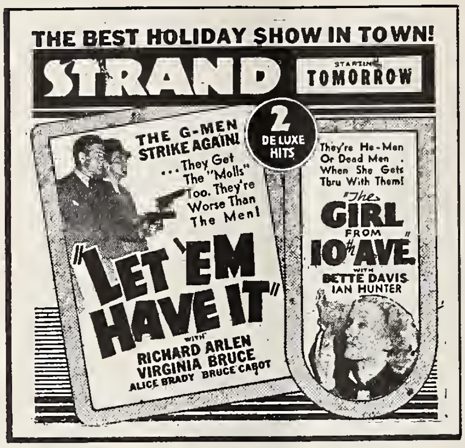
GRACIE ALLEN

"LOVE in BLOOM"

JOE MORRISON

DIXIE LEE

(Mrs Bing Crosby)



THE BEST HOLIDAY SHOW IN TOWN!

STRAND STARTING TOMORROW

2 DE LUXE HITS

THE G-MEN STRIKE AGAIN! ... They Get The "Molls" Too. They're Worse Than The Men!

"LET 'EM HAVE IT"

WITH RICHARD ARLEN

VIRGINIA BRUCE

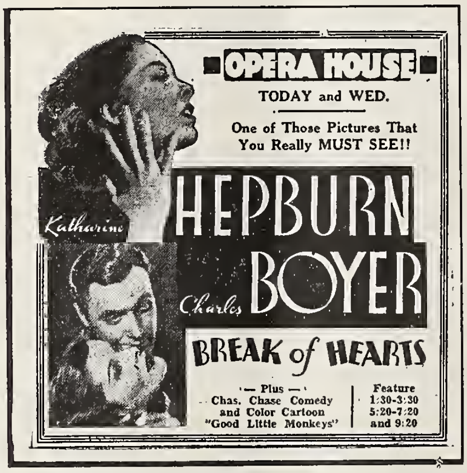
ALICE BRADY BRUCE CABOT

They're He-Men Or Dead Men . When She Gets Thru With Them!

"The GIRL FROM 10th AVE."

WITH BETTE DAVIS

IAN HUNTER



OPERA HOUSE

TODAY and WED.

One of Those Pictures That You Really MUST SEE!!

Katharine HEPBURN

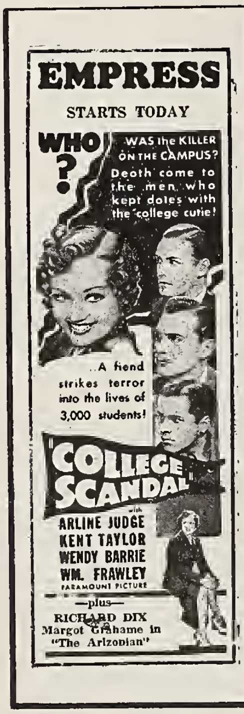
Charles BOYER

BREAK of HEARTS

— Plus —

Chas. Chase Comedy and Color Cartoon "Good Little Monkeys"

Feature 1:30-3:30 5:20-7:20 and 9:20



EMPRESS

STARTS TODAY

WHO? WAS the KILLER ON THE CAMPUS? Death come to the men who kept dates with the college cutie!

...A fiend strikes terror into the lives of 3,000 students!

"COLLEGE SCANDAL"

with ARLINE JUDGE

KENT TAYLOR

WENDY BARRIE

WM. FRAWLEY

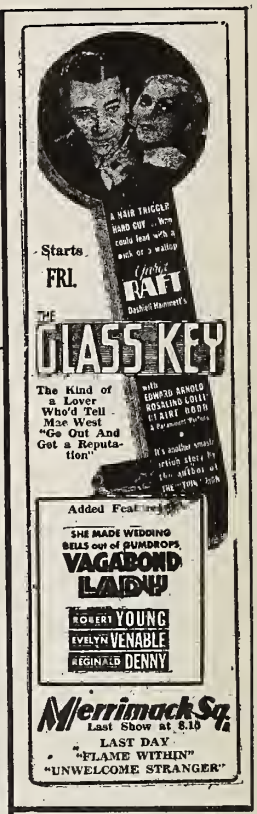
PARAMOUNT PICTURE

—plus—

RICHARD DIX

Margot Grahame in

"The Arizonian"



A HAIR TRIGGER HARD GUY ... Who could lead with a pick or a wallop

Starts FRI.

George RAFT

Dashiell Hammett's

THE GLASS KEY

The Kind of a Lover Who'd Tell Mae West "Go Out And Get a Reputation"

with EDWARD ARNOLD

ROSALIND CULLI

CLAIRE DODD

A Paramount Picture

It's another smash ... story by the author of THE "THIN MAN"

Added Feature

SHE MADE WEDDING BELLS out of GUMDROPS.

VAGABOND LADY

ROBERT YOUNG

EVELYN VENABLE

REGINALD DENNY

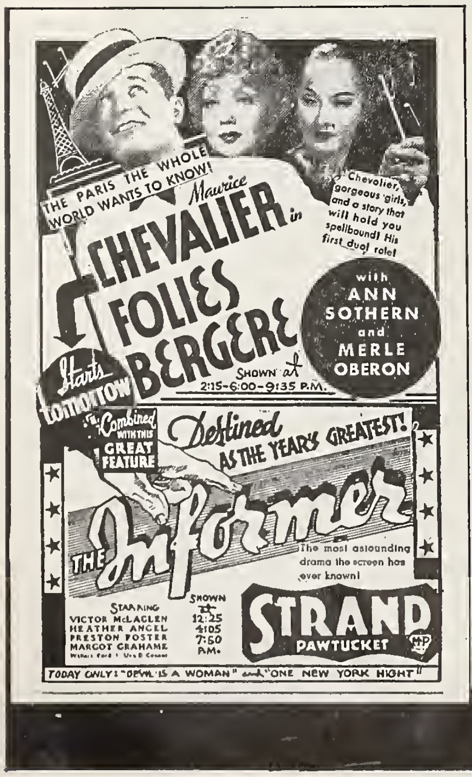
Merrimack Sq.

Last Show at 8.15

LAST DAY

"FLAME WITHIN"

"UNWELCOME STRANGER"



THE PARIS THE WHOLE WORLD WANTS TO KNOW!

Maurice CHEVALIER in

FOLIES BERGERE

Chevalier, gorgeous girls, and a story that will hold you spellbound! His first dual role!

with ANN SOTHERN and MERLE OBERON

Starts TOMORROW

SHOWN at 2:15-6:00-9:35 P.M.

Combined WITH THIS GREAT FEATURE

Destined AS THE YEAR'S GREATEST!

THE Informer

The most astounding drama the screen has ever known!

STARRING

VICTOR McLAGLEN

HEATHER ANGEL

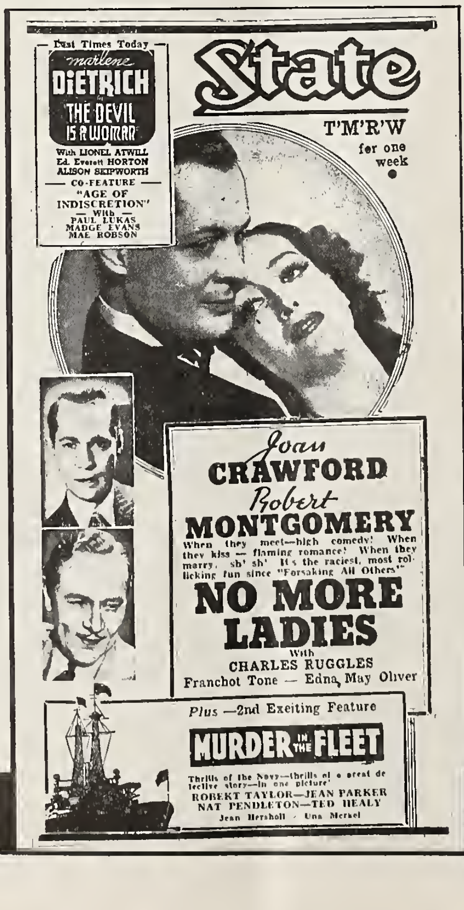
PRESTON FOSTER

MARGOT GRAHAME

SHOWN at 12:25 4:05 7:50 P.M.

STRAND PAWTUCKET

TODAY ONLY: "DEVIL IS A WOMAN" and "ONE NEW YORK NIGHT"



Last Times Today

marlene DIETRICH in THE DEVIL IS A WOMAN

With LIONEL ATWILL

Ed. Everett HORTON

ALISON SKIPWORTH

CO-FEATURE

"AGE OF INDISCRETION"

With

PAUL LUKAS

MADGE EVANS

MAE ROBSON

State

T'M'R'W for one week

Joan CRAWFORD

Robert MONTGOMERY

When they meet—high comedy! When they kiss — flaming romance! When they marry, sh' sh' It's the raciest, most rollicking fun since "Forsaking All Others"

NO MORE LADIES

With CHARLES RUGGLES

Franchot Tone — Edna May Oliver

Plus —2nd Exciting Feature

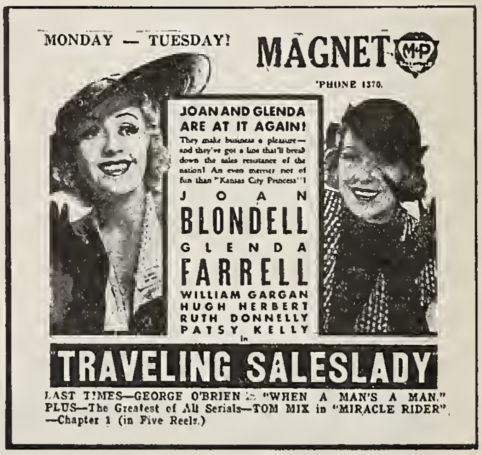
MURDER IN THE FLEET

Thrills of the Navy—thrills of a great detective story—in one picture!

ROBERT TAYLOR—JEAN PARKER

NAT PENDLETON—TED HEALY

Jean Hersholt · Una Merkel



MONDAY — TUESDAY!

MAGNET

'PHONE 1370.

JOAN AND GLENDA ARE AT IT AGAIN!

They make business a pleasure—and they've got a line that'll break down the sales resistance of the nation! An even merrier riot of fun than "Kansas City Princess"!

JOAN BLONDELL

GLENDA FARRELL

WILLIAM GARGAN

HUGH HERBERT

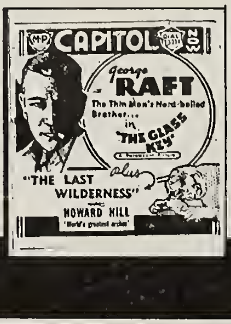
RUTH DONNELLY

PATSY KELLY

in

"TRAVELING SALESLADY"

LAST TIMES—GEORGE O'BRIEN in "WHEN A MAN'S A MAN." PLUS—The Greatest of All Serials—TOM MIX in "MIRACLE RIDER"—Chapter 1 (in Five Reels.)



CAPITOL NOW

george RAFT

The Thin Man's Hard-boiled Brother... in "THE GLASS KEY"

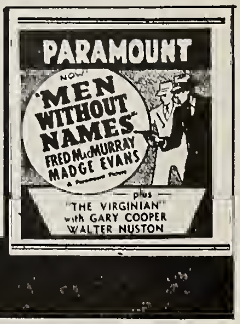
A Paramount Picture

plus

"THE LAST WILDERNESS"

with HOWARD HILL

'World's greatest archer'



PARAMOUNT

NOW!

"MEN WITHOUT NAMES"

FRED MacMURRAY

MADGE EVANS

A Paramount Picture

— plus —

"THE VIRGINIAN"

with GARY COOPER

WALTER NUSTON

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Northern Frontier (G)	Kermit Maynard-Eleanor Hunt	Feb. 1	57	Mar. 9
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13	*58	Mar. 16

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Fighting Blood	Kermit Maynard	Oct. 15		
Timber War	Kermit Maynard	Sept. 15		

CHESTERFIELD

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence (A)	Chick Chandler-Shirley Grey	Mar. 30	66	Aug. 17
Shot In the Dark, A (G)	Charles Starrett-Marion Shilling	Feb. 15	65	June 1

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
False Pretenses	Sidney Blackmer-Irene Ware			
Girl Who Came Back	Shirley Grey-Sidney Blackmer			
Happiness C.O.D.	Donald Meek-Irene Ware			
Whispering Tongues				

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26	61	
Air Hawks	Ralph Bellamy-Tala Birell	May 7	70	
(See "Air Fury" "In the Cutting Room," Mar. 30.)				
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70	
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70	
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 18	68	
Death Flies East (G)	Florence Rice-Conrad Nagel	Feb. 28	65	Mar. 9
Eight Bells	Ann Sothern-Ralph Bellamy	Apr. 11	70	
(See "In the Cutting Room," Feb. 23.)				
Fighting Shadows (G)	Tim McCoy-Geneva Mitchell	Apr. 18	58	May 25
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69	
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar. 20	68	Apr. 6
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar. 8	56	Apr. 13
Justice of the Range	Tim McCoy-Billie Seward	May 25	58	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar. 1	69	Mar. 23
Love Me Forever	Grace Moore-Leo Carrillo	June 27	93	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15	57	May 25
Party Wire (G)	Jean Arthur-Victory Jory	Apr. 27	69	Apr. 20
Revenge Rider	Tim McCoy-Billie Seward	Mar. 18	57	
(See "Alias John Law" "In the Cutting Room," Dec. 8,'34.)				
Riding Wild	Tim McCoy-Billie Seward	June 28	56	
Square Shooter (G)	Tim McCoy	Jan. 21	57	Mar. 9
Superspeed	Norman Foster-Florence Rice	Sept. 1		
Swell Head	Wallace Ford-Barbara Kent	Apr. 8	62	
Together We Live	Ben Lyon-Sheila Mannors	Aug. 16		
(See "In the Cutting Room," Nov. 3,'34.)				
Unknown Woman	Marian Marsh-Richard Cromwell	June 14	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20	65	May 11

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling of Dan Matthews, The	Richard Arlen			
Crime and Punishment	Peter Lorre-Edward Arnold			
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 12		
Grand Exit	Ann Sothern-Edmund Lowe			
Guard That Girl	Robert Allen-Florence Rice			
Heir to Trouble	Ken Maynard-Kathleen Perry			
If You Could Only Cook	Jean Arthur			
Lady Beware	Jean Arthur-George Murphy	Sept. 24		
Lost Horizon	Ronald Colman			
Moonlight on the River	Ann Sothern-Harry Richman			
One Way Ticket	Lloyd Nolan-Peggy Conklin			
Opera Hat	Gary Cooper			
She Couldn't Take It	George Raft-Joan Bennett			
She Married Her Boss	C. Colbert-Michael Bartlett	Sept. 19		
Song of the Damned	Victor Jory-Florence Rice			
Western Frontier	Ken Maynard-Lucile Browne			

COMMODORE PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Calibre	Bob Steele	Mar. 8	6 rls	
Brand of Hate	Bob Steele	Feb. 13	6 rls	
Cactus Kid	Jack Perrin	Feb. 26	6 rls	
Demon for Trouble	Bob Steele	Jan. 28	6 rls	
Kid Courageous	Bob Steele	July 26	6 rls	
Loser's End	Jack Perrin	Aug. 26	6 rls	
Mystery Ranch	Tom Tyler	Apr. 12	6 rls	
Silver Bullet	Tom Tyler	May 11	6 rls	
Terror of the Plains	Tom Tyler	June 27	6 rls	
Tombstone Terror	Bob Steele	Apr. 25	6 rls	
Tracy Rides	Tom Tyler	Feb. 26	6 rls	
Western Justice	Bob Steele	June 14	6 rls	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ridin' Through	Tom Tyler	Oct. 26	6 rls	
Shadow of Silk Lennox	Lon Chaney, Jr.	Sept. 15	6 rls	
Wolf Riders	Jack Perrin	Sept. 26	6 rls	

DANUBIA PICTURES

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Homely Girl	Javor Murathy	Sept. 1	78	
College Boys of Iglo	Marcia Gervai	Sept 3	85	
Hungaria (The Voice of Hungary) (English Titles)	Scenic	May 15	54	
Hussar Romance	Irene Agal	Apr. 21	75	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Honor Among Thieves	Kabos-Csikos	Sept. 10	73	
Iron Man	Torzs-Turay	Sept. 15	71	
Queen of Roses	Zita Pertzel	Sept. 20	90	

DU WORLD PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille (A)	Y. Printemps-Pierre Fresnay	Apr. 15	85	May 18
Don Quixote	Chaliapin-Sydney Fox	July 1		July 8
Dream of My People	Cantor Rosenblatt	June 1		
Iceland Fishermen	Pierre Loti story	Sept. 1		
Last Wilderness, The (G)	Howard Hill	May 14	63	May 25
Ra Mu		Sept. 1		
Sans Famille	Robert Lynen	Aug. 1		
World in Revolt	Graham McNamee	Mar. 1		

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frasquita	Franz Lehar	Oct. 1		
Hello Paris		Oct. 15		
Scandal In Budapest		Nov. 1		
Wedding Rehearsal	Roland Young-Merle Oberon	Sept. 15		

FIRST DIVISION

(Releases First Division Production and in certain territories Monogram, Liberty, Chesterfield and Invincible pictures.)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Java Head (A)	Anna May Wong-Elizabeth Allan		Sept. 1	70	Aug. 17
Rainbow's End	Hoot Gibson		June 10	60	
Sunset Range (G)	Hoot Gibson		May 1	55	Mar. 9

Coming Attractions

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Mimi (A)	Douglas Fairbanks, Jr. - Gertrude Lawrence		Nov. 1	98	June 8

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May 18	97	Apr. 6
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug. 31	83	Aug. 3
Case of the Curious Bride 879	Warren William	Apr. 13	68	Apr. 13
G Men, The (A) 880	James Cagney-Margaret Lindsay	May 4	85	Apr. 27
Girl from Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June 1	69	June 1
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20	97	Mar. 23
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 16	95	Mar. 23
In Caliente (G) 856	Dolores Del Rio-Pat O'Brien	May 25	84	July 6
Irish In Us, The (G) 866	James Cagney-Pat O'Brien	Aug. 3	80	July 20
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr. 27	71	Apr. 27
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 8	97	May 18
Traveling Saleslady (G) 870	Joan Blondell	Apr. 8	63	Apr. 6
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9	61	Mar. 9

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Backfire				
Broadway Hostess	Winifred Shaw-Lyle Talbot			
Captain Blood 855	Errol Flynn-Olivia De Haviland			
Enemy of Man	Paul Muni-Josephine Hutchinson			
Girl of the Lucky Legs, The	Warren William-Genevieve Tobin			
(See "Case of the Lucky Leg" "In the Cutting Room," Aug. 17.)				
Goose and the Gander	Kay Francis-George Brent	Sept. 27	65	
(See "In the Cutting Room," Mar. 9.)				
Hard Luck Dame	Bette Davis-Franchot Tone			
Moonlight on the Prairie	Dick Foran-Sheila Mannors			
(See "In the Cutting Room," Aug. 17.)				
Murder of Dr. Harrigan, The	Kay Linaker-Ricardo Cortez			
Payoff, The	James Dunn-Claire Dodd		64	
(See "In the Cutting Room," July 6.)				
Shipmates Forever	Dick Powell-Ruby Keeler			
(See "In the Cutting Room," July 27.)				
Stars Over Broadway	Pat O'Brien-Jean Muir			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Sheep (A) 543	Edmund Lowe-Claire Trevor	June 14	75	May 18
Charlie Chan in Egypt (G) 544	Warner Oland-"Pat" Paterson	June 21	72	June 8
Cowboy Millionaire (G) 538	George O'Brien	May 10	67	Apr. 27
Curly Top (G) 549	Shirley Temple	July 26	*75	July 27
Dante's Inferno (A) 611	Claire Trevor-Spencer Tracy	Aug. 23	88	Aug. 10
Daring Young Man, The (G) 528	James Dunn-Mae Clarke	May 24	75	Apr. 27
Doubting Thomas (G) 542	Will Rogers	June 7	73	Apr. 20
Dressed to Thrill (G) 605	Clive Brook-Tutta Rolf	Aug. 16	68	July 13
Farmer Takes a Wife, The (G) 608	Janet Gaynor-Henry Fonda	Aug. 2	91	July 20
Gay Deception, The (G) 602	Francis Lederer-Frances Dee	Aug. 30	*75	Aug. 24
George White's 1935 Scandals (A) 534	Alice Faye-James Dunn	Mar. 29	83	Apr. 6
Ginger (G) 545	Jackie Searl-Jane Withers	July 5	74	July 27
Great Hotel Murder (G) 532	Edmund Lowe-Victor McLaglen	Mar. 8	70	Feb. 23
Hard Rock Harrigan (G) 548	George O'Brien	July 19	*65	July 6
It's a Small World (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12	71	Apr. 6
Ladies Love Danger 540	Gilbert Roland-Mona Barrie	May 3	69	
(See "Secret Lives" "In the Cutting Room," Mar. 30.)				
Liliom (A)	Charles Boyer	Mar. 16	90	Mar. 23
Orchids to You (G) 546	Jean Muir-John Boles	July 12	*75	June 22
Our Little Girl (G) 539	Shirley Temple	May 17	65	June 15
Silk Hat Kid (G) 547	Lew Ayres-Mae Clarke	July 19	67	Aug. 31
Spring Tonic (G) 535	Lew Ayres-Claire Trevor	Apr. 19	58	July 8
Steamboat Round the Bend (G) 612	Will Rogers-Anne Shirley	Sept. 6	*102	Aug. 3
$10 Raise (G) 537	Edward Everett Horton	Apr. 5	70	Mar. 23
Under the Pampas Moon (G)541	Warner Baxter-Ketti Gallian	May 31	78	May 25
Welcome Home (G) 603	James Dunn-Arline Judge	Aug. 9	72	July 27

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy	James Dunn-Dorothy Wilson	Oct. 25		
Ball of Fire	Alice Faye-Ray Walker			
(See "In the Cutting Room," Aug. 17.)				
Beauty's Daughter	Claire Trevor-Ralph Bellamy			
(See "In the Cutting Room," Aug. 17.)				
Charlie Chan In Shanghai 810	Warner Oland-Irene Hervey	Oct. 11		
(See "In the Cutting Room," Aug. 31.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hard to Get	Warner Baxter-Jane Wyatt			
Here's to Romance (G) 609	Nino Martini-Genevieve Tobin	Oct. 4	*83	Aug. 31
In Old Kentucky (G)	Will Rogers		*85	July 13
Redheds on Parade (G) 604	John Boles-Dixie Lee	Sept. 13	77	July 13
This Is the Life	Jane Withers-John McGuire	Oct. 18		
Thunder Mountain 607	George O'Brien	Sept. 27		
Thunder in the Night (G) 613	Edmund Lowe-Karen Morley	Sept. 20	67	July 13
Way Down East (G)	Rochelle Hudson-Henry Fonda		*84	Aug. 24

20th CENTURY (Fox Release)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Metropolitan	Lawrence Tibbett-Virginia Bruce			
Thanks a Million	Dick Powell-Ann Dvorak			

GB PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July 15	72	June 15
Loves of a Dictator (A) 760	Clive Brook-Madeleine Carroll	June 15	81	Feb. 16
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr. 15	74	Dec. 29,'34
My Heart Is Calling (G) 3409	Jan Kiepura	May 1	90	Feb. 2
My Song for You 3414	Jan Kiepura	June 1	70	Nov. 10,'34
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug. 1	85	July 6

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray		63	May 18
Born for Glory 3508	Barry Mackay-John Mills		74	
Dr. Nikola 3507	Boris Karloff			
First a Girl 3512	Jessie Matthews-Sonnie Hale			
King of the Damned 3504	Conrad Veidt-Helen Vinson			
King Solomon's Mines 3511				
Modern Masquerade 3505	Jessie Matthews			
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter		74	Apr. 13
Passing of the Third Floor Back, The 3510	Conrad Veidt			
Rhodes, the Empire Builder 3514	Walter Huston			
Secret Agent 3506	Madeleine Carroll-Peter Lorre			
Soldiers Three 3515	Maureen O'Sullivan-C. Aubrey Smith			
Transatlantic Tunnel 3513	Richard Dix-Madge Evans			
Untitled 3516	George Arliss			

INVINCIBLE PICTURES
[Distributed through Chesterfield]

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death from a Distance	Russell Hopton-Lola Lane	Apr. 30		
Public Opinion	Lois Wilson-Shirley Grey	Mar. 15	66	
Symphony for Living (G)	Evelyn Brent-Al Shean	Jan. 20	75	July 6

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle			
Loaded Dice				
Murder at Glen Athol				
Society Fever	Lois Wilson - Lloyd Hughes			

LIBERTY PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble 1012	H. B. Warner-Onslow Stevens	July 10	65	
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May 1	73	
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10	73	
Sweepstake Annie (G) 1009	Marian Nixon-Tom Brown	Mar. 5	81	Feb. 23
Without Children 1008	M. Churchill-Bruce Cabot	Apr. 15	68	

MAJESTIC

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook - Irene Hervey	Apr. 15	64	Mar. 30
Mutiny Ahead (G)	Neil Hamilton-Kathleen Burke	Mar. 1	63	July 13
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar. 10	69	Dec. 1,'34
Reckless Roads	Judith Allen - Regis Toomey	July 1	66	

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Secret Agent X				

MASCOT PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Green Lights (G)	Norman Foster-Judith Allen	Mar. 11	70	Mar. 23
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug. 25	84	Aug. 31
Headline Woman (G)	Roger Pryor-Heather Angel	May 15	70	May 18
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22	69	June 29
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May 1	65	May 11

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Streamline Express	Victor Jory-Evelyn Venable			
Waterfront Lady	Ann Rutherford-Frank Albertson			

METRO-GOLDWYN-MAYER

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Indiscretion (A)	May Robson-Madge Evans	May 10	80	May 11
Anna Karenina (G)	Greta Garbo-Fredric March	Sept. 6	95	July 6
Baby Face Harrington (G)	Charles Butterworth	Apr. 12	63	Mar. 30
Bonnie Scotland	Laurel and Hardy	Aug. 23	82	
(See "In the Cutting Room," June 15.)				
Calm Yourself (G)	Madge Evans-Robert Young	June 28	69	June 22
Casino Murder Case (G)	Paul Lukas	Mar. 15	84	Apr. 27
China Seas (G)	Clark Gable - Jean Harlow - Wallace Beery	Aug. 18	89	Aug. 3
Escapade (G)	William Powell-Luise Rainer	July 5	89	July 13
Flame Within, The (A)	Ann Harding-Herbert Marshall	May 17	73	May 18
Here Comes the Band (G)	Ted Lewis-Virginia Bruce	Aug. 30	87	Aug. 17
Mad Love (A)	Peter Lorre-Frances Drake	July 12	89	July 8
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr. 26	60	Apr. 6
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May 24	70	May 18
Murder Man, The (G)	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29	106	Mar. 2
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14	82	June 8
One New York Night	Franchot Tone-Una Merkel	Apr. 5	71	
(See "Mystery in Room 309" "In the Cutting Room," Mar. 16.)				
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31	89	May 25
Pursuit (G)	Chester Morris-Sally Eilers	Aug. 9	62	Aug. 3
Reckless (A)	Jean Harlow-Wm. Powell	Apr. 19	99	Apr. 13
Smilin' Through (Re-release)	Norma Shearer-Fredric March - Leslie Howard	Aug. 23	100	Oct. 22,'32
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8	69	Mar. 2
Vagabond Lady (G)	Robert Young-Evelyn Venable	May 3	75	June 22
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar. 1	77	Feb. 23
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22	90	Mar. 16
Woman Wanted (G)	Joel McCrea-Maureen O'Sullivan	Aug. 2	68	July 27

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ah, Wilderness	Wallace Beery-Lionel Barrymore			
Bishop Misbehaves, The	Edmund Gwenn - Maureen O'Sullivan	Sept. 13		
(See "In the Cutting Room," Aug. 10.)				
Broadway Melody of 1936	Jack Benny-June Knight	Sept. 20		
Capture of Tarzan, The	Johnny Weissmuller - Maureen O'Sullivan			
I Live My Life	Joan Crawford-Brian Aherne	Oct. 4		
(See "In the Cutting Room," July 13.)				
Let Freedom Ring	Jack Benny-Una Merkel	Oct. 25		
Mala	Mala-Lotus Long			
Mutiny on the Bounty	Clark Gable-Charles Laughton-Franchot Tone	Oct. 18		
Night at the Opera, A	Marx Brothers	Nov. 1		
O'Shaughnessy's Boy	Wallace Beery-Jackie Cooper	Sept. 27		
(See "In the Cutting Room," June 15.)				
Perfect Gentleman, A	Frank Morgan-C. Courtneidge	Oct. 11		
Robin Hood of El Dorado	Warner Baxter-Ann Loring			
Tale of Two Cities, A	Ronald Colman-Elizabeth Allan			
Untitled	Wm. Powell - Rosalind Russell	Nov. 8		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3026	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 3
Dawn Rider, The 3033	John Wayne-Marion Burns	June 20	57	
Desert Trail 3037	John Wayne-Mary Kornman	Apr. 22	54	
(See "In the Cutting Room," Feb. 23.)				
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr. 25	72	Mar. 9
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15	77	June 1
Honeymoon Limited (G) 3016	Neil Hamilton-Irene Hervey	July 1	70	June 22
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 15	76	Apr. 13
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July 15	76	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25	64	June 29
Mystery Man (G) 3025	Robert Armstrong	Apr. 25	62	Feb. 18
Nut Farm, The (G) 3003	Wallace Ford	Mar. 25	65	Feb. 9
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July 20	52	May 18

PARAMOUNT

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23	77	Aug. 23
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 6	82	Aug. 31
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21	79	June 8
Crusades, The (G)	Loretta Young-Henry Wilcoxon	Aug. 21	125	Aug. 10
Devil Is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May 3	80	Mar. 2
Dr. Jekyll and Mr. Hyde 3459 (Re-Issue)	Fredric March-Miriam Hopkins	July 5	85	Dec. 26,'31
Every Night at Eight (G) 3501	George Raft-Alice Faye	Aug. 2	80	Aug. 10
Four Hours to Kill (A) 3439	Richard Barthelmess	Apr. 19	74	Apr. 6
Glass Key, The (G) 3444	George Raft	May 31	77	May 25
Goin' to Town (A) 3442	Mae West	May 17	71	May 11
Here Comes Cookie (G) 3507	George Burns-Gracie Allen	Aug. 30	65	Aug. 24
Hold 'Em Yale (G) 3438	Patricia Ellis-Cesar Romero	Apr. 12	63	Mar. 30
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23	59	
Love in Bloom (G) 3434	Joe Morrison-Dixie Lee	Mar. 15	75	Mar. 9
Man on the Flying Trapeze, The (G) 3451	W. C. Fields	July 26	66	Aug. 10
McFadden's Flats (G) 3436	Betty Furness-Richard Cromwell	Mar. 29	65	Mar. 9
Men Without Names (G) 3446	Fred MacMurray-Madge Evans	June 28	66	June 29
Mississippi (G) 3433	Bing Crosby-Joan Bennett	Mar. 22	74	Mar. 2
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10	67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5	83	June 1
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24	67	Apr. 6
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19	83	Mar. 2
Ruggles of Red Gap (G) 3431	Charles Laughton-Mary Boland-Charles Ruggles-Zasu Pitts	Mar. 8	90	Feb. 16
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June 7	68	May 4
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19	76	July 20
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 26	70	July 27
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr. 26	74	Apr. 27
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	Aug. 9	75	
Virginian, The 3460 (Re-issue)	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June 14	83	
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 16	75	Aug. 17

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Broadcast of 1936, The	Jack Oakie-Burns & Allen			
(See "In the Cutting Room," Aug. 31.)				
Bride Comes Home, The	Claudette Colbert-F. MacMurray			
Collegiate	Joe Penner-Jack Oakie	Nov. 22		
Gettin' Smart	Lee Tracy-Grace Bradley	Oct. 18		
Hands Across the Table	C. Lombard-Fred MacMurray			
It's a Great Life	Joe Morrison-Rosalind Keith	Oct. 4		
Last Outpost, The 3505	Cary Grant-Gertrude Michael	Sept. 27		
(See "In the Cutting Room," July 13.)				
Milky Way, The	Harold Lloyd-Adolphe Menjou			
Peter Ibbetson 3510	Gary Cooper-Ann Harding	Sept. 20		
(See "In the Cutting Room," June 22.)				
Rose of the Rancho	John Boles-Gladys Swarthout			
(See "In the Cutting Room," Aug. 17.)				
So Red the Rose	Margaret Sullavan-R. Scott			
(See "In the Cutting Room," Aug. 17.)				
Two for Tonight 3509	Bing Crosby-Joan Bennett	Sept. 13	61	
Virginia Judge, The	Walter C. Kelly-Marsha Hunt			
(See "In the Cutting Room," Aug. 31.)				
Wanderer of the Wasteland 3502	Gail Patrick-Dean Jagger	Sept. 20		
(See "In the Cutting Room, Aug. 3.)				

REPUBLIC PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Westward Ho (G) 3556	John Wayne-Sheila Mannors	Sept. 1	60	Aug. 3

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cappy Ricks Returns 3508	R. McWade-Florine McKinney	Sept. 25		Sept. 15
Crime of Doctor Crespi, The 3546	Erich von Stroheim - Harriet Russell			
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Sept. 26		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lawless Range 3562	John Wayne-Sheila Mannors	Oct. 3		
New Frontier, The	John Wayne-Muriel Evans	Oct. 24		
Spanish Cape Mystery, The 3530	Helen Twelvetrees-Donald Cook	Oct. 25		
Two Sinners 3507	Dtto Kruger-Martha Sleeper	Sept. 12		
(See "Two Black Sheep," "In the Cutting Room," Aug. 3.)				
Tumbling Tumbleweeds 3566	Gene Autry-Lucile Browne	Sept. 19	57	

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug. 23	99½	Aug. 10
Arizonian, The (G) 538	Richard Dix-Margot Grahame	June 28	75½	June 8
Becky Sharp (A) 4101	Miriam Hopkins	June 28	75	June 22
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31	80	May 25
Chasing Yesterday (G) 528	Anne Shirley	May 3	77½	Apr. 8
Dog of Flanders (G) 525	Frankie Thomas-Helen Parrish	Mar. 22	72	Mar. 2
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14	72	May 25
Hot Tip (G) 542	James Gleason-Zasu Pitts	Aug. 16	69	Aug. 31
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24	91	May 4
Jalna (G) 540	Ian Hunter-Kay Johnson	Aug. 9	78	Aug. 17
Laddie (G) 526	John Beal-Gloria Stuart	Apr. 5	69½	Mar. 9
Nitwits, The (G) 534	Wheeler and Woolsey	June 7	81½	May 25
Old Man Rhythm 539	Buddy Rogers-Betty Grable	July 19	76	
(See "In the Cutting Room," June 8.)				
People's Enemy (A) 527	Preston Foster-Melvyn Douglas	Mar. 15	70	May 4
Roberta (G) 524	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 8	105½	Feb. 23
She (G) 537	Helen Gahagan-Randolph Scott	July 12	94½	July 13
Star of Midnight (G) 529	William Powell-Ginger Rogers	Apr. 19	90	Apr. 6
Strangers All (G) 531	May Robson	Apr. 26	69½	Mar. 30
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6	99½	Aug. 24
Village Tale (A) 530	Randolph Scott-Kay Johnson	May 10	80	June 29

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley	Barbara Stanwyck-Preston Foster			
(See "In the Cutting Room," Aug. 31.)				
Freckles 536	Carol Stone-Tom Brown	Sept. 27		
(See "In the Cutting Room," Aug. 10.)				
Hi Gaucho	John Carroll-Steffi Duna			
(See "In the Cutting Room," Aug. 17.)				
His Family Tree 604	James Barton-Maureen Delany			
In Person	Ginger Rogers-George Brent			
Last Days of Pompeii, The 501	Dorothy Wilson-Preston Foster	Oct. 4		
(See "In the Cutting Room," Aug. 17.)				
Love Song	Lily Pons-Henry Fonda			
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Oct. 11	*74	Aug. 31
Rainmakers, The 605	Wheeler and Woolsey			
(See "In the Cutting Room," Aug. 17.)				
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept. 13	82½	Aug. 31
Sylvia Scarlett	Katharine Hepburn-Cary Grant			
Three Musketeers 544	Margot Grahame-Walter Abel	Sept. 20		
(See "In the Cutting Room," Aug. 10.)				
To Beat the Band	Helen Broderick-Hugh Herbert			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Kliou (The Tiger) (G)		Bennett Pictures		*55	June 1
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	June 10
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1	61	May 11
Sangen Till Heine (G)	Martin Osman	Scandinavian		75	Mar. 16
Struggle for Life (G)		Foy Productions	June 18	53	June 29
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May 15	59	May 18
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1	58	July 13

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20	78	Apr. 13
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 4
Cardinal Richelieu (G)	George Arliss	Apr. 28	80	Mar. 30
Clive of India (G)	Ronald Colman-Loretta Young	Jan. 25	90	Jan. 26
Dark Angel, The	Merle Oberon - Fredric March - H. Marshall-Kath. Alexander	Sept. 6		
(See "In the Cutting Room," July 13.)				
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27	80	Apr. 20
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb. 22	80	Feb. 23
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21	105	Apr. 6
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17	95	June 8
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14	75	July 14
Sanders of the River (G)	Leslie Banks - Paul Robeson - Nina Mae - MacKinney	July 4	95	Apr. 20
Scarlet Pimpernel, The (G)	Leslie Howard-Merle Oberon	Feb. 8	95	Jan. 26
Thunder in the East	Charles Boyer-Merle Oberon	May 13	79	Dec. 1,'34
(Reviewed under the title, "The Battle")				
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8	90	Feb. 23

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27		
(See "In the Cutting Room," July 20.)				
100 Years To Come	Raymond Massey	Nov. 29		
Man Who Could Work Miracles, The	Roland Young	Dec. 11		
Melody Lingers On, The	Josephine Hutchinson - George Houston	Oct. 25		
Modern Times	Charlie Chaplin	Oct. 11		
Moscow Nights	H. Baur-Penelope Dudley Ward			
Red Salute	B. Stanwyck-Robert Young	Sept. 13		
(See "In the Cutting Room," July 27.)				
Shoot the Chutes	Eddie Cantor-Ethel Merman	Dec. 25		

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May 27	66	July 8
Border Brigands 8085	Buck Jones	May 27	56	
Bride of Frankenstein (A) 8009	Boris Karloff	May 6	80	Apr. 20
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20	65	June 8
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2	93	July 20
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb. 18	98	Feb. 9
It Happened In New York (G) 8023	Lyle Talbot-Heather Angel	Mar. 18	66	Apr. 13
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15	68	July 6
Manhattan Moon 8026	Ricardo Cortez-Dorothy Page	Aug. 5	69	
(See "In the Cutting Room," June 15.)				
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22	69	Apr. 6
Mystery of Edwin Drood (G) 8024	Claude Rains-Heather Angel	Feb. 4	87	Mar. 30
Night Life of the Gods (G) 8008	Alan Mowbray	Mar. 11	73	Jan. 12
Outlawed Guns 8086	Buck Jones-Ruth Channing	July 29	62	
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr. 1	80	Mar. 30
Raven, The (A) 8016	Karloff-Bela Lugosi	July 22	61	June 15
Rendezvous at Midnight 8031	Ralph Bellamy	Feb. 11	62	
(See "In the Cutting Room," Nov. 17.'34)				
She Gets Her Man (G) 8018	Zasu Pitts-Hugh D'Connell	Aug. 19	*65	Aug. 10
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr. 15	60	Apr. 20
Straight from the Heart (A) 8036	Mary Astor-Roger Pryor-Baby Jane	Jan. 14	73	Feb. 16
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar. 3	72	Mar. 23
Werewolf of London (A) 8015	Henry Hull	June 3	75	May 4

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alone Together 9034	Zasu Pitts-Hugh O'Connell	Oct. 7		
Fighting Youth 9017	Charles Farrell-June Martel	Sept. 30		
King Solomon of Broadway 9018	Edmund Lowe-Dorothy Page	Sept. 23		
(See "In the Cutting Room," Aug. 3.)				
Magnificent Obsession 8006	Irene Dunne-Robert Taylor			
Remember Last Night 9011	Edw. Arnold-C. Cummings	Oct. 28		
Storm Over the Andes 9026	Jack Holt-Mona Barrie	Sept. 16		
(See "In the Cutting Room," July 20.)				
Stormy 9016	Noah Beery, Jr.-Jean Rogers			
(See "In the Cutting Room," July 27.)				
Three Kids and a Queen 9023	May Robson-Frankie Darro	Oct. 21		
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 16		
(See "In the Cutting Room," Aug. 10.)				

WARNER BROS.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown	June 15	72	July 27
Broadway Gondolier (G) 804	Dick Powell-Joan Blondell	July 27	98	July 6
Dinky 824	Jackie Cooper-Mary Astor	May 11	65	
(See "In the Cutting Room," Apr. 13.)				
Don't Bet on Blondes (G) 813	Warren William-Claire Dodd	July 13	60	July 27
Florentine Dagger, The (G) 829	Donald Woods-Margaret Lindsay	Mar. 30	69	May 4
Front Page Woman (G) 812	Bette Davis-George Brent	July 20	82	July 20
Going Highbrow 818	Guy Kibbee-Zasu Pitts	July 6	67	
(See "Crashing Society," "In the Cutting Room," Apr. 13.)				
Little Big Shot (G)	Sybil Jason-Glenda Farrell	Sept. 7	72	Aug. 3
Night at the Ritz, A (G) 823	William Gargan-Patricia Ellis	Mar. 23	63	May 25
Page Miss Glory (G)	Marion Davies-Dick Powell	Sept. 7	92	July 13
Stranded (G) 808	Kay Francis-Geo. Brent	June 29	76	June 29
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23	95	Mar. 2
We're in the Money (G)	Joan Blondell-Glenda Farrell	Aug. 17	*65	July 27

Coming Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Socrates	Paul Muni-Ann Dvorak	Sept. 28	70	
(See "In the Cutting Room," Aug. 3.)				
Frisco Kid	James Cagney-Marg't Lindsay			
(See "In the Cutting Room," Aug. 31.)				
I Found Stella Parish	Kay Francis-Paul Lukas			
I Live for Love	Dolores Del Rio-E. Marshall			
(See "In the Cutting Room," Aug. 31.)				
Midsummer Night's Dream	All Star		135	
Money Man	Edw. G. Robinson-Bette Davis			
Personal Maid's Secret	Margaret Lindsay-Warren Hull			
(See "In the Cutting Room," Aug. 31.)				
Present from Margate, A	Josephine Hutchinson-Ian Hunter			
Special Agent (G)	George Brent-Bette Davis	Sept. 14	78	Aug. 24

OTHER PRODUCT (FOREIGN)

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		95	Apr. 13
April Blossoms (G)	Richard Tauber	B. I. P.		85	June 1
Avec l'Assurance (G)	Saint-Granier	Paramount	May 3	83	May 18
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1
Czardas Duchess, The (G)	Marta Eggerth	Ufa	Apr. 24	102	May 4
Dance Band (G)	Buddy Rogers	Assoc. British		65	June 15
Dandy Dick (G)	Will Hay	Assoc. British		70	Mar. 16
Der Judas von Tirol	Fritz Rasp	86th St. Corp.	Apr. 26	78	
Der Page vom Dalmasse-Hotel	Dolly Haas	86th St. Corp.	Mar. 22	80	
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May 3	80	
Die Unschuld vom Lande	Lucie Englisch	86th St. Corp.	May 10	85	
Die vom Niederrhein	Lien Deyers	86th St. Corp.	May 17	84	
Divine Spark, The (G)	Marta Eggerth-P. Holmes	Gaumont-British		82	July 13
Drei vom der Kavallerie	Paul Hoerbiger	86th St. Corp.	Apr. 12	90	
Elizabeth of England (G)	Matheson Lang	Assoc. British		95	June 1
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heroes of the Arctic (G)		Amkino	May 23	70	June 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
In a Monastery Garden (A)	John Stuart	R & S	Mar. 12	77	Mar. 30
It's a Bet (G)	Helen Chandler	British Int'l		80	Mar. 16
La Crise Est Finie (G)	Albert Prejean	European Films	Mar. 12	81	Mar. 30
Les As Du Turf (G)	Pauley	Paramount	May 10	99	May 18
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27
Men on Wings (G)	Koval-Samborsky	Amkino	June 7	85	June 15
Moscow Laughs (G)	Leonid Utesov	Amkino	Mar. 21	95	Apr. 27
Oh! Daddy (G)	Leslie Henson	Gaumont-British		75	Mar. 16
Old Curiosity Shop	Elaine Bensen	Assoc. British		85	Feb. 2
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 26	86	July 13
Phantom Fiend, The (A)	Ivor Novello-Elizabeth Allan	Olympic	Apr. 19	67	Apr. 27
Phantom Light, The (G)	Gordon Harker	Gaumont-British		75	Feb. 9
Red Village, The (A)	S. Shkuret	Amkino	May 1	90	May 16
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28	88	July 13
Rosen aus dem Sueden	Paul Hoerbiger	86th St. Corp.	Apr. 19	87	
Schwarzer Jaeger Johanna	Marianne Hoppe	86th St. Corp.	Mar. 29	90	
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb. 17	118	
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27
Song of Happiness (G)	M. Victorov	Amkino	Apr. 6	90	Apr. 20
Soviet Journey (G)		Amkino		91	Aug. 17
Soviet Russia Today (G)		Amkino	Mar. 3	67	Mar. 16
Strauss' Great Waltz (G)	Jessie Matthews	Tom Arnold	Apr. 6	72	Apr. 27
Strictly Illegal (G)	Leslie Fuller	Gaumont-British		70	Mar. 16
Student's Romance, The (G)	Grete Natzler	Assoc. British		78	Aug. 10
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Triumph of Sherlock Holmes, The (A)	Arthur Wontner	Olympic Pictures		87	Mar. 9
Youth of Maxim, The (A)	Boros Chirkov	Amkino	Apr. 17	80	May 11
Zigeunerbluth	Adele Sandrock	86th St. Corp.	Apr. 5	82	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY PROD'TIONS

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Aladdin	Aug. 10,'34	7
The Headless Horseman	Oct. 1,'34	1 rl.
The Valiant Tailor	Oct. 29,'34	1 rl.
Don Quixote	Nov. 28,'34	8
Jack Frost	Dec. 24,'34	8
Little Black Sambo	Feb. 6	8
Bremen Town Musicians	Mar. 6	8
Old Mother Hubbard	Apr. 3	7
Mary's Little Lamb	May 1	7
Summertime	June 15	1 rl.
Sinbad the Sailor	July 30	1 rl.
Three Bears, The	Aug. 30	1 rl.
Balloon Land	Sept. 30	1 rl.
Simple Simon	Oct. 30	

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1		
BROADWAY COMEDIES		
Alimony Aches Andy Clyde	June 29	19
Captain Hits the Ceiling, The (All Star)	July 26	19
Do Your Stuff (3 Radio Rogues)	June 15	19
Double Trouble Andy Clyde		
Gobs of Trouble (All Star)	July 12	19
Gum Shoes (All Star)	Mar. 1	21
His Bridal Sweet Harry Langdon	Mar. 15	20
Hoi Polloi (3 Stooges)	Aug. 29	
I'm a Father Andy Clyde	Feb. 7	20
Leather Necker, The Harry Langdon	May 9	20
Old Sawbones Andy Clyde	Apr. 11	17
Pardon My Scotch (3 Stooges)	Aug. 1	
Pop Goes the Easel (3 Stooges)	Mar. 29	20
Restless Knights (3 Stooges)	Feb. 20	16½
Stage Fright (All Star)	June 1	19
Tramp, Tramp, Tramp Andy Clyde	May 22	20
Uncivil Warriors (3 Stooges)	Apr. 26	20
COLOR RHAPSODIES 1934-35		
A Cat, a Bell and Mouse	May 10	7
Little Rover	June 28	9
Make Believe Revue, The	Mar. 22	10
Monkey Love	Aug. 15	
Neighbors	Aug. 15	
KRAZY KAT KARTOONS 1934-35		
5. Hotcha Melody	Mar. 15	7
6. King's Jester	May 20	7
7. Garden Gaities		
8. Peace Conference, The	Apr. 26	
1935-36		
Garden Gaieties	Aug. 1	
LAUGHING WITH MEDBURY 1934-35		
In the Old Days	Mar. 22	10
Strange Championships	July 20	10
LIFE'S LAST LAUGHS 1934-35		
No. 6—	Feb. 1	10
NEWS WORLD OF SPORT SERIES 1934-35		
Air Thrills	Mar. 1	10
Flying Feet	May 3	10
Hold That Shark	Mar. 29	10
Pardon My Grip	Feb. 1	10
Spills and Splashes	Aug. 5	10
Tense Moments	Aug. 20	10
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10
SCRAPPY CARTOONS 1934-35		
Gold Getters	Mar. 1	7
Graduation Exercises	Apr. 12	7
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 28	7
Scrappy's Ghost Story	May 24	7
Scrappy's Trailer	Aug. 29	
SCREEN SNAPSHOTS		
No. 7—	Mar. 15	10½
No. 8—	Apr. 12	10
No. 9—	May 10	10
No. 10—	June 6	10
No. 11—	July 5	10
No. 12—	Aug. 2	10
No. 13—	Aug. 30	10
1935-36		
No. 1—	Sept. 13	
No. 2—	Oct. 11	
SPICE OF LIFE 1934-35		
No. 6—	Mar. 1	10
No. 7—	Apr. 25	10
STARS OF TOMORROW		
No. 1	Aug. 1	
No. 2	Sept. 7	
VOICE OF EXPERIENCE		
No. 1		

DU WORLD PICTURES

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1	19
Frankie and Johnny Charles Laughton	Oct. 1,'34	8
Stars in the Making Frank Albertson	Oct. 1,'34	17

EDUCATIONAL

[Distributed through Fox Films]

Title	Rel. Date	Min.
CORONET COMEDIES		
An Ear for Music	Mar. 8	18
Easy Money	Feb. 8	18
Grooms in Gloom	May 10	17
Just Another Murder	Sept. 27	2 rls.
Loose Money	Aug. 23	2 rls.
Stylish Stouts	Aug. 23	2 rls.
FROLICS OF YOUTH		
It Never Rains	May 24	20
Little Big Top, The	Feb. 1	21
MARRIAGE WOWS SERIES		
Dumb Luck	Jan. 18	17
How Am I Doing?	Jan. 4	20
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5	17
Time Out	June 14	20
MUSICAL COMEDIES		
Hail Brother	Mar. 22	19
Moonlight and Melody		2 rls.
SONG AND COMEDY HITS		
College Capers	Sept. 27	1 rl.
Hurray for Rhythm	Aug. 16	11
Radio Rascals	Aug. 2	11
Rodeo Day	Sept. 13	1 rl.
SONG HIT STORIES		
Fireman's Day Off	Apr. 12	10
Gay Old Days	Jan. 4	10
Life of the Party, The	Apr. 26	9
Old Camp Ground, The	Mar. 15	9
Song Plugger	Jan. 18	9
SPECIAL		
Wings Over Mt. Everest	July 19	22
STAR PERSONALITY COMEDIES		
Amateur Husband, The	Aug. 16	16
A Nose for News	Apr. 5	17
E-Flat Man	Aug. 9	21
Friendly Spirits	May 31	20
Hayseed Romance	Mar. 15	20
Light Fantastic, The	June 28	18
Mr. Widget	Jan. 25	21
Mr. Widget Makes Good	Aug. 30	2 rls.
Object Not Matrimony	Mar. 1	18
One Run Elmer	Feb. 22	19
Only the Brave	Apr. 19	17
Penny Wise	Sept. 6	2 rls.
Tars and Stripes	May 3	20
PAUL TERRY-TOONS		
Amateur Night	July 5	6
Bird Land	Aug. 23	6
Bull Fight, The	Feb. 8	6
Chain Letters	July 26	6
Circus Days	Sept. 6	1 rl.
Dog Show, The	Dec. 28,'34	6
Fireman Save My Child	Feb. 22	6
First Snow, The	Jan. 11	6
Five Puplets	Apr. 19	6
Flying Oil	Apr. 5	6
Foxy-Fox, The	July 19	6
Hey Diddle Diddle	Sept. 20	6
King Looney XIV	June 7	6
Moans and Groans	June 28	6
Modern Red Riding Hood, A	May 17	6
Moth and the Spider, The	Mar. 8	6
Old Dog Tray	Mar. 21	6
Opera Night	May 31	6
Peg Leg Pete, the Pirate	May 3	6
South Pole or Bust	Dec. 14,'34	6
What a Night	Jan. 25	6
TREASURE CHEST		
Chums	Mar. 1	9
Clever Critters	Sept. 13	1 rl.
Dog Days	July 12	8
Harlem Harmony	Dec. 21,'34	10
Personality and the Pen	May 10	10
Ski-Scrapers	May 24	8
Taming the Wild	Apr. 26	10
TUXEDO COMEDIES		
Dame Shy	Aug. 2	16
Kiss the Bride	Sept. 13	2 rls.
Ye Old Saw Mill	Aug. 30	17
YOUNG ROMANCE		
All for One	June 21	19
Love in a Hurry	May 17	16
Moon Over Manhattan	Feb. 15	17
Rhythm of Paree	Sept. 20	2 rls.

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 1	Feb. 1	
No. 2	Mar. 8	
No. 3	Apr. 19	
No. 4	May 31	
MUSICAL MOODS (Technicolor)		
In a Monastery Garden	Nov. 1,'34	
Mexican Idyll	Oct. 16,'34	
By the Waters of Minnetonka		
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4	8
Mediterranean Songs		7
Barcarolle		8
In a Mountain Pass		
Fingal's Cave	Nov. 13,'34	
(Black & White)		
Waltz in A Flat Major		
Dance of the Hours	Dec. 15,'34	
Air for the G String	Nov. 3,'34	
Liebestraum	Dec. 1,'34	
6 THRILLING JOURNEYS		
Old Faithful Speaks		8
Realm of Ghosts		
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		
Craters of the Moon		

FOX FILMS

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Armies of the World		10
Casting for Luck		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
Tracking the Explorers		10
MAGIC CARPET SERIES		
The Coast of Catalonia		
Crossroads of the World		9
Geneva-by-the-Lake		10

METRO-GOLDWYN-MAYER

Title	Rel. Date	Min.
CHARLEY CHASE		
Chases of Pimple Street	Dec. 22,'34	20
Fate's Fathead	Nov. 17,'34	18
Four Star Boarder	Apr. 27	20
Infernal Triangle	Aug. 17	20
Nurse to You	Oct. 5	
Okay Toots	Feb. 2	18
Poker at Eight	Mar. 9	21
Southern Exposure	Apr. 6	21
CHIC SALE SPECIAL		
Perfect Tribute, The		19
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20,'34	19
Speaking of Relations		19
You Brings the Ducks	Nov. 23,'34	16
CRIME DOESN'T PAY		
No. 1—Buried Loot		19
No. 2—Alibi Racket		18
FITZPATRICK TRAVEL TALKS		
Africa Land of Contrast		9
Citadels of the Mediterranean		1 rl.
Colorful Guatemala	Feb. 23	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Historic Mexico City	Sept. 7	9
Ireland, The Emerald Isle	Dec. 8,'34	8
Los Angeles, Wonder City of the West	Mar. 16	9
Rainbow Canyon	Feb. 2	8
Zeeland, The Hidden Paradise	Jan. 5	7
Zion, Canyon of Color	Nov. 10,'34	8
GOOFY MOVIES		
No. 8	Oct. 6,'34	9
No. 9	Nov. 3,'34	10
No. 10	Dec. 1,'34	10
HAPPY HARMONIES (Harman-Ising)		
4—Bosco's Parlor Pranks	Nov. 24,'34	9
5—Toyland Broadcast	Dec. 22,'34	8
6—Hey, Hey, Fever	Jan. 9	9
7—When the Cat's Away	Feb. 16	9
8—The Lost Chick	Mar. 9	9
9—Calico Dragon	Mar. 30	8
10—Good Little Monkeys	Apr. 13	9
11—Chinese Nightingale	Apr. 27	10
12—Poor Little Me	May 11	11
Barnyard Babies	May 25	
LAUREL & HARDY		
Fixer-Uppers	Feb. 9	21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Thicker Than Water		21
Tit for Tat	Jan. 5	20
M-G-M MINIATURES		
How to Sleep	Sept. 14	
Trained Hoofs	Oct. 12	
M-G-M SPORTS PARADE		
Basketball Technique		8
Football Teamwork		
MUSICAL REVUES		
Gentlemen of Polish		2 rls.
Gypsy Night	Jan. 12	18
Memories and Melodies	Feb. 16	16
Two Hearts in Wax Time	Mar. 23	15
What Price Jazz?		18
ODDITIES		
Chain Letter Dimes	Apr. 20	7
Dartmouth Days	Nov. 17,'34	11
Donkey Baseball	Mar. 2	9
Fightin' Fish	Apr. 6	9
Little People, The	May 4	9
Motorcycle Cossacks	Jan. 12	9
Pitcairn Island Today		
Prince, King of Dogs		9
Sporting Nuts	Mar. 23	9
Strikes and Spares	Oct. 20,'34	9
Windy	Feb. 9	9
OUR GANG		
Anniversary Trouble	Jan. 1	18
Beginner's Luck	Feb. 23	20
Little Papa		
Little Sinner	Oct. 26	
Lucky Corner, The		
Teacher's Beau	Apr. 27	20
Shrimps for a Day	Dec. 8,'34	21
Sprucin' Up	June 1	17
SPECIAL		
Lucky Beginners		20
TODD-KELLY		
Bum Voyage	Dec. 15,'34	20
Done in Oil	Nov. 10,'34	18
Misses Stooge, The	Apr. 20	19
Sing, Sister, Sing!	Mar. 2	21
Slightly Static		
Three Chumps Ahead		2 rls.
Tin Man, The	Mar. 30	15
Treasure Blues	Jan. 26	19
Twin Triplets		

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 8	7
Betty Boop and Grampy	Aug. 16	7
Judge For a Day	Sept. 20	
Language All My Own, A	July 19	7
Little Soap and Water, A	June 21	
No! No! A Thousand Times No!	May 24	7
Stop That Noise	Mar. 15	7
Swat the Fly	Apr. 19	7
Taking the Blame	Feb. 15	7
When My Ship Comes In	Dec. 21,'34	7
COLOR CLASSICS		
Dancing on the Moon	July 12	
Elephant Never Forgets, An	Dec. 28,'34	7
Kids in the Shoe, The	May 10	7
Song of the Birds	Mar. 1	7
Time For Love	Sept. 6	7
HEADLINERS		
Cab Calloway's Jitterbug Party	May 24	
Excuse My Gloves Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	10
Feminine Rhythm Ina Ray Hutton and Her Melodears	Feb. 8	10
Follow the Leader Isham Jones and His Orchestra	July 26	10
Hark Ye, Hark Ben Bernie-Grace Barry	Mar. 22	10
Is My Face Black Molasses 'n' January	May 3	10
Magic of Music, The Richard Himber and His Orchestra	Aug. 2	11
Melody Magic Johnny Green and His Orchestra	Apr. 12	10
Million Dollar Notes Red Nichols and His World Famous Pennies	Feb. 8	11
Musical Cocktail Anson Weeks and His Orchestra	July 5	10
Sirens of Syncopation Phil Spitalny and His Musical Ladies	Aug. 16	9
Song Writers of the Gay Nineties Pat Rooney	Mar. 1	10
Symphony in Black Duke Ellington and His Orchestra	Sept. 13	
Yacht Club Boys Garden Party	Dec. 28,'34	10
PARAMOUNT PICTORIAL NEW SERIES		
No. 6—Twilight Melody —Pets from the Wild—Howard Chandler Christy	Jan. 4	10
No. 7—Queen of the Waters—Billy Blue Gum—Mericano	Feb. 1	10
No. 8—Aubrey Rainier—Old Madeira—Rube Goldberg, World Famous Humorist	Mar. 1	10
No. 9—Marseilles — Bird City — Eddie Dowling (Thumbs Up)	Mar. 29	10
No. 10—Metropolis Afloat—Lilies (Technicolor)—Lew Pollack	Apr. 26	10
No. 11—Main Street Afloat—Songmakers of a Nation (Joseph E. Howard)	May 24	10
No. 12—Fashions Afloat —Clubs to You — Herman Hupfeld	June 21	10
No. 13—Willard Robison —Gadgets for Madame —Steel Thunderbolts	July 19	11
1935-36		
No. 1—Song Makers of the Nation — Hoagy Carmichael—Venice, the City in the Sea (Technicolor)—Flame Fighters	Aug. 16	11
No. 2—	Sept. 13	
No. 3—	Oct. 11	
PARAMOUNT VARIETIES		
No. 7—	Feb. 1	10
No. 8—	Mar. 1	
No. 9—	Mar. 29	
Broadway Highlights No. 1	May 17	10
Broadway Highlights No. 2	June 28	10
Broadway Highlights No. 3	Aug. 9	10
Coo-Coo News	Jan. 25	10
Famous People at Play	June 14	
Hollywood Extra Girl	Aug. 23	11
Jungle Antics	Feb. 22	10
Manhattan Rhythm	May 3	10
March of the Presidents	Sept. 27	
Movie Milestones	July 26	10
Movie Sideshow	Jan. 11	
Nature Speaks	July 12	
No Motor to Guide Him	June 7	
Popular Science (color)	May 31	10
Screen Souvenirs No. 3	Feb. 8	10
Screen Souvenirs No. 4	Apr. 19	10
Shorty Goes South	Sept. 13	
Shorty on the Farm	Apr. 5	9
Strings and Strains	Mar. 22	10
Superstition of the Rabbit's Foot	Mar. 8	9
Superstition of Walking Under a Ladder	Dec. 28,'34	11
POPEYE THE SAILOR		
A Dream Walking	Sept. 28,'34	7
Be Kind to "Aminals"	Feb. 22	7
Beware of Barnacle Bill	Jan. 5	7
Choose Your "Weppins"	May 31	7
Dizzy Divers	July 26	7
For Better or Worser	June 28	7
Hyp-Nut-Tist, The	Apr. 26	7
King of the Mardi Gras	Sept. 27	
Pleased to Me Chai	Mar. 22	7
We Aim to Please	Dec. 28,'34	7
You Gotta Be a Football Hero	Aug. 30	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
No. 1 (Cinecolor)	Sept. 20	
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 6—A Sportlight Cocktail	Dec. 28,'34	10
No. 7—King of the Everglades	Jan. 25	10
No. 8—Feline Athletes	Feb. 22	10
No. 9—Sporting Sounds	Mar. 22	10
No. 10—Nerve Control	Apr. 19	10
No. 11—Animal Intelligence	May 17	10
No. 12—Top Form	June 7	10
No. 13—Hollywood Hobbies	July 5	10
No. 14—Jungle Waters	Aug. 2	10
No. 15—Making Manhandlers	Aug. 30	10
No. 16—Hooked Lightning	Sept. 27	10

PRINCIPAL

Title	Rel. Date	Min.
CONFLICTS OF NATURE SERIES		
Farmer's Friend	Oct. 11,'34	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Dancing Millionaire	Dec. 14,'34	19
Hunger Pains	Feb. 22	17½
Pickled Peppers	June 7	19½
Wig Wag	Apr. 12	19½
CHICK CHANDLER COMEDIES		
Big Mouthpiece	Nov. 9,'34	20
Horse Heir	Feb. 1	19½
Raised and Called	Mar. 22	20
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14	21½
Everything's Ducky	Oct. 19,'34	21
Flying Down to Zero	Apr. 19	19
In a Pig's Eye	Dec. 28,'34	20½
DUMBBELL LETTERS		
No. 9	Jan. 18	5
No. 10	Feb. 1	5
No. 11	Feb. 15	5
No. 12	Mar. 1	5
No. 13	Mar. 15	5
No. 14	Mar. 29	5
No. 15	Apr. 12	5
No. 16	Apr. 26	4
No. 17	May 10	4½
No. 18	May 24	5
No. 19	June 7	5
No. 20	June 20	5
No. 21	July 5	
EASY ACES		
Little New New York	June 14	10
Pharaohland	Feb. 22	9
Six Day Grind	July 26	10½
Topnotchers	Apr. 19	11
Unusualities	Aug. 9	8½
FOUR STAR COMEDIES		
Hit and Rum	Apr. 26	19
How to Break 90 at Croquet	Jan. 4	15
Salesmanship Ahoy	July 19	18½
HEADLINERS SERIES (1934-35)		
No. 3—This Band Age	Jan. 25	21½
No. 4—Sim Phoney Concert	Mar. 15	21
No. 5—Drawing Rumors	July 12	17
(1935-36)		
No. 1—Night Life	Sept. 13	
EDGAR KENNEDY COMEDIES		
Bric-a-Brac	Jan. 18	19
Edgar Hamlet	July 5	20½
Poisoned Ivory	Nov. 16,'34	21
Sock Me to Sleep	May 17	
South Seasickness	Mar. 29	20½
Wrong Direction	Nov. 16,'34	21
MARCH OF TIME		
No. 5	Aug. 16	20
No. 6	Sept. 20	
MUSICALS		
If This Isn't Love	Sept. 28,'34	21½
Night at the Biltmore Bowl, A	June 21	17½
Spirit of 1976	Feb. 15	21½
MUSICOMEDIES SERIES (Ruth Etting)		
An Old Spanish Onion	Mar. 1	20
Bandits and Ballads	Dec. 7,'34	18½
Ticket or Leave It	May 26	21
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-1934)		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Newly Reweds	Aug. 2	
Where There's a Will	Oct. 4	
RADIO MUSICAL COMEDIES		
Metropolitan Nocturne	Aug. 23	18
RAINBOW PARADE CARTOONS		
Hunting Season	Aug. 9	7
Japanese Lantern	Mar. 8	8
Merry Kittens, The	May 31	7
Parrotville Post Office	June 28	
Parrotville Old Folks	Jan. 25	7
Picnic Panic	May 3	9
Putting on the Dog	July 19	
Rag Dog	July 19	7½
Spinning Mice	Apr. 5	8
Sunshine Makers, The	Jan. 11	8
SMART SET		
A Quiet Fourth	Aug. 9	15
SPECIALS		
A Day with the Dionne Quintuplets	Dec. 28,'34	11½
A Trip Thru Fijiland	May 10	14½
SPORTS WITH BILL CORUM		
Inside the Ropes	Aug. 16	10
STRUGGLE TO LIVE		
Neptune Mysteries	Aug. 16	
SUPERBA COMEDIES		
Home Work	Sept. 20	
VAGABOND ADVENTURE SERIES		
Fakeers of the East	Dec. 7,'34	18½
Isle of Spice	Jan. 11	10½
Jamaica	May 17	9½
Quebec	Aug. 2	9½
Red Republic	Sept. 21,'34	10
Roumania	June 28	11
Saar, The	Mar. 22	11
WORLD ON PARADE		
Land of the Eagle	Aug. 23	

STATE RIGHTS

Title	Min.
AL BONDY (General Electric)	
Excursions in Science No. 1	8
CARTOON EXHIBITOR	
Of All Things	4
METROPOLIS-TAPERNOUX	
Bolero	14
Sorcerer's Apprentice, The	10
PAT GARYN	
O'Mahoney-George Bout	17
PHIL BROWN	
Norwegian Sketches	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
10. Two-Gun Mickey	Dec. 25,'34	8
11. Mickey's Man Friday	Jan. 17	7
12. Band Concert (Color)	Feb. 23	
13. Mickey's Service Station	Mar. 15	9
14. Mickey's Kangaroo	Apr. 20	9
15. Mickey's Garden	July 31	8
16. Mickey's Fire Brigade (Color)		
SILLY SYMPHONIES		
10. The Golden Touch	Mar. 21	8
11. Robber Kitten	Apr. 18	9
12. Cookie Carnival, The	May 23	8
13. Who Killed Cock Robin?	June 26	10
14. Music Land		

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 2—Toyland Premiere	Dec. 10,'34	9
No. 3—Candyland	Apr. 22	1 rl.
No. 4—Springtime Serenade	May 27	1 rl.
No. 5—Three Lazy Mice	July 15	9
GOING PLACES with LOWELL THOMAS		
No. 6	Jan. 14	9
No. 7	Feb. 18	9
No. 8	Mar. 25	11
No. 9	May 27	10
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Sept. 30	1 rl.
OSWALD CARTOONS		
Amateur Broadcast	Aug. 26	1 rl.
At Your Service	July 8	8
Bronco Buster	Aug. 5	7
Do a Good Deed	Mar. 25	7
Elmer the Great Dane	Apr. 29	1 rl.
Hill Billy	Feb. 1	9
Quail Hunt, The	Sept. 23	1 rl.
Robinson Crusoe Isle	Jan. 7	9
Towne Hall Follies	June 3	8
Two Little Lambs	Mar. 11	8½
STRANGER THAN FICTION SERIES		
No. 6—Novelty	Jan. 28	8
No. 7—Novelty	Mar. 4	8
No. 8—Novelty	Apr. 1	10
No. 9—Novelty	Apr. 22	10
No. 10—Novelty	June 3	10
No. 11—Novelty	June 24	10
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Sept. 23	1 rl.
UNIVERSAL COMEDIES		
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Desert Harmonies (Mentone No. 12-A)	Apr. 10	10
Doin' the Town (Mentone No. 9-A)	Jan. 30	18
Double Crossed (Van Ronkel No. 5)	July 3	20
Father Knows Best Sterling Holloway	Feb. 20	2 rls.
Great Idea, A (Mentone No. 1-B)	Aug. 28	2 rls.
Here's the Gang (Mentone No. 13-A)	May 8	20
His Last Fling (Van Ronkel No. 6)	July 31	20
Hollywood Trouble	Jan. 9	20
Meet the Professor (Mentone No. 10-A)	Feb. 13	19
My Girl Sally Sterling Holloway (Van Ronkel No. 5)	June 5	19
Old Age Pension Henry Armetta	Mar. 27	20
Revue a la Carte Tom Patricola (Mentone No. 8)	Jan. 16	17
Speedy Justice (Mentone 2-B)	Sept. 18	2 rls.
Telephone Blues (Mentone No. 11-A)	Mar. 13	19
Whole Show, The (Mentone No. 7-A) James Barton	Dec. 26,'34	20
Would You Be Willing? (Van Ronkel No. 4)	May 22	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V COMEDIES 1934-35		
Get Rich Quick Allen Jenkins	Apr. 20	20
His First Flame Shemp Howard-Daphne Pollard	Mar. 9	19
Old Grey Mayor, The Bop Hope	Apr. 6	19
Vacation Daze Jenkins & Donnelly	Jna. 19	2 rls.
Once Over Lightly Roscoe Ates	Jan. 12	20
Radio Scout El Brendel	Jan. 26	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4	2 rls.
Pretty Polly Polly Moran	June 1	19
Serves You Right Shemp Howard	June 15	20
Husband's Holiday Hobart Cavanaugh	July 6	17
High, Wide and Hansom Herb Williams	July 20	2rls.
Watch the Birdie Bop Hope	Aug. 10	20
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20
1935-36 (Vitaphone Comedies)		
Keystone Hotel Old Timers	Sept. 21	20
BROADWAY BREVITIES 1934-35		
Gypsy Sweetheart Winifred Shaw-Phil Regan (Technicolor)	Mar. 30	20
See, See, Senorita Tito Guizar-Armida	Jan. 12	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5	21
Radio Silly Cross & Dunn	Jan. 19	2 rls.
Cherchez La Femme Jeanne Aubert	Feb. 2	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 23	20
Mr. & Mrs. Melody Ilomay Bailey-Lee Sims	Mar. 16	20
Shoestring Follies Eddie Peabody	Feb. 16	21
Singing Silhouettes, The Olga Baclanova	Mar. 30	20
Castle of Dreams, The Morton Downey	Apr. 6	20
Cure It with Music Fifi D'Orsay	Apr. 13	2 rls.
In This Corner Roscoe Ates	Apr. 27	2 rls.
Main Street Follies Hal Le Roy	May 11	20
Love Department, The Bernice Claire	May 18	20
$50 Bill Eleanore Whitney-12 Aristocrats	May 25	20
Better Than Gold Fifi D'Orsay	June 8	20
Springtime in Holland Dorothy Dare-Felix Knight (Technicolor)	June 22	20
Film Follies, The Ray Perkins	June 29	22
Surprise Duncan Sisters	July 27	21
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	2 rls.
Vodka Boatmen Yacht Club Boys	Oct. 5	20
Lady in Black, The Countess Olga Albani	Aug. 17	20
LOONEY TUNES (1934-1935)		
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		7
No. 5—Buddy's Pony Express	Mar. 9	1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Lost World	May 18	1 rl.
No. 8—Buddy's Bug Hunt	June 22	7
No. 9—Buddy Steps Out	July 20	7
No. 10—Buddy, the Gee Man	Aug. 24	7
No. 11—Cartoonist Nightmare, A		7
MELODY MASTERS 1934-1935		
Will Osborne and His Orchestra	Dec. 1,'34	10
A & P Gypsies Harry Horlick	Jan. 26	10
Charlie Davis and Band	Feb. 16	10
Rimac's Rhumba Orchestra	Apr. 13	10
Barney Rapp and His New Englanders	Mar. 16	10
Freddy Martin and His Orchestra	May 11	10
Dave Apollon and His Band	June 8	10
Borrah Minevitch and His Harmonica Rascals	July 6	10
Rubinoff	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14	10
MERRIE MELODIES 1934-35 (In Color)		
No. 6—Along Flirtation Walk	Apr. 6	7
No. 7—My Green Fedora	May 4	1 rl.
No. 8—Go Into Your Dance	June 8	1 rl.
No. 9—Country Mouse, The	July 13	7
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	
SEE AMERICA FIRST E. M. NEWMAN		
No. 4—Remember the Alamo	Dec. 29,'34	10
No. 5—Trail of the '49ers	Jan. 19	10
No. 6—Dixieland	Feb. 9	10
No. 7—Blue and the Gray, The	Mar. 2	10
No. 8—The Mormon Trail	Mar. 23	10
No. 9—Westward Bound	Apr. 13	10
No. 10—Remember the Maine	May 4	10
No. 11—The Yanks Are Coming	June 1	10
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11
PEPPER POT 1934-35		
Good Badminton	Nov. 24,'34	1 rl.
Stuffy's Errand of Mercy	Dec. 15,'34	9
Listening In Radio Reel No. 2	Dec. 1,34	10
Vaudeville Reel No. 2	Dec. 29,'34	10
Harry Von Tilzer	Jan. 5	10
Chas. Ahearn	Jan. 19	10
A Trip Thru a Hollywood Studio	Feb. 2	9
We Do Our Part Radio Reel No. 3	Feb. 9	1 rl.
Vaudeville Reel No. 3	Feb. 16	1 rl.
Guess Stars Radio Ramblers	Mar. 2	10
Billy Hill	Mar. 16	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30	11
Some Bridge Work Easy Aces	Apr. 13	10
Vaudeville Reel No. 4	Apr. 27	1 rl.
Kings of the Turf	May 11	9
Two Boobs in a Balloon Edgar Bergen	May 25	9
Moving Melodies J. Fred Coots-Lillian Shade	June 8	10
All Colored Vaudeville Adelaide Hall	June 22	10
Rah, Rah, Radio Ralph Kirbery	July 6	10
What's the Idea? Lew Pollack	Aug. 17	11

SERIALS

12 Episodes Each Unless Otherwise Specified

Title	Rel. Date	Min.
BURROUGHS-TARZAN ENTERPRISES		
New Adventures of Tarzan, The Herman Brix	June 10	2 rls. (each)
FIRST DIVISION		
Young Eagles Boy Scouts	July 1,'34	2 rls. (each)
MASCOT		
Adventures of Rex and Rinty Rex, King of Wild Horses-Rin Tin Tin, Jr.	Aug. 27	2 rls. (each)
Law of the Wild Rex - Rin Tin Tin, Jr. Ben Turpin-Bob Custer	Sept. 5,'34	2 rls. (each)
Miracle Rider Tom Mix	May 18	(1st episode, 5 rls, followed by 14 two-reel episodes)
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3,'34	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23	2 rls. (each)
PRINCIPAL		
Chandu on the Magic Island Bela Lugosi-Maria Alba		
Return of Chandu, The Bela Lugosi-Maria Alba	Oct. 1,'34	(Seven real feature followed by eight two-reel episdos)
UNIVERSAL		
Call of the Savage Noah Beery, Jr.	Apr. 15	20 (each)
Roaring West Buck Jones (15 episodes)	July 8	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams-Jean Rogers	Oct. 21	2 rls.

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COMPETITORS LOSING SLEEP OVER THESE bargains—acoustical felt, yd. 27½c; 50 ampere Weston meters, $2.25; 2,000′ safety reels, 49c; reflector arcs, rectifiers, $49.50; sound screens, ft. 29c; fireproof enclosed rewinds, $29.75. S. O. S., 1600 Broadway, New York.

LABORATORIES—STUDIOS—PRODUCERS — ATtention! Bargains, cameras, recorders, printers, Moviolas. Bought and sold. BOX 593, MOTION PICTURE HERALD.

AMATEUR NITES EASILY PUT ON—WRITE S. O. S., Public Address Division, 1600 Broadway, New York.

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SAVE 33% TO 50% OR MORE ON ADVERTISing. We fill poster orders at the maximum saving. Net price 5c per sheet; other prices proportionate. Most liberal credit or cash allowances for advertising sent us. D. C. POSTER EXCHANGE, Box 1222, Washington, D. C.

THEATRES WANTED

WANTED TO LEASE THEATRE IN INDIANA—population 3,000 to 4,000—within 100 miles from Chicago. G. C., 1201 Jefferson St., Gary, Ind.

PACIFIC COAST—LEASE, RENT, BUY. BOX 592, MOTION PICTURE HERALD.

REPAIR SERVICE

PROJECTORS, TICKET MACHINES AND OTHER theatre and sound equipment requiring parts and repairs can now be given prompt attention at reasonable cost. BOX 121A, MOTION PICTURE HERALD.

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"YOU ASK US IF SATISFIED?" WRITES Halferty, Midwest Pictures, Ollie, Ia. "Cinemaphone sound giving best satisfaction." Write for free trial. S. O. S., 1600 Broadway, New York.

WOW IF YOU HAVE ONE—WOWS IF YOU don't—9,000 cycle film, copyrighted instructions, $1.50. Buzz and chopper track, $2.50. Combination of both, $3.00. S. O. S., 1600 Broadway, New York.

TRAINING SCHOOLS

LEARN MODERN THEATRE MANAGEMENT. Catalog free. THEATRE MANAGERS INSTITUTE, 315 Washington St., Elmira, New York,

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ORDER NOW! RICHARDSON'S NEW BLUE Book of Projection—6th edition complete in one volume, more than 600 pages, over 100 illustrations. Full text on projection and sound combined with troubleshooter. $5.25. Mr. Richardson will autograph the first two hundred copies ordered. QUIGLEY BOOKSHOP, 1790 Broadway, New York.

10,000 SHORT, PRECISE BIOGRAPHIES OF MOtion picture personalities—thousands of pertinent facts about every phase of the motion picture industry—the book to have at your hand every minute of the day—Motion Picture Almanac, the industry's book of facts. 1935-36 edition now in circulation. Order your copy now. $3.00. QUIGLEY PUBLISHING CO., 1790 Broadway, New York.

A TIME - SAVING, SIMPLIFIED, TOTALLY accurate system of accounts-keeping for theatres. Full explanatory text combined with blank record pages for a 12 months' service, $3, postage prepaid. Order Morris Theatre Accounting, direct from QUIGLEY BOOKSHOP, 1790 Broadway, New York.

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IF YOU WANT TO REPLACE ANY TYPE OF equipment with brand new material we will be glad to make an allowance on your old equipment and a better price on new equipment. Let us know what you need and what you want to exchange and we will send complete deails on your proposition. EQUIPMENT EXCHANGE, care of MOTION PICTURE HERALD, 1790 Broadway, New York.

NEW EQUIPMENT

WISE EXHIBITORS BUY DEPENDABLE Holmes Educator sound projector equipment. Free catalog. MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

SCREEN RESURFACING

PEP UP THAT PICTURE! KEEP YOUR PICture at maximum efficiency at less cost. Resurface your screen regularly. The original RE-NU SCREEN SURFACE COMPANY, Chicago or your nearest National Theatre dealer.

A REAL FIND

LITERALLY, the news about Eastman Super X spread like wildfire. Never has a film "caught on" faster, or been more widely adopted in so short a time. The reason: Super X is a real find for the cinema world. Introducing new standards of speed and photographic quality, coupled with rare versatility, it represents a major advance in raw-film research . . . a true contribution to the art of the motion picture. Eastman Kodak Co., Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

gladys swarthout a paramount star

The lovely and talented GLADYS SWARTHOUT will make her screen debut in PARAMOUNT'S "ROSE OF THE RANCHO", starring John Boles, Charles Bickford, Willie Howard, Herb Williams, Grace Bradley, H. B. Warner. From the play by David Belasco and Richard Walton Tully. Directed by Marion Gering.

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

30,000 FILM CONTRACTS POINT BUSINESS UPSWING

Marked Increase in Distributors' Sales Shown Over Last Year; Reopening of Hundreds of Houses and New Theatres Help Gains, Also Earlier Selling Season

NEIGHBORHOODS LEAD IN PATRONAGE, UNION FINDS

Canvass of 40,000 Residents by Projectionists' Local at Milwaukee Shows Outlying Theatres Draw Average Patron Three Times to Downtown Houses' Twice

THE NEWSREEL CAMERA IN THE SHADOW OF THE LION OF JUDAH

VOL. 120, NO. 11 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents* SEPT. 14, 1935

"CHINA SEAS"
"ANNA KARENINA"

1935-36 MARCHES ON!

The sensational success of GARBO'S "ANNA KARENINA" *establishes the 2nd Giant hit of M-G-M's Mightiest Year!*

- ★ Great business everywhere. It even tops the famed record-holder "China Seas" in many spots (for instance, Boston, Bridgeport, Harrisburgh, New Haven, New York, Pittsburgh, Reading, Springfield, Philadelphia).
- ★ Four Year Attendance Record, Capitol, N.Y. Held Over 3rd Week!
- ★ Happy hold-overs from Coast to Coast.
- ★ Acclaimed by critics over the entire nation as Garbo's Greatest!
- ★ And now, gentlemen of the motion picture industry, wait and watch for M-G-M's "BROADWAY MELODY of 1936".

All praise to them! *Greta Garbo, Fredric March, Freddie Bartholomew in Clarence Brown's production of "ANNA KARENINA". With Maureen O'Sullivan, May Robson, Basil Rathbone. Produced by David O. Selznick.*

She's Starting the New Year with a Smile

As their fourth successive 1935-'36 innovation, Warner Bros. give you a gay Kay for the new season . . . doing a grand job in a show which Variety Daily calls so good that "few comedies . . . can top it for entertainment!"

KAY FRANCIS

in

"THE GOOSE AND THE GANDER"

A First National Picture

With GEORGE BRENT • GENEVIEVE TOBIN • RALPH FORBES • CLAIRE DODD

Directed by Alfred E. Green and produced by **WARNER BROS.**

FROM SCOOPS

Vitaphone Will Deal Out a Roy

From brilliant novelty scoops like "Keystone Hotel" to the grandest collection of sure-fire comics in the business, Vitaphone is showing the way in Comedy this season! Watch the boys who took the lead in Musicals and many other innovations step up the laugh-short standard—starting right now!

●

Leading the parade of hits—the Keystone gang in all their pie-eyed glory! Ben Turpin, Chester Conklin, Ford Sterling, Hank Mann, Marie Prevost—the whole kaboodle of old-time favorites in a new 2-reel custard opera! And what a build-up! For months, the nation's press has been heralding the return of the Keystone Kops with a newspaper campaign bigger than that given most feature films.* There's a readymade audience of millions waiting with open arms for . . .

'KEYSTONE HOTEL'

RELEASED SEPTEMBER 21st

**And the trade press chimes in with:*

"The film winds up with an old-fashioned pie-throwing fight that should not only please audiences but start them reminiscing. Exhibitors can't miss by playing this. Highly recommended."
—*Motion Picture Daily*

"Can stand up as the second feature on many double bills. As a novelty or a recording of motion picture history, it should mean something in ace houses. Production of the picture with the oldtime cast was a smart idea, one that should mean cash."
—*Variety Daily*

....TO NUTS

al Laugh-Feast in 1935-'36

And then week after week . . . the industry's ace comedians . . . all under contract to Vitaphone . . . all big names . . . and all set to make this a great year for comedies . . . and for you!

THE YACHT CLUB BOYS, singing clowns of two continents, are due to be among the year's best screen bets. Watch for their first 'The Vodka Boatmen' on Oct. 25th.

EL BRENDEL had 'em in the aisles last year with "What! No Men?" This will be an even better year for the legion of Brendel fans.

SHEMP HOWARD, Vitaphone's own discovery, has become one of the country's most popular howl-provokers. More laugh-filled releases coming from him this season!

HENRY ARMETTA is another of Vitaphone's feature scoops! He's starring in 'Romance of the West', the nation's newest short sensation.

BOB HOPE is known as 'Broadway's show-saver'. Better grab his shorts now—you'll have to pay more for him when he's grabbed for features. Watch for his first, 'Double Exposure'—it's a knockout!

ALLEN JENKINS, fresh from triumphs in feature films, brings a unique deadpan humor to short subjects — — and a huge following!

ROSCOE ATES' stuttering will continue to make plenty of trouble for his playmate, Shemp Howard. Funny? Y-y-y-you b-b-b-betcha!!

FRANK McHUGH and his inimitable laugh will be starred by Vitaphone this year—in answer to the requests of millions of rabid fans! Remember him in 'Glory'?

HOBART CAVANAUGH has proved his box-office value in full-length films. Watch 'em flock when he appears in a short all his own!

WARNER BROS.' VITAPHONE FOR COMEDIES

A picture worthy of their great talents

Francis Lederer and Frances Dee... new king and queen of gay romance . . . frolic into the hearts of audiences . . . in this sprightly entertainment that convulsed East and West Coast preview crowds with uncontrollable laughter.

"Lederer and Dee give performances that will win new thousands. Lederer comes into his own . . . he's any gal's heartbeat." —Hollywood Reporter

"Francis Lederer's finest performance. Portrayal by Frances Dee elevates her to top rank." —Hollywood Citizen News

"Francis Lederer especially suited to role he enacts superbly. Francis Dee's acting exceptionally pleasing." —Showmen's Trade Review

"Francis Lederer has never had better material. Frances Dee should land on the top rank of younger comediennes." —Variety Daily

Francis

LEDERER

in

The GAY DECEPTION

A JESSE L. LASKY PRODUCTION *with*

FRANCES DEE

BENITA HUME
ALAN MOWBRAY
AKIM TAMIROFF

Directed by William Wyler. Original Screen Play by Stephen Avery and Don Hartman.

A FOX PICTURE

P. S.

Previewers hail Nino Martini as the singing-romantic find of the year in "HERE'S TO ROMANCE", Fox picture.

SEP 13 1935 ©CIB 274466

MOTION PICTURE HERALD

Vol. 120, No. 11 September 14, 1935

MR. KORDA RETURNS

NOT so many years ago, somewhere in the wake of a wave of enthusiasm about European contributions to the art of the screen, there came to these shores one Mr. Alexander Korda, who went over the western horizon into Hollywood to be a director.

After that, nothing much happened and what little happened was not pleasant or encouraging to Mr. Korda. He got few assignments to direct and those few none too much to his liking. Then the assignments faded away, and so did Mr. Korda. He left Hollywood unnoted and unsung, just another in the great silent army of the disappointed.

Back from Hollywood this Mr. Korda, still, it would appear, believing in himself, against the verdicts of the mighty and whims of fate, went on to London and presently became important. Currently he is widely credited with having given the British industry a place in the sun and a measure of success new to its history. And today, this week, Mr. Korda is back from a visit to Hollywood, a partner.

He is the same Korda—and it is the same Hollywood, the same and forever.

△ △ △

PATTERN

OBSERVERS of what might be called the cinema scene are seeing a tediously interesting repetition of a familiar pattern in the rise of Columbia Pictures Corporation on the market and the contemporary development of "Wall Street mindedness" on the part of the executive head, operating it by remote control from his seat in the midst of production activities and turmoils in Hollywood.

Mr. Harry Cohn's sales of considerable blocks of the stock of his corporation have been duly reported for public record to the Securities and Exchange Commission in Washington.

Meanwhile the withdrawal from the studio organization of Mr. Sam Briskin has come, it is said, in part for reasons not entirely unrelated to the handling of the corporation's shares. Mr. Briskin appears to have shared more completely in the important labors of attainment of the studio than in other considerations, including publicity.

△ △ △

RESPONSIBLE PUBLICITY

SPEAKING of relations between the daily press and the motion picture it is to be observed that the *Evening Telegram* of Toronto in its amusement section presents a two column head over theatre notices reading: "Comment by Press Agents on Coming Attractions—responsibility for opinions expressed in these advance notices rests entirely with the theatres concerned."

The consequences of this opening of the gate to the publicity men are not at all what the snap judgment of a layman would anticipate. While the writers do not take this opportunity to be at all doubtful of the merit of their shows they do present their wares with quite as much restraint and endeavor at news treatment as though they were on the staff of the paper. The result is newspaper copy, not "blurb." The press agents are in the paper on their own responsibility and they appear to accept it. They obviously want to be believed.

△ △ △

SOUP HOUR

THAT very neat problem in picture publicity on the radio determining the line along which the audience is given enough entertainment to keep it listening, and not enough to impair its interest in the screen, does not appear to have been precisely solved in "Hollywood Hotel," the Campbell soup hour presided over by Miss Louella Parsons. Recent examples have been afforded in the radio attentions given to "Page Miss Glory" and "The Gay Deception." A great deal has been said and written about the destructive effect of admitting audiences in the middle of the show. An exposition of the show in advance on the air has high probability of attaining an even more serious result.

△ △ △

WITH the general use of panchromatic negative these days the player with eyes of blue or grey or green is no longer handicapped before the camera, we are reminded by Mr. Mervyn LeRoy. There was a time when the color blind film gave preference to the photographic contrast afforded by dark eyes. This will come as good tidings to Mr. Arthur Brisbane, the blue-eyed Mr. Brisbane, who every now and then does a piece on the assertion that all great men have blue eyes and that brown-eyed men never amount to much.

△ △ △

THE ways of fame and publicity are whimsical. The long obituarial attentions to the passing of Mr. John N. Willys told minutely of his dollar career and forgot that his greatest impress on the American scene was the production, too early perhaps, of the first streamlined motor car, the first public manifestation of the current fashion which is shaping everything from pickle bottles to theatre fronts.

△ △ △

JUST on behalf of the motion picture's assets in illusion it might be as well for the industry and its writers to forget the oft used term of "trick photography" and publicity references to the "trick photography departments" of the studios. "Trick" is a belittling word for an important element of technique about which the consumer is not properly concerned. For him results, not methods.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S

Heavy Buying

Starting its operations well in advance for the current season and given momentum by several hundred theatre reopenings, the industry's distribution machinery has made product deals with circuits and individual exhibitors which in number far exceed the total consummated by this time in 1934, a majority of large companies reported this week.

RKO Radio and Twentieth Century-Fox each counted 5,000 contracts signed and sealed, representing more than half of sales possibilities. Universal has added several hundred new accounts over the tally in the equivalent period last year.

A survey of sales progress as it shapes up to date with all large companies, together with a list of large circuits and important accounts closed, starts on page 13.

Again—'Nell Gwyn'

Note to the London Press:

"Nell Gwyn" has been rejected by the censors of British Columbia. Reason: "Story and dialogue salacious and at variance with decent conventions."

3.67 Shows

Determined to establish, for bargaining purposes, the part which the typical union family plays in the economics of exhibition, 40,000 of such families in Milwaukee were asked about their movie going habits by Projectionists Local No. 164, IATSE.

From the replies it was learned that the average theatregoer attends his neighborhood house 3.67 times a month, and the downtown de luxe run only 2.10 times; the average union family accounts for about 25 admissions a month, each person attending on an average of 5.78 times monthly.

Full results of the survey are reported on page 16.

Buying Originals

The purchase in August by Hollywood producers of 32 original stories, books and plays reflected the well-stocked shelves of studios with material from which to select themes for 1935-36 product schedules.

Universal was the most active, buying eight, with Paramount and Radio close seconds, each purchasing six.

The acquisitions, with title, company and latest available production plans, are listed on page 29.

Radio Trailers?

The regular trailer on a forthcoming motion picture, and even parts from the picture itself, may now be broadcast over the air as an advertising expression by the local exhibitor, and the electrical transcription interests are setting out to sell the medium to theatres.

They face strong opposition, however, for the theatre man does not like the radio because of its competitive aspects, and it is considerably a matter for speculation as to whether any new system such as a sound-on-film-on-air gadget can overcome this opposition.

The story about this new move to win over exhibition as a radio advertiser, the last large business institution in this country to employ the medium, is told on page 24.

From Addis Ababa

From within the shadow of the Royal Palace of the Emperor Haile Selassie—Ethiopia's "Lion of Judah"—John Dored, Paramount newsreel cameraman, writes a first-hand account of the focusing of the American newsreels' cameras on the battlefield where Mussolini's Black Shirts and Selassie's wild tribesmen are expected to settle the question of Italian aggression in Africa.

There's drama in the story Mr. Dored tells, on page 17.

* * *

Also . . .

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Plea for Novelty

It's up to the producers to provide the exhibitor with screen material that really is "different," if the theatreman is to be prepared for the day when the novelty of the giveaway has worn off, writes "Bunny" Bryan, manager and publicity director of Balaban & Katz's Pantheon theatre in Chicago.

Mr. Bryan's conclusion follows his analysis of the many letters he has had from exhibitors, producers, publicists and even projectionists in comment on his article in the HERALD of August 10th. He summarizes those reactions on page 34 of the current issue.

Tax Returns Up

United States Internal Revenue receipts, always a barometer for gauging business conditions, show theatre admission tax returns of $15,379,397 for 1934-35, some $750,000 more than the $14,613,414 collected in 1933-34.

The government's report of admission tax receipts is analyzed on page 13.

Fighting the Laws

The motion picture industry has not given up the battle against adverse legislation, even though it has become law.

Exhibitors and distributors are engaging, independently or with others, in testing in the courts the constitutionality of measures enacted in the legislative season recently passed in seven states: California, Florida, Missouri, New Jersey, New York, Ohio and Wisconsin, while in Mississippi political change promises to bring repeal of the 12 per cent admission tax levied against box offices in that state. See page 43.

Protection Row

Granting of increased clearance is disturbing prior exhibitor-distributor relations in several key cities, and threats to take the issue to court are being voiced.

The selling of protection is in force nationally with MGM, a company spokesman said in connection with complaints in Cleveland that protection deals are upsetting the established system.

In Kansas City, Chicago and Baltimore, too, there are rumblings of conflict over protection granted or demanded. What is happening in these cities is related on page 39.

NEWS SUMMARY COVERING THE SCREEN WORLD

British Excitement

John Maxwell, chairman of British Associated Pictures, sees a danger to the British industry and its investors in the climbing costs of production while gross receipts fail to increase at the same pace.

Extravagance and plain wastage of funds in production should be a storm flag to the business, Mr. Maxwell declared. See page 46.

St. Louis Waits

The Government's injunction proceeding in St. Louis against Warner, RKO and Paramount distributing companies, on a charge of conspiring to deprive F. & M. theatres of first-run product, will be heard October 1, as a result of postponement of the action on Tuesday when former Senator James A. Reed of Missouri, of Warner counsel, was called to Oregon by the death of a sister. Forty-seven Government witnesses, many from New York, were on hand to testify.

Elsewhere the investigating arm of the Government was active, chiefly in Dallas, where restrictive clauses in circuit contracts were the object of attention, and in Cleveland, where single feature agreements were being looked into on complaint of independent companies. Details will be found on page 23.

For Big Films

Pointing toward productions for the world market, and particularly the American public, the newly expanded Capitol Film Corporation in London this week announced a first year budget approximating $3,000,000. Likewise the new United Productions, consisting of separate production units in a parent organization, starts with a projected standard of outlay of $500,000 a production, according to its announcement.

Mr. Woolf's releasing company, General Film Distributors, Ltd., will handle the product of both companies.

The story is on page 42.

Airing Salaries

Information regarding salaries and other compensation of officials of motion picture companies, withheld by them or their companies when filing applications for registration of their corporation's securities on stock exchanges, will probably be made public shortly by the federal Securities and Exchange Commission at Washington.

Indications that the commission would demand the public filing of such data are seen in the opening to public gaze recently of salary information of 12 non-film companies which sought to keep the records secret.

In the filing of their registration statements, a large number of companies sought to have their salary data kept confidential, in some instances stating on the application that it would be filed confidentially, in others asking for additional time in which to submit it, apparently in the hope that by this means it might escape public observation.

Only a few of the picture companies have not sought to avoid publication of salary figures. In most instances, the information was withheld, for later filing or until the commission passed upon a request that it be kept confidential.

Indications are that while the commission will consider every plea for secret filing, only those in which it can be shown the welfare of the company would be adversely affected without any compensating advantage to the public will such requests be granted. It is generally expected that the SEC will adopt a policy of "pitiless publicity."

Fight Duffy Bill

A Hollywood committee has been appointed to organize a west coast campaign against the Duffy bill removing the maximum penalty for copyright infringements. On the committee are Irving Berlin, Al Jolson, Gus Kahn, Wolfe Gilbert, Bert Kalmar and Al Dubin. The committee will work in conjunction with Nathan Burkan, counsel in New York for the American Society of Composers, Authors and Publishers.

Mr. Burkan addressed a meeting of sixty studio composers in Hollywood recently and described the Duffy bill as "tantamount to licensed piracy." The bill was passed by the Senate but failed to emerge from a House committee. It is slated to be revived in the next session of Congress.

Mussolini to Garbo

The Mussolini Cup for the best foreign film exhibited at the third biennial motion picture exhibit at Venice, Italy, has been awarded to Metro-Goldwyn-Mayer's "Anna Karenina," starring Greta Garbo.

The Gold Medal of the Italian Confederation of Professional Men and Artists for the best animated cartoon was awarded to Walt Disney for his "Band Concert."

Two other awards were made, one to Radio Pictures for "Becky Sharp," which was chosen as the best color picture, and the cup donated by the Government Motion Picture Bureau for the best director went to King Vidor for his work in United Artists' "The Wedding Night."

The Town of Venice cup for best music—and folklore picture was won by London Films' "Sanders of the River," United Artists release.

Korda—U. A.

The "internationalization" of United Artists was accomplished this week through the purchase by Alexander Korda, London producer, of a partnership in the American distributing corporation, giving this first British capital to be invested openly in a large American company the same voice in the management as the four other producer-owners: Mary Pickford, Douglas Fairbanks, Charlie Chaplin and Samuel Goldwyn.

Mr. Korda's entry into the company marks a decided step forward, said Arthur W. Kelly, United Artists vice-president in charge of foreign distribution. Mr. Kelly saw in the alignment improved product, greater international appeal, as well as economies.

Immediately Samuel Goldwyn decided to produce a film in London and the new Pickford-Lasky productions intimated it would do likewise, these steps being the first to be taken in "a free interchange of personalities and production facilities between United Artists' producers on both sides of the Atlantic." Details of the new arrangement and its potential effects on operations of the corporation are set forth on page 42.

Cummings Lauds

Attorney General Homer S. Cummings, while visiting Scotland Yard in London last week, commented on American crime news and particularly American crime pictures to the English press.

Applauding the Hollywood change of attitude regarding gangster pictures, he said:

"These pictures formerly idealized the gangster as a hero. Public opinion, however, has shifted and the motion picture magnates are beginning to put out a different type of picture, placing the accent where it should be. One of the factors which have changed public opinion, I believe, was the crime conference I called in Washington last year."

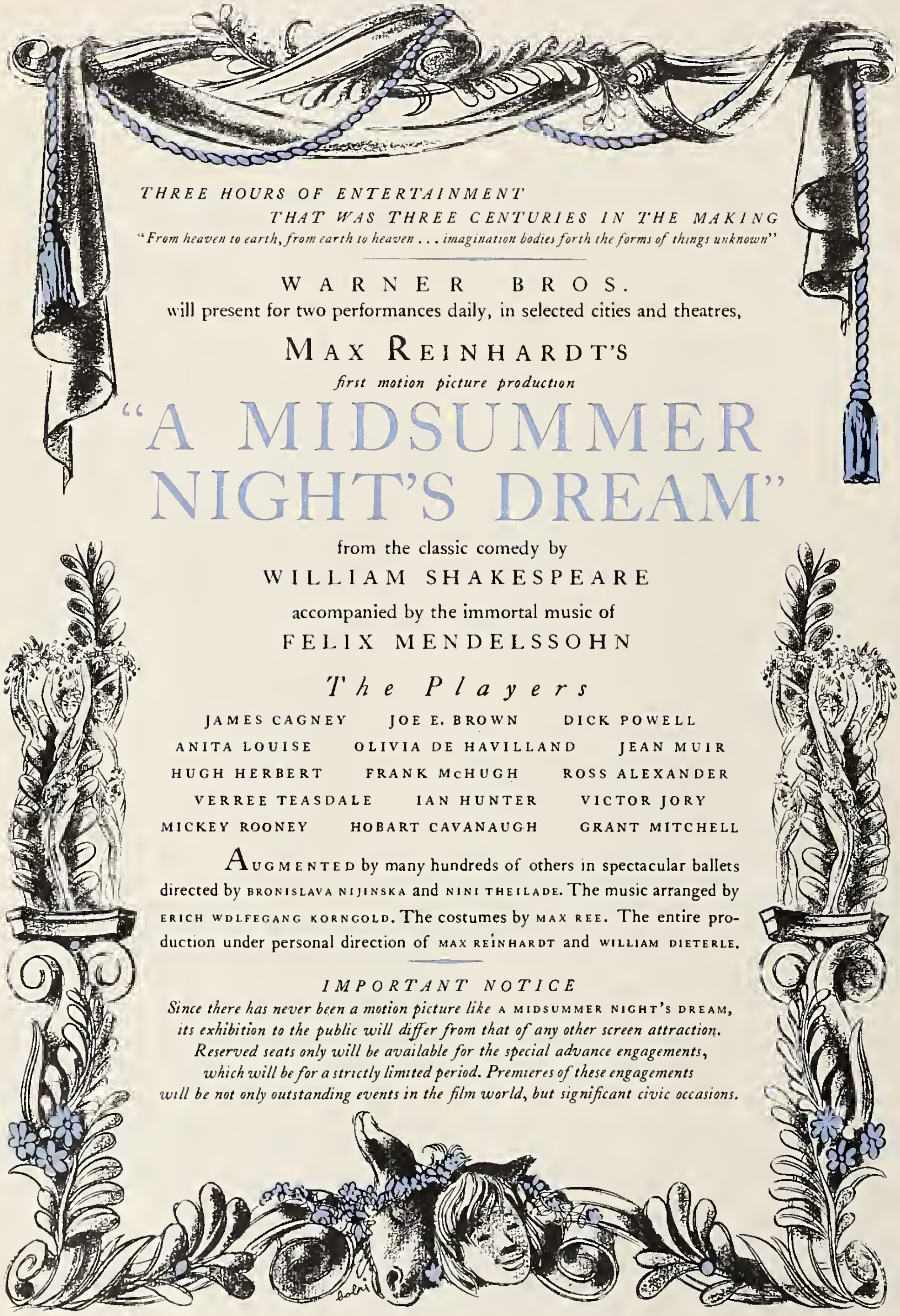
Giveaway Fever

Court battles and more court battles between state authorities and exhibitors over chance games are following the spread of the practice.

Legal controversies were reported from Connecticut, Des Moines, Boston, Detroit, New York, Rhode Island and Philadelphia.

A competitive fight between independents and circuits also was threatened in southern California by Fox West Coast when it became known that chance games have spread to 65 per cent of the independent theatres in the territory. This week's developments involving the giveaway and chance game are reported on page 77.

This Week in Pictures



THREE HOURS OF ENTERTAINMENT
THAT WAS THREE CENTURIES IN THE MAKING
"From heaven to earth, from earth to heaven . . . imagination bodies forth the forms of things unknown"

WARNER BROS.
will present for two performances daily, in selected cities and theatres,

MAX REINHARDT'S
first motion picture production

"A MIDSUMMER NIGHT'S DREAM"

from the classic comedy by
WILLIAM SHAKESPEARE
accompanied by the immortal music of
FELIX MENDELSSOHN

The Players

JAMES CAGNEY JOE E. BROWN DICK POWELL
ANITA LOUISE OLIVIA DE HAVILLAND JEAN MUIR
HUGH HERBERT FRANK McHUGH ROSS ALEXANDER
VERREE TEASDALE IAN HUNTER VICTOR JORY
MICKEY ROONEY HOBART CAVANAUGH GRANT MITCHELL

AUGMENTED by many hundreds of others in spectacular ballets directed by BRONISLAVA NIJINSKA and NINI THEILADE. The music arranged by ERICH WDLFEGANG KORNGOLD. The costumes by MAX REE. The entire production under personal direction of MAX REINHARDT and WILLIAM DIETERLE.

IMPORTANT NOTICE

Since there has never been a motion picture like A MIDSUMMER NIGHT'S DREAM, *its exhibition to the public will differ from that of any other screen attraction. Reserved seats only will be available for the special advance engagements, which will be for a strictly limited period. Premieres of these engagements will be not only outstanding events in the film world, but significant civic occasions.*

ADVERTISING DEPARTURE. The promotional endeavor in behalf of Warner's "A Midsummer Night's Dream" is developing to be as wide a departure from motion picture routine and the ancient orthodoxies as is the production itself. The advertisement reproduced above is one of a series to be placed in general magazines addressed most particularly to persons who do not have the picture habit. The decorations are by Vladmir Bobitsky, and the typography is by the Pynson Press.

STARRED. Irene Dunne (left) heads the cast of "Magnificent Obsession," new Universal picture.

EN ROUTE IN EUROPE. (Below) Winfield Sheehan and his bride, Mme. Maria Jeritza, Opera star, as they reached Paris on their honeymoon. They later proceeded to Vienna, capital of Mme. Jeritza's native country.

HOLIDAY-ING. (Below) Fredric March and his wife, Florence Eldredge, aboard ship in New York, sailing for Europe on a vacation before doing the title role of Warner's production of "Anthony Adverse."

ARRIVES TO LEAVE. (Below) Al Lichtman, president of United Artists, greeting Merle Oberon, Samuel Goldwyn player, in New York on her arrival from Hollywood en route to London on a six-week vacation.

NEWCOMER. Among players on the Universal roster, is June Martel (below), who, though but recently signed, has the feminine lead in "Fighting Youth," which has just been completed at Universal City.

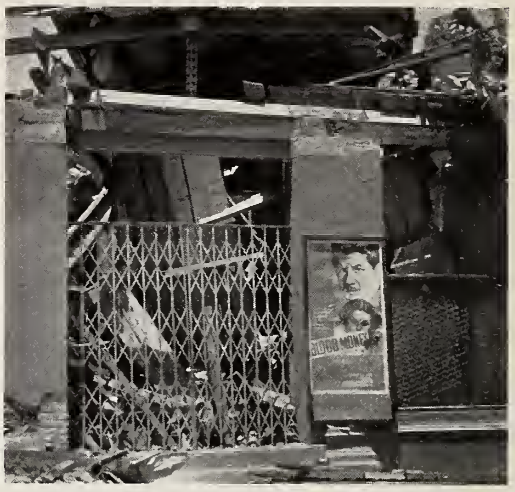
TO APPEAR IN AMERICAN PICTURES. Marta Eggerth, Hungarian opera singer and screen star just come to this country, visiting Radio City Music Hall during a stay in New York before going to Universal City to make "Song of Joy." She is shown being welcomed by Erno Rapee, conductor, and Leon Leonidoff, stage producer, two of her countrymen; and by W. G. Van Schmus, managing director.

INAUGURATE NEWS REVIEW. (Above) Film and newspaper folk of London gathered at luncheon to mark the introduction of "March of Time" in England. Shown in foreground (with spectacles) is W. R. Fuller, general secretary of the Cinematography Exhibitors' Association. Editors of the leading London newspapers were also present.

STARRED. A study (right) by Elmer Fryer, Warner photographer, of the Irish actor, Errol Flynn, who is now being starred by Warner. His latest assignment is a screen version of the Rafael Sabatini novel, "Captain Blood."

NEW CONTRACT. Louis B. Mayer, head of the MGM studio, and Myrna Loy, who has returned to Culver City, as they signed a new agreement which assures Miss Loy's continuance in MGM pictures. She is scheduled to start work soon in another Dashiell Hammett mystery, a sequel to "The Thin Man," to be called "After the Thin Man."

IN QUAKE AREA. (Below) A snapshot from the camera record made by members of Western Electric's India organization of the earthquake at Quetta. This shows the remains of the Opera House, film theatre.



IN THE EAST FOR PREMIERE. Francis Lederer arriving in New York to attend the first showing of "The Gay Deception," 20th Century-Fox picture in which he is starred, at the Waldorf Astoria hotel.

TWA
TWA
THE
ERGH LINE

SUNRISE TRAILS

GALA RECEPTION. For Frank Buck at the Pennsylvania station in New York on his arrival from the Malay archipelago and India, where he exposed 100,000 feet of film for a new feature-length picture of jungle life to be released by RKO Radio.

RADIO STAR IN LEAD. Dorothy Page (right), who has returned to broadcasting following completion of the chief feminine role opposite Edmund Lowe in Universal's "King Solomon of Broadway."

30,000 FILM CONTRACTS POINT BUSINESS UPSWING

Large Distributors' Product Deals Are Found Far Ahead of Last Year; Reopened and New Theatres and Earlier Selling Are Notable Factors

by AL FINESTONE

Given an impetus by earlier than usual selling activity and an increase in possibilities through the relighting of hundreds of theatres as well as the opening of new houses, a majority of large distributors this week reported that the number of product deals closed for 1935-36 was running far ahead of the comparative period last year.

On the basis of information provided by the home offices in New York, an estimated total of 30,000 contracts is indicated as closed to date by all the companies.

Of those reporting, RKO Radio and Twentieth Century-Fox were well in the vanguard with more than 5,000 individual accounts already closed by each. In the case of Fox, this is more than 50 per cent of the entire total of 9,500 exhibitor accounts enrolled all of last year. This, in relation to the estimated 14,500 theatres operating in the United States, has been described by Joseph M. Schenck, chairman of the merged company's board, as "the greatest film circulation ever established in this business."

750 More Universal Accounts

Universal, which was especially active in spring selling campaigns, has increased its exhibitor list by 750 accounts over the figure at this time last year, said James R. Grainger, general sales manager, and approximately 50 important circuit deals have been closed. Other companies, too, are reaping the benefits of sending sales crews into the field well in advance of completion of programs and the annual conventions, a departure from the custom of starting selling immediately after the sales meetings.

Two thousand theatres have been signed to date by Republic Pictures, comprising circuits as well as individual operations.

Several hundred theatres have been added to the list of distributors' sales possibilities this year as a result of reopenings, which have exceeded many fold the number in any year since the business recession forced widespread closings. To a lesser extent, the list of potential accounts has been augmented by a young wave of new construction, predominantly by independent operators.

$500,000 Deal

Film companies for the most part could not supply actual figures because many deals are yet pending, and because numerous contracts have not been sent in by exchange managers or finally confirmed; but information available established definitely that sales had a long lead over this time last year.

The outstanding single contract obtained by Twentieth Century-Fox was a 40-picture deal with the world's largest theatre, the RKO Music Hall, and the jointly operated RKO Center, which closes the stage production of "The Great Waltz" this Saturday to return to films early in October. The contract provides that the Music Hall has first choice on 22 Twentieth Century-Fox films, and the Center first call on 18. John D. Clark, general sales manager, termed this "the world's largest individual film deal," from a standpoint of dollars and cents, the contract being estimated to yield $500,000.

Outstanding Deals

A study of the most important deals of distributors shows where the bulk of the 1935-36 product has been set in outstanding situations.

A deal has been effected extending for four years—to 1941—the arrangement whereby RKO gets Fox product first-run in Greater New York and in return gives Fox Metropolitan Playhouses first-run RKO pictures and whatever other product RKO acquires. The arrangement is exclusive of Fox product used by Fox Metropolitan Playhouses, but gives RKO theatres the product of Twentieth Century under the contract for this season.

In Boston, one-third of Fox product goes to RKO for first-run and the remainder to M. & P. Theatres (Mullin and Pinansky), Paramount operating partner, for first-runs at the Metropolitan, Fenway and Paramount. All Twentieth Century pictures in Boston go first-run to the Loew circuit. Outside of Boston, Fox films in New England will be shown by M. & P. houses first-run, while with the exception of Providence and New Bedford, the entire Twentieth Century lineup goes to Loew theatres.

Other Large Circuits

Other large circuits contracting for Twentieth Century-Fox product this year were listed by Mr. Clark as follows: Fox West Coast, comprising some 500 theatres nationally; Warner Brothers' theatres; Schine Enterprises, Inc., in upstate New York and Ohio; R. C. Richards Circuit, with headquarters in Mississippi; R. B. Wilby in the south; R. & R. Theatres (Robb & Rowley), at Dallas; Butterfield Theatres in Michigan; Balaban & Katz and Great States Theatres, Chicago and Illinois; Interstate Circuit, Karl Hoblitzelle, president, Dallas; R. E. Griffith Theatres, Dallas.

In addition to more than 5,000 contracts obtained to date, RKO Radio has closed with all the larger circuits, it being merely a matter of time before the actual contracts for these are in, said Jules Levy,

RKO has been especially active in Canada, where the 1935-36 lineup has been sold to prac-

(Continued on following page)

National Attendance Upturn Brings $750,000 U. S. Tax Rise

Definitely demonstrating the extent that theatre attendance is on the up-grade, the United States Bureau of Internal Revenue this week reported that collections from the admission tax during the year ended July 1st last, showed an increase of more than $750,000 over the preceding year.

Total collections during 1934-35 were $15,379,397 against $14,613,414 for 1933-34, and $15,520,512 for 1932-33. Of these totals, ticket sales at film theatre box offices accounted for all but a fraction, amounting last year to $13,757,238 against $13,343,620 in 1934 and $14,027,694 in 1933.

Other collections included $509,384 on free or reduced rate tickets, taxed on the established price, against $513,921 in 1934 and $607,697 in 1933; $42,208 on leases of boxes or seats against $36,819 in 1934 and $27,077 in 1933; $22,172 on admissions sold at the box office in excess of the established price against $18,267 the preceding year and $9,020 in 1933; $94,595 on ticket brokers' sales against $105,878 in 1934 and $99,455 in 1933; and $953,799 on roof garden, cabaret and similar admissions against $594,910 in 1934 and $749,569 in 1933.

The improvement in business was not general throughout the country but was secured by marked increases in admissions in a number of states which more than offset losses in others, analysis of the bureau's figures disclosed.

Box office sales, it was shown, declined in some of the most important states, including Illinois, New York and Pennsylvania. In New York, the loss was slightly less than $149,000, which was almost entirely offset by a gain of $116,000 in California.

While the Bureau makes no distinction between motion picture and other types of theatres, in most states the full box office sales are those of the former and in only a handful of states are legitimate theatres of sufficient importance to make any great difference in the figures, only 17 states and the District of Columbia showing sales by brokers, in but five of which did such sales result in taxes exceeding $1,000, according to the statistics from the Bureau

REOPENED HOUSES ADD BY SALES

(Continued from preceding page)

tically all of the important accounts, Mr. Levy said. Included are Famous Players-Canadian Corporation's 200 houses and several smaller circuits, such as the Bloom and Fein and Allen circuits, Toronto, which cover 20 situations each, and Confederation Amusements, Ltd., operating a large group of neighborhood theatres in Montreal.

Other important deals closed by RKO are with the Interstate and affiliated circuits, representing approximately 100 theatres in 36 situations in Texas and New Mexico; Robb & Rowley, 21 towns in Texas; the Butterfield circuit, 35 key towns in Michigan; Poli-New England Theatres (Loew), nine situations; Skouras-Fox theatres; Warner circuit; J. Louis Rome circuit of 10 theatres in Baltimore; Frank Durkee Enterprises, 20 Baltimore situations; Carl Bamford circuit (Publix) of Charlotte, N. C., with three situations in Asheville and the Paramount in Bristol; E. H. Rowley, with four first-runs in Little Rock, Ark.; Coulter Circuit in Richmond and Petersburg, Va.; Fred Sharby Circuit, six situations in New Hampshire and Vermont; Harry Zeits Circuit, Massachusetts; Enger Circuit, Bridgeport, Conn.; J. Real Neth Circuit, Dayton, O.; the first-run Grand theatre, Evansville, Ind.; Dickinson Circuit, 12 theatres in Kansas; Hall Circuit of 17 Texas situations; H. H. Hodge Circuit of eight Texas towns; seven R. L. Bailey theatres in Louisiana; Manning and Wink Circuit of six situations in Georgia and Tennessee; Anderson Circuit of six theatres in Chicago; the T. W. Bailey first-run situation in Wilmington, N. C.

Universal has gained hundreds of new accounts this year, both among circuits and independents, and in addition to the more important circuits "a great many" of the smaller ones have closed for Universal's 1935-36 list, said Mr. Grainger.

What is said to represent "the most important and extensive first-run contract" ever obtained by Universal in New York City has been signed by Howard S. Cullman, receiver-operator of the Roxy, for 26 of the company's productions. This is also described as the largest contract sealed by the Roxy under Mr. Cullman's operation.

RKO and Loew Deal

In the metropolitan New York area, 33 RKO and 58 Loew theatres have split the Universal output, each taking 18 films, with the Loew deal calling for preferred playing time. The Warner circuit has closed for Universal product for Philadelphia, Pittsburgh and New Haven, and deals with the circuit are being negotiated for the Pacific Coast and Albany, N. Y.

Mr. Grainger also announced consummation of contracts with the Butterfield circuit in Michigan covering 77 theatres and with the Jefferson Amusement Company of Beaumont, Tex., Sol Gordon, president, for 59 situations in eastern Texas, and the following: Malco Theatres, Inc., headed by M. A. Lightman, 33 houses in Tennessee and Arkansas; Minnesota Amusement Company, 32 theatres in Minnesota and South Dakota; Balaban & Katz, 31 houses in Chicago; Great States circuit (Publix), 63 situations in Illinois and Indiana, this deal embracing all features, serials, shorts and Universal News; Schine Theatrical Enterprises, New York and Ohio, 47 situations; M. A. Shea circuit, 20 houses in Boston, Cleveland and Pittsburgh; Danz circuit, Seattle, 18 houses; Morgan Walsh circuit, California, 14; A. E. Lichtman circuit, Washington, D. C., 10; Semelroth circuit, Cincinnati and Dayton, six; Dickinson circuit, Kansas and Missouri, 26; Harry and Milton Arthur theatres in Los Angeles, San Francisco, Salt Lake City, Prescott, Ariz., Boulder, Nev., Long Beach, Cal., and the circuit's first-runs in St. Louis, a total of 15 theatres.

SOME HIGHLIGHTS OF SALES SEASON

Twentieth Century-Fox claims the most lucrative film deal in the world —a 40-picture contract with the RKO Music Hall and the RKO Center in Radio City, expected to yield $500,000 this year.

Universal's list of accounts is reported as totaling 750 more than the number in the same period in 1934.

Several hundred reopenings have swelled the distributors' sales possibilities.

Additional Bookings

Universal has also closed Essaness, 28 subsequent runs in the Chicago territory; the Comerford circuit in Pennsylvania and New York states; E. J. Sparks theatres in Florida; Interstate Texas Consolidated Theatres, 72 houses; Dolle circuit, Indianapolis, Louisville and other Kentucky towns, 10; Milton Feld Theatres, first-run in Indianapolis; Charles Hayman Theatres, Buffalo and Niagara Falls, three; Schulte circuit, Detroit, eight; J. Real Neth circuit, Columbus, four; Allard Graves circuit, New Hampshire and Vermont, five; Robb & Rowley circuit, Texas and Oklahoma, 69; Dubinsky circuit, Missouri and Kansas, 10; Tri-State circuit, Des Moines, Cedar Rapids, Moline, Omaha and Sioux City, 26; Keith theatre, Baltimore; U. V. Young circuit, Indianapolis and Kentucky, 13; P. M. Lewis circuit, Atlantic City, four; Spreckles theatre, San Diego; Blumenfeld circuit, Berkeley, Sacramento and Oakland, Cal., nine; Interstate circuit, Massachusetts and Connecticut, 12; Scott circuit, Pennsylvania, seven; St. Louis Amusement Company, 22; Maine & New Hampshire circuit, in those states and Vermont, 23; S. Berger chain, Minneapolis, five; J. J. Parker theatres, Portland, three; Hall circuit, 31 towns in Texas; B. & F. circuit, Toronto, 17; Sharby circuit, New Hampshire and Vermont, seven.

In the absence of Felix F. Feist, general sales manager of Metro-Goldwyn-Mayer, who is vacationing in Europe, it was said at the home office that MGM is "further ahead in its sales this year than ever in its career."

William F. Rodgers, eastern division sales manager, explained it is premature to announce the number of accounts closed or a comparison with last year because many contracts have not been submitted to the home office for approval as yet and others are in the process of preparation. However, MGM features and shorts will play the entire Loew circuit and the affiliated Poli group in New England, and, as in past years, MGM films will go to Fox West Coast.

Chicago Atmosphere Cleared

With MGM harmonizing percentage and other differences with independent circuits in Chicago, one of the country's most important cities from the standpoint of revenue, the company's sales have made substantial gains. MGM is reported fighting it out with Twentieth Century-Fox for second place in the exchange rating, with Paramount so far leading.

Warner announced several weeks ago that contracts representing 36 per cent of a normal year's business already had been signed for the new season's output, and this week Andrew W. Smith, Jr., vice-president in charge of eastern and Canadian sales, said the company's standing was surpassing last year's.

Warners' 1935-36 rating was increased materially by a four-year franchise deal with the national RKO circuit under which Warner and Cosmopolitan productions will play the circuit's metropolitan New York theatres and other key cities. This deal climaxed two weeks of negotiations, resumed after a short interval during which first-runs were sold away from RKO in Greater New York to several independent circuit theatres. As a result, Warner's program is blocked out of four RKO houses in New York for this season, while subsequent runs will be sold to the unaffiliated circuits which formerly held high hopes for a first-run Warner contract, but the first-run deal with the competititve Century circuit will stand.

Warner Deals in Field

Outside of Greater New York, Warner and Cosmopolitan product will receive first runs in major theatres in New Orleans, Kansas City, Minneapolis, St. Paul, Omaha, Des Moines, Sioux City, Davenport, Cedar Rapids and other cities, beginning with Cosmopolitan's "Page Miss Glory."

Minnesota Amusement Corporation has taken the Warner lineup, the deal involving 77 theatres in the northwest territory, and deals covering the entire Warner-First National program of features, shorts and trailers have been closed with B & K and Great States circuits in Illinois and Indiana. Great States last year did not play Warner product, this representing new business in that territory.

Other major Warner contracts are: First-run franchises with Mort Singer at Orpheum Theatres in five cities in affiliation with RKO; Golden States and T & D, Jr. circuit a long term deal for 75 houses in San Francisco and outlying towns, including Vitaphone shorts and trailers; E. J. Sparks circuit, 85 houses in Florida, all features and shorts, and R. E. Griffith Amusement Corporation, for the entire output in 58 houses in Oklahoma, Texas and New Mexico.

While both Paramount and United Artists were reluctant to reveal details of their sales activity this year, a United Artists executive said the company's releases will play the entire Loew circuit, as well as the Warner and "all other circuits." In the case of Loew's the transaction includes Walt Disney shorts.

The full program of Paramount product will be exhibited in affiliated theatre outlets, which number some 1,100 throughout the world.

Marking a change from last year, Loew's Metropolitan circuit in Greater New York will get the entire Paramount lineup instead of the 50 per cent it tied up in 1934 when RKO Metropolitan theatres obtained the other half. Paramount films have been bought for first-runs by RKO in 10 cities—Cincinnati, Columbus,

(Continued on following page)

LARGE INDEPENDENTS EXTEND SALES

(Continued from preceding page)

Dayton, Albany, Troy, Schenectady, Trenton, New Brunswick and Union City, N. J., and Syracuse, N. Y.

GB Cites Expansion

George W. Weeks, general sales manager of GB Pictures, said his organization "has as complete coverage in all the important key situations as the old established producing and distributing companies, although in business less than a year." GB now has 31 sales exchanges, in the United States, releasing physically through Fox, and an investment of $22,000,000 was placed in circulation, said Mr. Weeks.

GB's entire program of 16 films, selected from the parent company's output of 52 for their American audience appeal, has been bought by these circuits; RKO nationally, deals outside of New York, including among other cities, Boston, Lowell, Providence, Syracuse, Cleveland, Cincinnati, Chicago and Newark; Malco circuit in the South; Harry Brandt Theatres in Greater New York; Theatrical Managers, Inc.; Harris circuit in the Pittsburgh territory; Gregg circuit in North Carolina; Warner circuit in Connecticut and Massachusetts; Central States Theatres; Glen W. Dickinson circuit in Kansas, Missouri and Iowa; Monarch Theatres, Ohio; Tri-State Theatres, Iowa, Nebraska and Illinois; Walter Reade circuit, New York and New Jersey; Wilmer and Vincent circuit in Pennsylvania and Virginia; Harry Arthur first-runs, Ambassador and Fox, St. Louis; St. Louis Amusement Company; Skouras Theatres.

First-run deals have been effected with the World, Minneapolis, and the World, St. Paul, for all 16 films. GB's New York outlet is the Roxy.

Republic Pictures Corporation, erected on the foundation of its predecessor, Monogram Pictures, entered the field with new distribution machinery which already has disposed of its initial program to 2,000 theatres, among them many key runs and circuits, chief among which are the Loew Metropolitan circuit in New York with 63 houses and the RKO Metropolitan group of 42 situations, each taking 24 pictures.

W. Ray Johnston, Republic president, announced a total of 115 key runs in 30 distribution territories, headed by the Fox and Strand, Brooklyn, N. Y., and including among more important situations, the Keith or Boston, Boston; Albee and Strand, Providence, R. I.; Loew's, Hartford, Conn.; Bijou, Springfield, Mass.; Princess, Toledo; Lyric, Tulsa; Astor and Hollywood, Atlantic City; Palace and Majestic, San Antonio; Palace, Dallas; Worth, Ft. Worth; RKO Downtown, Detroit; Riverside, Milwaukee; Rivoli, Baltimore; Roosevelt or Strand, Washington; Post Street, Spokane; Golden Gate, San Francisco.

33 Local Circuits Signed

Thirty-three local circuits have closed for Republic product in 19 exchange territories. Besides the RKO and Loew deals in metropolitan New York, they are: Warner theatres in Milwaukee; Jefferson Amusement Company, Interstate circuit, Robb & Rowley, Hall circuit, Rubin Frels' circuit, Hodge circuit, all in the Dallas territory; Publix-Kincey and Anderson circuits, Charlotte; Griffith circuit, Colorado; Schine and Benton circuits, Buffalo and Albany; Publix-Wilby, Hill circuit, Orr circuit, All Amusement Company, Neely circuit, all in the Atlanta area; Bailey circuit, New Orleans; George Hunt circuit, Portland; Redwood circuit, San Francisco; Franklin Theatrical Enterprises, Hawaii (served from San Francisco); St. Louis Amusement Company, St. Louis; Finkelstein and Central States circuits, Des Moines and Omaha; Berger circuit, Minneapolis; E. M. Loew, Morse and Sharby circuits, New England; U. V. Young, theatres, Indianapolis; Alger circuit, Chicago; Commonwealth Amusement Company, Kansas City territory and Southwestern theatres, Oklahoma.

CHANGES INVOLVE SEVEN COMPANIES

The season of 1935-36, among motion picture producers and distributors, will be notable for developments affecting seven active companies.

Four companies were involved in reorganizations which have been completed or are in final stages of consummation: Twentieth Century-Fox, with its resultant impact on United Artists; Paramount, whose discharge from jurisdiction of the courts is only a matter of time, and First Division, which became a subsidiary of First International Pictures, Inc., chiefly financed by Pathe, which itself was reorganized only recently.

A new producing and distributing company is Republic Pictures Corporation.

Gaumont British launched its first full selling campaign.

Allowances must be made for First Division in a survey of the sales situation, since as a result of the company's reorganization and the readjustment of its production program, it has not been able to start its campaign intensively until this week. The company announced, however, that three features readying for release will be shown in the RKO and Loew metropolitan circuits in New York. They are Invincible's "Death from a Distance" and Chesterfield's "Girl Who Came Back" and "Condemned to Live." First Division's "Java Head" has been sold to circuit operations in a number of cities.

Among other sources of product, Loew's this season will have available for its Greater New York theatres the following: MGM, 52; United Artists, 14; Paramount, 65; Columbia, 40, and 18 from Universal. The RKO Metropolitan circuit's mainstay will be 50 from RKO Radio, 65 from Twentieth Century-Fox, 18 Universal films and the Warner program.

Fox West Coast Deals

One of the foremost buyers of both first-run and subsequent run product, Fox West Coast, with some 500 theatres operated by Skouras Brothers, has set deals with United Artists, MGM, RKO Radio, Columbia, Warners, Universal, Paramount, Fox, Gaumont British and, to a limited extent, Republic.

The Stanley-Warner circuit in the Philadelphia zone has closed for Warner-First National, RKO Radio, Paramount, MGM and United Artists.

The 85 E. J. Sparks theatres in Florida have contracted for MGM, Paramount, Universal and Warner. To the Publix-affiliated theatres' first-run list in Minneapolis and St. Paul has been added Universal this year, rounding out the quota of product from MGM, Paramount, Warner, Fox and United Artists.

Allied of Texas is sponsoring sales of product to its membership under a reciprocal arrangement with the Sacks Film Company, San Antonio territorial distributor for Chesterfield, which is contributing the revenue from one film to the organization's treasury in return.

Among insular deals made with the home offices was one closed by Universal with Consolidated Amusement Company for its circuit covering the Hawaii territory, and contracts for all major company product except Universal effected by United Theatres Company, Inc., of Puerto Rico for its 15 theatres, the largest circuit on the island.

Zukor Named Head Of Broadway Corp.

Adolph Zukor has been elected president of the reorganized Paramount Broadway Corporation, the Paramount Pictures subsidiary which holds title to the Paramount Building and theatre in the Times Square area of New York, it was disclosed in the Broadway company's recent application to the New York Stock Exchange for the listing of its new securities.

Officers of the company, in addition to Mr. Zukor, are Y. Frank Freeman and Walter B. Cokell, vice-presidents; Cokell, treasurer; Eugene J. Zukor and Edward Brown, assistant treasurers; Frank Meyer and Cokell, assistant secretaries.

The Broadway company's application for listing of its new $8,875,000 issue of first mortgage sinking fund loan certificates, due Feb. 15, 1955, has been granted by the Stock Exchange. The certificates, which are being guaranteed by the parent company, Paramount Pictures, Incorporated, are being issued to holders of $8,875,000 of original certificates of the company in exchange.

The 1935 assessed valuation of the Paramount Building site is $6,000,000, and of the building itself, $5,600,000. The consolidated balance sheet of the company, as of June 30, last, shows assets of $14,018,040, of which $446,927 is in accounts receivable from the parent and affiliated companies. A deficit of $1,155,646 at June 30, last, is reported.

The Stock Exchange has also suspended from dealings two old Paramount bond issues, the Paramount-Publix 20 year five and one-half per cent 1950 issue and certificates of deposit, and the Paramount-Famous-Lasky 20 year 6s 1947 and certificates of deposit.

Subscriptions so far received to the new Paramount common stock amount to 1,462,442 shares of 1,610,452 shares authorized and 575,271 of the 644,181 shares of new second preferred stock authorized under the reorganization plan. The plan gave holders of common stock the right to acquire for each share of the old common one-quarter share of new common and one-fifth share of second preferred on payment of $2.

Neighborhood Theatre Still Has Greatest Appeal for Average Fan

DeLuxe Run Draws Average Theatregoer 2.10 Times a Month, Neighborhood, 3.67 Times

The neighborhood theatre draws the average motion picture theatre patron 3.67 times a month, whereas the downtown first-run house attracts the average fan only 2.10 times in the same period.

Consumers' surveys by retailers, wholesalers or manufacturers are not uncommon, but a survey by the employees of an industry to determine the economic power which they yield in their industry, through affiliated workers' organizations, is unusual.

Such a survey has just been completed by Motion Picture Projectionists Union, Local No. 164, IATSE, Milwaukee. The idea was conceived by the wage scale committee of the union and executed under its direction by Oscar E. Olson, business manager. The tabulated replies to a business reply post card questionnaire submitted by the union to more than 40,000 Milwaukeeans presents an interesting version of the part motion pictures play in the lives of the people.

Questions asked in the survey were as follows: How many persons in your family? How many under 12 years of age? How many over 12? How many times each month do you and the members of your family attend the movies? What movie house do you usually attend? How often do you attend a movie in your neighborhood, or downtown? What is the nearest movie to your home?

92 Per Cent of Replies Signed

The frankness of the persons replying is indicated by the fact that, although signatures were not requested, about 92 per cent signed their names and addresses.

According to the returns, the average trade union family unit (slightly more than 4 persons each) accounts for about 25 theatre admissions a month. The average attendance of each person is 5.78 times a month. Adults go more frequently than children, in small families, but less frequently than the children in large families. The members of the low income groups go to motion picture shows more frequently than those in high income groups, but this general statement is conditioned by the size of the family. The larger the family the less frequently each member attends the cinema.

Childless Families Go Most

Champion film goers of Milwaukee would appear to be families of two persons who average total admissions of 100 a month. This means that each of the two members of the family attends 50 times each month.

At the other end of the scale are those who never attend a motion picture show. These constitute but nine-tenths of one per cent of the average population. Commenting on this, Frank Kirkpatrick, noted economist, who analyzed the survey figures, said: "I can think of no other human activity except those having to do with primal existence, such as eating, sleeping, wearing clothes, etc., in which so large a percentage of our population engages. Certainly a much greater number than one per cent of us never smoke, never drink, never ride in street cars or motors, never read newspapers, or never engage in any one or another of the many activities we consider common or even essential."

HARRISON SEES NEED FOR A FILM THEATRE

Business men of Harrison, N. J., have pointed out that residents of the town spend money in Newark and Jersey City which would be spent at home if the town had its own theatre and are sponsoring a move to reduce the prohibitive $10,000 license fee for theatres.

The town has a population of 1,500 and has 80 saloons, but not a theatre.

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5 Per Cent Watch for Label

Many of the persons answering the questionnaire volunteered information which is not unimportant. About 5 per cent said that they attend only those motion picture houses where the union emblem is displayed. Probably this percentage would have been many times greater if the question had been asked.

One woman replied she thought the salaries of actors were too high. Another said he does not attend because he is a musician and lost his job because of "sound." And dozens indicated on their cards that they would attend oftener if they received wages which permitted more spending for entertainment.

The survey disclosed many facts which are of particular interest to exhibitors. Although the typical cinema goer attends his neighborhood theatre 3.67 times a month and a downtown theatre 2.10 times in the same period, of all the persons replying to the survey, 2.7 per cent said they attended only the downtown houses and their average attendance per month per person was 5.33 times.

Drops in Higher Income Groups

If those who attend only downtown houses are added to those who listed a downtown theatre as the one they usually attend, the percentage of downtown movie goers is raised to 15.7 per cent with average attendance of 4.54 times per month, per person. This last named classification of movie goers attends local theatres only about one and one-half times per month per person.

While this survey for the most part was conducted among the members of trade unions in Milwaukee, a check was also made of professional and business groups. The latter information was not considered of great importance, insofar as the objectives of the projectionists were concerned, but sufficient information was obtained to indicate that attendance falls off sharply in the higher income groups.

According to the economist: "If patronage from any one group can be said to support such a widespread business, this survey indicates that the motion picture industry is largely supported by wage earners. Undoubtedly this is accounted for by the fact that people in business and professional groups have more of both free time and money to permit greater diversification in recreation than is possible for wage earners. Probably the best index of business in the motion picture industry is the index of employment and payrolls in industry."

30% From Wage Earners

The projectionists are well pleased with the results of the survey, according to Mr. Olson. He pointed out that even after discounting by 20 per cent official figures on trade union membership, the survey indicates that a typical downtown Class A theatre receives about 30 per cent of its business from affiliated wage earners. Other classifications draw large percentages of their box office receipts from trade unionists as follows:

Class 1 (a) (Not given because it would disclose exhibitor).

Class 1 (b)	**6**	**per cent**
Class 2	**40**	**" "**
Class 3	**24**	**" "**
Class 4	**33½**	**" "**
Class 5	**40⅓**	**" "**

"Our thought in making this survey," said Mr. Olson, "was to determine what part of the patronage in the industry comes from our affiliated fellow workers. We wanted to know this for bargaining purposes, believing that the more we know about our business the better equipped we will be to deal justly for ourselves and with our employers."

"With this information we are provided with arguments that the exhibitor cannot ignore. On the other hand, we know that he has arguments that we should consider. When each of us knows where the other stands, and why, wage scale bargaining should not be difficult. This, in turn, should eliminate costly disputes."

J. M. Schenck on Producers' Board

Joseph M. Schenck has been elected to the board of directors of the Association of Motion Picture Producers and to the vice-presidency of the board, replacing Winfield Sheehan.

Newsreel Camera in Shadow of Palace of the Lion of Judah

Dored Sends Firsthand Account of Latest Events at Ethiopian Frontier

by JOHN DORED
Paramount Newsreel Cameraman
Stationed at Addis Ababa, Ethiopia

John Dored, Paramount Newsreel cameraman, shown ready for action at Addis Ababa, Ethiopia, where, with native assistants, he and other newsreel photographers are awaiting word to film Mussolina's invasion with Italian forces.

Mr. Dored enjoys several distinctions. Aside from a long and active career with the news camera, he is a personal friend of Emperor Haile Selassie. He is the Emperor's advisor at times on things photographic, and was the first newsreel cameraman to report for duty in Abyssinia.

On the eve of almost certain hostilities in Africa, A. J. Richard, editor of Paramount News in New York, received from Cameraman Dored a first-hand account of incidents to date at the front. These are related herewith for the first time.

We are headquartered in the Imperial hotel here, in the shadow of the palace of my personal friend, the Emperor, Haile Selassie.

This old town hums. Fierce native tribesmen throng through its dirty twisting streets. Supplies pour into the city. The hotel is already filled to near capacity. Foreign newspapermen are keyed to a high pitch. It is almost impossible to purchase a camel (the animal)—the "news hawks" having bought them up to prevent latecomers from following the news to the front. Our war staff, however, is completely quartered and equipped.

It rains every day, clearing occasionally for a few hours. At night it grows intensely cold, and there is no heating system in the Imperial, nor any other place.

Ethiopian officials are very courteous, very cooperative, but very firm. Our cameramen are permitted to make pictures of anything they want—with the approval of these officials. The fact that we were the first on the scene hasn't hurt matters. In fact it has helped us to become known, which is everything now. Without ready identification, a news man, especially a newsreel cameraman, might just as well have stayed at home.

An army officer has been assigned to accompany each cameraman at all times. That makes things a lot easier.

White Men Off Streets

A white man may not walk on the streets of Addis Ababa, nor may he carry any burden, not even a newspaper. That meant hiring a carriage and driver, at least ten porters, and an interpreter. After three days we were ready to take pictures. By this time an engineer from our Paris bureau had arrived with sound equipment.

The following morning we started up into the hills overlooking Addis Ababa. With us were the Ethiopian officer, all ten porters, the interpreter, and 12 mules carrying the bulky sound equipment and necessary accessories. All but the porters were mounted on wiry native horses.

It was slow going. The trail we followed could hardly be called a road. The rain poured down monotonously, reducing the patch underfoot to an ankle and sometimes a knee-deep morass of mud. Ten miles of this twisting mountain trail must be covered before the elevation could be reached. Then all we could do was hope that the sun would come out momentarily; otherwise no picture would be possible, because at this distance from the city and with such poor light, it would be impossible to expose the film sufficiently.

Eyed With Suspicion

Four hours of slow plodding and the miniature caravan was still a mile from its goal. Occasionally we met small groups of natives driving heavily loaded mules before them. These wiry tribesmen, scarcely touched by civilization, eyed our camera expedition with suspicion and muttered low remarks as we passed. They wore curious tent-like "raincoats" of stiff straw extending almost to their ankles to ward off the rain. The officer persuaded one group to pose. Our camera was set up while the open-mouthed natives watched. Mud and rain made the task a dreary, tedious effort.

Thatch mats were laid in the road to give cameramen and soundmen dry footing. The porters set up a flimsy canvas roof to shelter them from the downpour. By this time the fear and suspicion of the tribesmen was such that they could not be persuaded to pass or stand in front of the apparatus that to them appeared to be an instrument of the devil. The Ethiopian officer prevailed upon them to remain, but they went muttering on their way and even the jingle of our silver coins could not tempt them. Two hours were wasted. It would be necessary to knock down our outfit and continue the journey to the mountain top now near at hand.

Another group of travellers approached. After a half-hour's negotiations, involving persuasion to the extent of five dollars in silver coins, they agreed to be photographed. It was first necessary for both cameraman and soundman to stand in front of the running camera in order to show them that they would suffer no injury. The painful progress of the little group in their stiff thatch "raincoats" driving their mules over the muddy trail was finally "shot."

Then Pandemonium

About to make a retake for closeups, pandemonium suddenly broke upon the group. One of the natives tripped on the straw matting and his sprawling bare feet hit the storage battery used to power the sound apparatus. Blue flame spattered and crackled round his legs. His shriek of terror sent all the natives screaming down the trail. It took an hour to get them back up the road and more precious minutes to restore discipline. The shocked porter, his teeth chattering in fright, refused to return. He went back to Addis Ababa with the travellers who had posed for the picture. It was the first sight of electricity for all the natives, and afterwards, no one in the city would approach the assembled apparatus.

Our outfit was finally dismantled and again packed on the backs of the mules. In a half hour the elevation was reached and Addis Ababa could be seen faintly through the gray veil of rain. Now it was necessary to wait for the sun. The outfit was set up again, after which the natives prepared a midday meal. Our camera-crew, army officer, and interpreters ate a lunch at the hotel. Six hours passed and all hope of the sun's appearance was gone. Fifty feet of film were "shot" in the vain hope that it might be even faintly exposed.

Five days passed before the sun shone again over Addis Ababa. Each one of those days the same muddy, exhausting journey was repeated. But our pictures were made, at the end of the fifth day—just one scene that when finally shown to the public would run 10 feet at the most, for a period of six and two-thirds seconds.

At the end of each exasperating day we returned to the drafty unheated Imperial, soaked

(*Continued on following page*)

CAMERA IN ROOF 'GETS' CRACK TROOPS

(*Continued from preceding page*)

through and chilled to the bone. The menace of fever constantly threatens and as a preventive we take quantities of quinine, almost as unpleasant as the fever might be.

Swedish Officers Drilling

Meanwhile in the Royal Palace the net of diplomatic intrigue kept us and newspapermen in constant tension. We watched each other suspiciously for fear of being "beaten" on some sensational break. During the day our camera crew investigated various parts of the city for "color" shots. We "shot" several hundred feet on Swedish military officers drilling the pitifully inept natives, recruits in a motley collection of makeshift uniforms, without so much as a rifle with which to train. We photographed Emperor Haile Selassie in his suite of offices in intervals between the parade of known and unknown visitors to His Highness. Always the military officer accompanied them. Many scenes we wanted he refused us permission to "shoot."

Can't Film Crack Troops

When Haile Selassie reviewed his crack troops just before their departure for the Eritrean border, the officer politely informed us that it would be impossible to photograph them. The pictures were photographed; a camera concealed in the roof of a thatched hovel caught some significant views of the not-so-inept, well disciplined and adequately equipped regiments. Other scenes were taboo. Newly-arrived crates of supplies, the transfer of inestimable wealth from the secret vaults of the Emperor, to the more remote and safer resting place, hoards of modern military equipment—all these could not be photographed and no ingenuity could invent the means for "stealing" them.

No objection was made to taking pictures of the thousands upon thousands of wild tribesmen who tramped into Addis Ababa, barefooted, and carrying only an antiquated but accurate rifle and a few rounds of ammunition. Every day they thronged into the city, their chieftains paid respects to the Emperor, then they departed again. Though officials refused to reveal their destination, no one in Addis Ababa doubted that they were headed anywhere but to the frontiers.

Every encouragement was given our crew in recording the meeting of Ethiopia's prominent women who banded together in an organization "For Defense of Ethiopia" and who raised $10,000 for war supplies in less than three minutes.

Next comes the actual scenes of battle, now considered almost inevitable. Preparations for the newsreel coverage of actual warfare are being rushed. Camels are being held in readiness, more than 50 natives have been hired. Some will serve as porters and guides, but others in relays will rush exposed film to shipping points. With other newsreels' representatives arriving on the field, the fight to get pictures to America first will rage almost as bitterly as the struggle between Italy and Ethiopia.

40 Miles a Day Barefooted

A good-sized caravan will be a necessity. Every vital item of equipment must be considered; every unnecessary object must be left behind. When war starts the cameramen will have to move fast, for Emperor Haile Selassie's barefooted troops march 40 miles a day over agonizing terrain. If the Emperor refuses official permission to cameramen to go to the battle front, they'll have to find other means of getting there, even if it's necessary to buy airplanes to do it. The pictures must be obtained, and will be obtained.

Brains, bravery and bribery will bring the war to a world audience on the motion picture screen. While the cameraman fights native ignorance and suspicion, official restrictions, and all the barriers of nature, he must remember that pictures don't make themselves.

NEWSREEL "BREAKS" CRIME AS POLICE FAIL

The spectacle of six cold-blooded young gangsters falling prey to their overweening conceit and confessing before the sound cameras of Hearst Metrotone News to a brutal murder and robbery in Brooklyn early Labor Day, is being viewed on the screens of the country.

The criminal sextette fell victims to their underworld vanity after hours of questioning by police had failed to break down their defiant denials. But the spotlight of the sound cameras unsealed their lips, and as they posed and talked for the films, each word they uttered brought them nearer to the electric chair. Hearst Metrotone got it exclusively.

The slaying to which they confessed was characterized by New York's District Attorney Geoghan as one of the most cold-blooded crimes on record. Its victim was Edwin Esposito, New York subway collector. And the proceeds were a little more than $30 in nickels for each of the six.

Rubber Bathtub

As the small army of reporters, still photographers and moving picture men wait watchfully, the tension is relaxed occasionally by a touch of humor. One newcomer (not a newsreel man) arrived at the Imperial hotel accompanied by five porters weighed down with baggage. Later a reporter with whom he was forced to bunk reported that one of the bags contained a very neat little folding bathtub of rubber.

Newsreel men won't have rubber bathtubs with them when the African campaign begins in earnest. They'll ride on horses and camels until they're ready to collapse from exhaustion. They'll sleep when and where they can. They'll hope for even one slender meal a day. They'll fight fever, heat, and they'll battle obstinate equipment, jiggled out of order in long wilderness marches; they'll curse the war and pray that they won't stop a bullet. Then they'll worry about getting the film back to Broadway.

Most Expensive Assignment

While coverage of war is more or less a routine matter for seasoned newspaper correspondents, the Abyssinian-Italian trouble, if real complications ensue, will be the first major encounter which organized cameramen of American newsreels will experience, according to A. J. Richard, editor of *Paramount News*, in New York.

Mr. Richard, for over 20 years a newsgatherer for motion picture screens and one of the federal administrators of motion picture arrangements during the World War, made these observations:

"In the World War, picture-reporting of the news was in its infancy. Rigid government regulation prevented independent organizations from sending their cameramen where the fire of battle raged most violently. All pictures were made by military photographers, and only those approved by government censors were released.

"Today all that is changed. Emperor Haile Selassie has asserted that cameramen will not be permitted to accompany his troops because it will be too dangerous; but within 14 days of the first battle of bullets in Africa that same rattle will echo in thousands of theatres throughout the world.

"The possible Abyssinian-Italian war will be the first real war that the newsreels have ever had the opportunity of covering. It promises also to be the biggest and most expensive assignment in the history of newsreels.

80,000 Feet of Film Shipped

"Prior to the World War the only other possibility had been the frequent fighting in Mexico and the only real opportunity had been in Pancho Villa's operations. In this case Villa is reported to have sold out the picture rights of his campaign for $100,000 to a Chicago motion picture concern. It is even reported that many of his major battles were fought according to light conditions and camera locations.

"In the present Abyssinian situation reports for a time were circulated in New York that an attempt was being made to buy picture rights and 'bottle-up' the pictures of one side or another. Finally, both the Abyssinian and Italian governments denied that any favoritism would be played in the event of hostilities.

"While cameramen have had a taste of war coverage, and even casualties in the last 10 years since the World War in various disturbances throughout the world, there has never been the opportnuity of making newsreel pictures of anything approaching a major campaign.

"To provide for every eventuality in Africa, we alone have shipped into the possible war area over 80,000 feet of film. Each cameraman, and there are now five in Africa, has been provided with a spare camera in case the first machine is broken, destroyed or confiscated. And each cameraman, in addition to the usual field equipment, has been supplied with two gas masks, concentrated food and maps. A portable dark room has been set up in Addis Ababa for making frequent tests of exposed films."

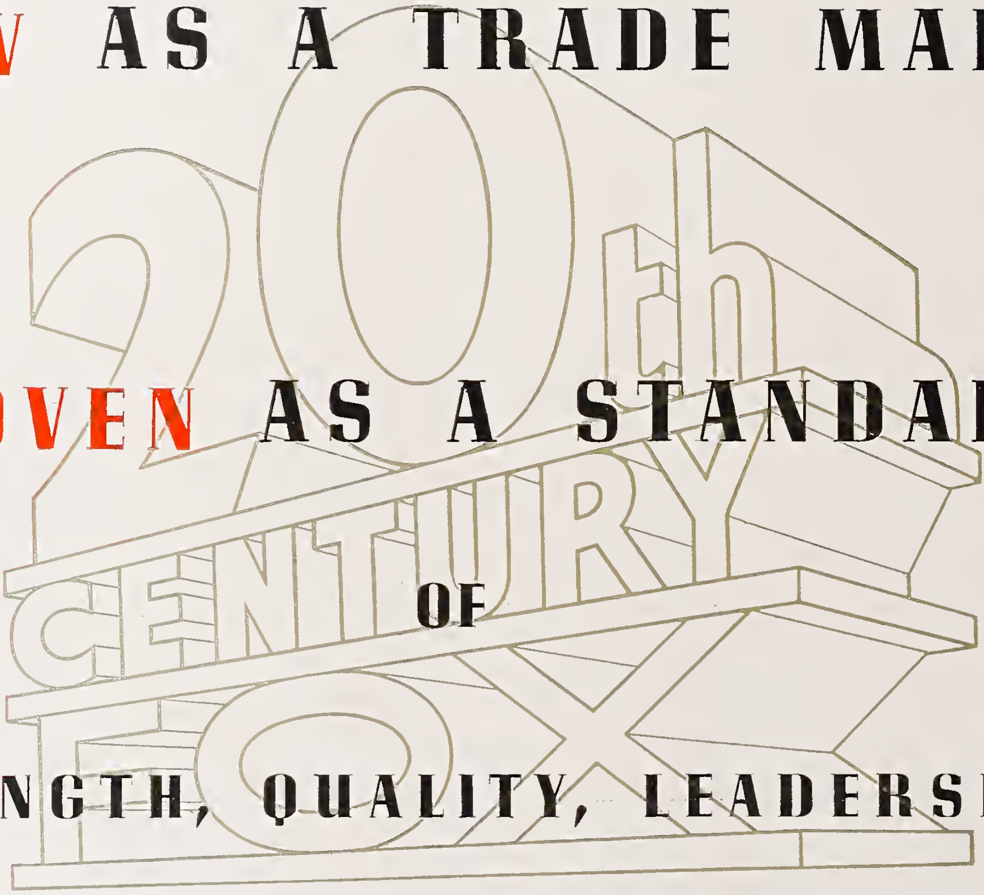
All of the newsreel units in Abyssinia are using every known method of transportation from the camel caravan to motorcycles with side cars and airplanes.

Jack Lewis, Eddy Eckels Head New Coast Publicity Service

Publicity service on a large scale for Hollywood clients both in and out of motion pictures will be the business of the new combination of Eddy Eckels, recently resigned RKO studio advertising and exploitation chief; Jack Lewis, formerly with the Motion Picture Producers and Distributors of America, and Hubbard Robinson, former western chief for Warner Brothers Theatres in exploitation.

All ex-reporters, the three have gathered togethered nine Hollywood publicity and advertising writers, to supply, on behalf of clients, each of Hollywood's 250 correspondents with publicity material. So far they have signed to handle Fanchon and Marco and some 26 free-lance motion picture players and directors, and have formed two community associations involving groups of local stores and cafes for exploitation.

20th
CENTURY
FOX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NEW AS A TRADE MARK

PROVEN AS A STANDARD

OF

STRENGTH, QUALITY, LEADERSHIP

20th
CENTURY
FOX

20th
CENTURY
FOX

THE KEYSTONE OF YOUR FUTURE

Mass. Allied Wants "Top Hat" on 1934 Pacts

The Independent Exhibitors of Massachusetts, an Allied unit, has advised members by bulletin that they should insist on "Top Hat" as a 1934-35 release, despite the fact it is being sold in Boston as a part of the RKO 1935-36 product.

"RKO is legally as well as morally obligated to deliver 'Top Hat' as a 1934-35 picture," the bulletin said, "in view of the fact that the company promised to deliver three Fred Astaire-Ginger Rogers pictures when selling the 1934-35 product, but has come through with only two."

First Division Adds to Sales Staff

Harry H. Thomas, president of First Division, has returned from a tour of branches and announced the appointment at Detroit of Sam Decker as midwest division manager, and William Flemion, branch manager, with Clive Waxman, circuit representative, George Custer, city salesman, and Bert Foster and Frank Stuart, salesmen for the state.

Al Friedlander, vice-president, reported the appointment in Buffalo of Basil Brady, former Pathe manager, as branch head, while Charles Johnson, formerly with Columbia, will cover central New York state, and Amos Leonard will cover the Syracuse section.

To Preserve Illusion

Measures to counteract the tendency of some columnists and publications to disclose production secrets to the public were discussed at a meeting of advertising and publicity department heads of film companies at the MPPDA office on Tuesday. A report was made on the proposed publication of a children's magazine designed for free distribution at theatres. No action was taken.

Whitehead to Aid TERA

Ralph Whitehead, executive secretary of the American Federation of Actors, has been named by Miss Hallie Flanagan, in charge of Federal theatre projects, to the Reclassification Board of the Temporary Emergency Relief Administration. Mr. Whitehead will recommend performers for acting posts and act as general advisor.

Wampas-Masquers May Merge

A proposal that members of the Wampas, organization of West Coast film publicity men, be absorbed in The Masquers, is to be voted on by members of both organizations in Hollywood. The Wampas, once a powerful organization famous for its nominations of "Baby Stars," has lost much ground in recent years.

Lawton Heads Division

Stanley W. Lawton, managing director of the George M. Cohan and Wallack theatres, New York, has been appointed head of the motion picture division of the National Constitution Day Celebration Committee. He has prepared a trailer for the celebration, which takes place September 17.

Trop Japanese Representative

J. D. Trop has been appointed American representative of Towa Shoji G. K. Company, Japanese distributing organization.

ST. LOUIS TRUST SUIT POSTPONED TO OCT. 1

U. S. Studies Cleveland Single Feature Agreements; Dallas Trade Practices Scrutinized

Postponement to October 1 of the federal action against large distributors in St. Louis, investigation of single feature agreements in Cleveland, presumably at the instigation of independent producers and distributors, and a searching examination of exhibition and distribution practices in the Dallas territory were the highlights of developments in the Government's moves against the industry this week.

Former U. S. Senator James A. Reed of Missouri, of counsel for Warner Bros., Inc., and affiliated companies, was called to Portland, Ore., by the death of a sister. Judge George H. Moore, over the objection of Russell Hardy, assistant U. S. attorney general, on Tuesday continued the hearing on the Government's petition asking the U. S. district court in St. Louis to order Warner, RKO Distributing, Paramount Pictures Distributing Company, Inc., and their subsidiaries and officials to show cause why a preliminary injunction should not be issued restraining them from continuing their alleged conspiracy to deprive the Ambassador, Missouri and Grand Central theatres, F. & M. operations, of first-run films, as charged by the Department of Justice.

Expense Assessed to Warners

The expense of bringing the 47 Government witnesses to the court and other costs incident to the hearing, totalling about $5,000, were assessed by Judge Moore against the Warner companies.

Samuel B. Jeffries, of St. Louis, counsel for Warner, told the court it would be several days before Senator Reed could return, and held that it was customary under such circumstances for the courts to grant a postponement. Counsel for the Paramount and RKO were ready and willing to proceed, and the continuance was vigorously opposed by Mr. Hardy, who said the victims of the alleged conspiracy were being "destroyed" by the delay. He said other attorneys were available to defend the Warner companies.

The injunction proceedings come up the day after the criminal case against Warner and other companies is set for trial. Mr. Hardy informed the court he would provide counsel for RKO and Ned E. Depinet, its president, and would file the bill of particulars ordered by the court several weeks ago.

Additional Delay Seen

The serious illness of Abel Cary Thomas, general counsel and secretary of Warner, and one of the defendants in the criminal case, may be the occasion for additional delay in the criminal suit.

Warner and its affiliates are contending no injunction is necessary as the same issues are covered in the trial of the antitrust charges set for September 30. RKO and Paramount contend there is no argument not to sell the F. & M. theatres, while Warner charges that an injunction that would compel film sales to those houses would place them in absolute control of the first-run situation, as F. & M. has an agreement covering the Fox and St. Louis theatres.

Those subpoenaed from New York were Neil Agnew, Austin C. Keough and Norman Collyer for Paramount; Jules Levy and Cresson Smith, RKO; E. K. Hessberg and Robert W. Perkins, Warner; and Harry C. Arthur, Irving Lesser, Jack Partington and Spyros Skouras. Subpoenaed locally were Louis Ellman, RKO; Maurice Schweitzer, Paramount; James Winn, Warner; Clayton Lynch, MGM; Harry Scott, U. A.; Joseph Garrison, Universal; Byron S. Moore, Shubert theatre; Robert Hicks, Orpheum; Harry Greenman and Charles Kurtzman, Fox theatre; Clarence M. Turley and Allen L. Snyder, Ambassador; Tom K. Smith and Jacob Chasnoff of Boatmen's Bank; John S. Leahy, Bank of Commerce; Thomas M. Dysart, Frederick H. Keisman, Joseph H. Grand, Fred Wehrenberg and Bruce Barnes.

Others called were J. M. Ulmer and B. D. Gordon, Cleveland; David Levinson, M. A. Rosenthal and Frederick W. Straus, the last named of Straus Securities Corporation, Chicago; Milton B. Arthur of Cabart Theatres Corporation, Los Angeles.

Investigation of antitrust charges in connection with the single feature agreement unanimously adopted in the Greater Cleveland area last year and the one now in preparation is being made there by Department of Justice agents, who have been interviewing signatories to the contract.

Dallas Inquiry Under Way

In Dallas a Department of Justice study of minimum admission clauses in contracts between the Interstate circuit and distributors is under way and may have a bearing on determining the legality of contract riders such as have been urged by the MPTOA nationally to regulate industry practices and eliminate alleged exhibition clauses abuses.

Dwight L. Savage, special assistant to the attorney general on antitrust matters, has been holding daily conferences for the last several weeks with individual exhibitors and attorneys for the various interests involved.

The declared object of the scrutiny is the clause in Interstate's contracts through which distributors agree not to sell film which has played opening run admissions of 40 cents or more to subsequents charging less than 25 cents. The clause has been contested by Dallas subsequent run exhibitors and upheld in the state courts.

Other circuits believed to maintain similar clauses in their contracts with one or more distributors, including Robb & Rowley, Jefferson Amusement Company and Griffith Amusement Company of Oklahoma City, which has Texas interests, are also being questioned. Mr. Savage has also asked branch managers at Dallas to answer 18 questions in a prepared questionnaire pertinent to the situation.

The investigation grew out of cases filed by Rubin Frels before the grievance board, complaining of his inability to obtain product. Mr. Frels has filed suit at Victoria, Texas, and is understood to have action in preparation for the federal court. Records of the former Code Authority in connection with the cases have been obtained by the Government.

In the U. S. district court in St. Louis, Judge Charles B. Davis has overruled a demurrer of Paramount Pictures Distributing Company, Inc., to a damage suit for $6,750 filed against the company by the Abraham Lincoln Amusement Company, which operated the Odeon theatre. The action contends the theatre was forced to close because of the plaintiff's inability to obtain first-run films from Paramount under a contract.

URGE THEATRES TO ADVERTISE ON RADIO

Freeman Lang Studios Go to Producers for Library of Musical Numbers for Electrical Transcriptions for Theatre Tieups

Motion picture exhibition is about to be approached by electrical transcription interests with sales arguments for using the radio as an advertising medium through local broadcasting stations. Admittedly an enemy of the radio in the fight to hold the entertainment interest of the public, the motion picture theatre is virtually the last national business institution to make use of whatever sales advantage the radio offers.

Sound-on-film for radio stations has become an actuality, with the Freeman Lang Studios in Hollywood ready to place such service on a commercial basis. One of the possibilities in this connection is selling time to local theatres and using sound trailers from productions booked to run at the local showhouse.

New Reproducer Developed

A new reproducer, of the carying case type, has been developed independently for the purpose of the Freeman Lang transcriptions. Capable of using eight sound tracks, the reproducer was demonstrated at the recent annual convention of the National Association of Broadcasters, at Colorado Springs.

While the studio will produce some film for radio distribution on behalf of theatres, it also is negotiating with some of the large producers for a library of musical numbers and announcements on forthcoming attractions scheduled for theatres locally in the large centers.

The impending move, as sponsored by the electrical transcription interests, follows by a week the decision of Hollywood producers to return to the air with national broadcasting exploitation of pictures and studio personalities, this regardless of any resentment of exhibitors toward the socalled "unfair" competitive aspects of the radio (Motion Picture Herald, September 7th). The producers' decision is an about-face from the previous policy of several studios of prohibiting their players from appearing on broadcasting hookups.

Exhibitors had expressed themselves months ago in no uncertain terms on the subject, charging stars and producers who were encouraging radio-film broadcasting hookups with inducing the public to sit at home to listen in, to the detriment of motion picture box offices. Exhibitors turned a deaf ear to the defense offered by producers and radio interests that these air performances of film stars built up personalities for the box office.

Large Daytime Audience

The extent of the daytime feminine audience listening in to combination commercial announcements, principally of local merchants, and of entertainment, was learned this week from a market research for National Broadcasting Corporation, which shows that on the average weekday from Monday to Friday at 11 a.m. there are more than 16,000,000 radio homes with some 40,300,000 persons present and awake, as follows: adults, 29,856,000; children, 10,443,000 (girls, 5,503,000; boys, 4,940,000).

In order to analyze the tremendous quantity of material, six months of intensive work were required and the findings are said by NBC to be startling, showing, it is claimed, unsuspected strength of radio during the day, and providing an explanation of the size of the market for daytime advertisers.

That radio broadcasters were making elaborate preparations to enter the sound-on-film broadcasting field on a nationwide scale became known last March, when, after years of experimentation by radio and sound engineers with various types of equipment to develop practicable "sound-on-film-on-air" apparatus, executives of United Research Laboratories announced that the first tests had been completed and that it was ready to place the first equipment on the market.

Warner Brothers installed equipment at its Hollywood station, KFWB, and listeners had the opportunity to hear for the first time a film-on-air program broadcast direct from a radio studio. At that time, however, there was no indication that attempts would be made to try to interest exhibitors in the method and medium.

The first program of this nature—there had been two previous broadcasts of sound-on-film from a motion picture, not radio studio—included a portion of the motion picture, "Sweet Adeline," with two songs by the star, Irene Dunne, one by Phil Regan, and a chorus of 40 voices featuring Dorothy Dare. The film broadcast also included selections by the Leo Forbstein orchestra.

100 Stations Reported Signed

Gerald King, manager of Warner's KFWB, said at that time that by using the film method of broadcasting the listener is treated to a program perfected in every respect for each broadcast as the result of many rehearsals, and that among other advantages was the elimination of nervousness of artists in front of the microphone.

It was further explained that the equipment rendering sound-on-film broadcasts surpasses the electrical transcription method of disc broadcast for the reason that no surface noise is heard and discs and needles are unnecessary. Likewise, said Mr. King, the high and low frequencies are more clearly reproduced.

Since then World Broadcasting System is said to have signed up more than 100 radio stations in the field for sound-on-film service.

Meanwhile, both broadcasters and the electrical transcription interests see in theatre advertising on the air a considerable swelling of the $73,000,000 spent annually by all other radio advertisers. They realize that millions of dollars are spent every year by exhibitors locally on newspaper, billboard and other advertising mediums.

Film Alliance Lists Policies and Board of 21 Advisors

Following the announcement last week of the organizing of the New Film Alliance, Inc., by a group of New Yorkers, headed by Merritt Crawford, former trade paper journalist, as president, the Alliance on Tuesday set forth its policies and the names of an advisory board in the following statement:

"A group of 21 persons, all well-known in the film, stage, newspaper and magazine fields, have accepted appointment to the advisory board of

"In addition to G. W. Pabst, internationally-famous motion picture director, and Herman Shumlin, well-known Broadway producer, the board includes: Playwrights George Sklar, Albert Bein, John Howard Lawson, Albert Maltz and Robert Gessner, author and scenarist. Journalists: Andre Sennwald, New York Times; Richard Watts, New York Herald-Tribune; Thornton Delehanty, New York Post; William Boehnel, New York World-Telegram; Paul Harrison, of NEA; Otis Ferguson, New Republic; William Troy, formerly of the Nation; Kyle Crichton, Colliers; and John Gassner, of the Theatre Guild; Margaret Larkin, of the Theatre Union; Evelyn Gerstein, critic and lecturer; Margaret Bourke White, well-known photographer; William Gropper and Reginald March.

"The purpose of the New Film Alliance, Inc. is:

"1. To bring a new orientation into the motion picture and to employ its artistic potentialities to the end that contemporary problems may be dealt with honestly and an intelligent guidance offered to a film-going public which more and more is demanding adult entertainment

"2. To encourage new talent and to offer enlarged opportunities for independent production and creative effort, both inside and outside the film industry.

"3. To encourage the use of motion pictures as a medium in the effort being made today to expose and combat the evils of war, fascism and censorship.

"To accomplish these ends the following steps are planned:

"*Production*: The New Film Alliance, Inc., proposes to set up a nationwide organization of independent, experimental and amateur film producers; bring them into productive contact with one another, provide technical and artistic criticism of scenarios and completed films by experts; sponsor, distribute and give guidance to those productions; aid in the formation of new groups and provide them with facilities for securing scenarios, talent and training.

"*Distribution*: The New Film Alliance, Inc., aims to establish a nationwide non-profit-making organization of audience groups reaching even to small towns and farms and provide such organizations with 16 mm. and 35 mm. prints of new films made by affiliated producers and old films of merit which have been shelved by commercial distributors. The revenue obtained from distribution of films produced by affiliated groups will be returned to them for utilization in further production.

"*Exhibition*: The New Film Alliance, Inc., periodically will present closed membership showings of film classics, censored films and new films of artistic merit not commercially released.

"*Projects*: The new Film Alliance, Inc., intends to institute lecture series in the history and social aspects of the motion picture as well as film theory and technique and work toward establishment of a competent film school for the training of film-makers in the various aspects of production."

3 MORE RECORD BREAKERS *coming!*

AND ALL FROM THE SAME COMPANY . . .

AS BIG AS THE HEAVENS!

"STORM over the ANDES"

RELEASED SEPT. 16

Starring

JACK HOLT

With Mona Barrie, Antonio Moreno, Gene Lockhart, Grant Withers, Barry Norton, George Lewis

Directed by W. Christy Cabanne • Produced by Maurice Pivar • Presented by Carl Laemmle

UNIVERSAL

MELODY — MELODRAMA — MONEY!

"KING SOLOMON of Broadway"

RELEASED SEPT. 30

Starring

EDMUND LOWE

With DOROTHY PAGE, PINKY TOMLIN
ED PAWLEY, LOUISE HENRY
Charles Grapewin, Arthur Vinton, Bradley Page, Clyde Dilson
Directed by Alan Crosland • Produced by Julius Bernheim • Presented by Carl Laemmle

UNIVERSAL

THE BOX OFFICE TOUCHDOWN!

"FIGHTING YOUTH"

RELEASED
SEPT. 30

Starring

CHARLES FARRELL

With JUNE MARTEL, Andy Devine, J. Farrell MacDonald, Eddie Nugent, Ann Sheridan and All-American Football Stars

Original story by Stanley Meyer • Directed by Hamilton Macfadden

A Fred S. Meyer Production • Ansel Friedberger, Associate Producer • Presented by Carl Laemmle

UNIVERSAL

AUGUST'S 32 STORY PURCHASES SHOW WELL-STOCKED SHELVES IN STUDIOS

Buying of Story Properties Below 56-a-Month Average, but Quality of Books and Plays Continues at High Standard

Warner Acquires Robin Hood and Beethoven Stories; Goldwyn Gets 'Children's Hour' Play; Paramount, 'Burlesque'

The completeness of 1935-36 product schedules from the standpoint of story material on hand is reflected by the all-time low record purchase by producers in Hollywood of only 32 books and plays during August, a considerable drop from the 56 monthly average for the last 12 months.

Classics Purchased

August purchases, a barometer further enlightening exhibitors as to what they may expect on distributors' pre-season numerical commitments, do not, however, suffer from a potential quality standpoint when compared with the larger group acquisitions of previous months. They include some notable properties, Warner has decided on stories of Robin Hood and Beethoven to add to their growing collection of outstanding classics. Paramount, too, made a purchase that promises much in acquiring "Burlesque," George Manker Watters' record-breaking Broadway play of several seasons ago. The producer has spotted Sylvia Sidney in the star part.

Goldwyn Buys Play

Samuel Goldwyn was the successful bidder for "Children's Hour," Broadway play of the past season, and to Universal went Phil Stong's *Saturday Evening Post* serial about "The Farmer in the Dell." "If Winter Comes," a box office performer of the silent days, will be brought back in sound by Fox, while the Broadway play, "Mother Lode," was acquired by Radio. Paramount bought rights to "Turn Off the Moon," forthcoming *Pictorial Review* serial.

Numerically, the August purchases compare with previous months as follows:

Month	Originals	Books	Plays	Totals
September	28	40	7	75
October	25	20	6	51
November	39	17	8	64
December	19	19	6	44
January	26	14	7	47
February	21	17	3	41
March	28	15	5	48
April	43	44	13	100
May	23	19	9	51
June	24	19	7	50
July	41	12	10	63
August	21	7	4	32
TOTALS FOR 12 MONTHS ..	338	243	85	666

Nearly two-thirds of all the manuscripts were acquired by three companies, Paramount and Radio each buying six, although both were topped by Universal's eight. Originals lead books and plays by 21 to 7 and 4, respectively, representing 66 per cent of the total purchases, as compared with the 50 per cent represented by originals during all of the previous 11 months. Story deals in August tabulated by companies were as follows:

Purchasers	Originals	Books	Plays	August Totals
Goldwyn (U.A.)	..	..	1	1
MGM	1	1	..	2
Paramount	4	1	1	6
Radio	4	1	1	6
Republic	1	..	..	1
20th Century-Fox	1	1	1	3
Universal	6	2	..	8
Walter Wanger.	..	1	..	1
Warner	4	..	..	4
AUGUST TOTALS	21	7	4	32

August purchases, together with authors' names and the production credits available, follow:

Adventures of Robin Hood, original, purchased by Warner Brothers, for James Cagney and Guy Kibbee.

Amateur Racquet, original, by Albert J. Cohen and Robert Shannon, purchased by Universal.

Battle of the Alamo, original, by Lindsley Parsons and Robert Emmett, purchased by Republic.

Burlesque, play, by George Manker Watters, purchased by Paramount, for Sylvia Sidney.

Cat Across My Path, book, by Ruth Feiner, translated from the German by Norman Alexander, purchased by Metro-Goldwyn-Mayer.

Children's Hour, play, by Lillian Hellman, purchased by Samuel Goldwyn (United Artists).

Country Beyond, purchased by 20th Century-Fox, for production by Sol Wurtzel, with Rochelle Hudson and John McGuire.

Dead Man Inside, original, by Vincent Starrett, purchased by Paramount.

German Play Bought

Der Schoepfer, German play, by Hans Mueller, purchased by Paramount.

Die Heilige Luege (The Holy Lie), book by Karin Michaelis, purchased by 20th Century-Fox.

Farmer in the Dell, book, by Phil Stong, purchased by Radio.

Glory Hole, book, by Theodore Reeves, purchased by Universal, for Jack Holt.

If Winter Comes, play and book, purchased by 20th Century-Fox.

Her Master's Voice, book, by Clare Kummer, purchased by Walter Wanger.

Home, original, by Julian Josephson, purchased by Universal, for Edgar A. Guest.

Indestructible Mrs. Talbot, original, by P. J. Wolfson, purchased by Paramount.

Legion, original, by Jerry Wald and Julius Epstein, purchased by Warner, for Joe E. Brown.

Life of Beethoven, based on the career of the German composer, purchased by Warner, with arrangements by Erich Wolfgang Korngold, and direction by William Dieterle.

Play Goes to Radio

Magnolia Grove, magazine story, by Tristram Tupper, purchased by Universal, for Margaret Sullavan, and production by Carl Laemmle, Jr.

Miss Pacific Fleet, original, by Frederick Hazlitt Brennan, purchased by Warner, for Joan Blondell, Glenda Farrell and Hugh Herbert, Warren Hull and Allen Jenkins.

Mother Lode, play, by Dan Totheroh and George O'Neill, purchased by Radio, for Richard Dix, production by Cliff Reid.

One to Two, original, by James Edward Grant, purchased by Radio, for William Powell, direction by Stephen Roberts, screen play by Rian James.

Portrait of John Garner, original, by Fred W. Gelsey, purchased by Radio.

Sun Never Sets, original, by Arthur Fitz-Richards and Jerry Horwin, purchased by Universal.

Test Pilot, original, by Charles Beahan, purchased by Radio.

Thorobreds All, original, by Tom Storey and Earl Johnson, purchased by Radio.

Tomorrow Will Be a Better Day, original, by William Thiele and Edmund L. Hartmann, purchased by Universal, direction by Mr. Thiele.

Tosspot, original, by Daniel Moore, purchased by Metro-Goldwyn-Mayer, for Clark Gable.

Turn Off the Moon, book, by Mildred Harrington, purchased by Paramount, as a possible vehicle for Bing Crosby.

Untitled original, by Stephen Vincent Benet, purchased by Paramount.

Walking Dead, original, by Ewart Adamson, purchased by Warner, for Boris Karloff, with Mr. Adamson adapting.

Yellowstone, original, by Houston Branch, screen story by Arthur Phillips and Cy Bartlett, purchased by Universal, for John King, production by Jerry Sackheim.

Self-Sustaining Drama for Relief

Abandonment of free shows for a nationwide system of self-sustaining dramatic ventures has been decided upon by federal officials in Washington in mapping out an actor relief program.

With many details still unsettled, headquarters of the works program revealed that President Roosevelt has approved expenditure of $27,315,217 for cultural projects intended to give emergency jobs to artists, writers, musicians and actors. Nearly half the total will be spent for drama projects.

Including vaudeville performers as well as legitimate talent, relief authorities will concentrate on encouraging local activities which in time will become self supporting and will attempt to provide "entertainment to large audiences at low cost."

Equity and stage hands lost their fight for observance of union scales when relief directors announced the subsistence wage schedule, with a maximum of $94 monthly, will be adhered to in the cultural program.

Kessler Howe Joins British Lion

Kessler Howe has joined the New York office of British Lion Pictures, Ltd., as director of publicity.

New Ruling on Theatre Licenses

Giveaways, currently the subject of considerable controversy between New York authorities and theatre owners, were in no way involved, as previously reported, in the case of the Third Avenue Peerless theatre in Brooklyn against New York License Commissioner Moss to compel Mr. Moss' department to issue a license.

Bernard S. Barr, of the New York law firm of Barr and Barr, counsel for the Peerless theatre, explained that the decision handed down in favor of the exhibitor, by Judge McLaughlin, defined the rights of the license commissioner, who tried to overrule the building and fire departments.

"The decision is the first of its kind to be handed down, and is of major importance to New York exhibitors," observed Mr. Barr.

The Third Avenue Peerless, erected some 20 years ago, made application for renewal of its license, but was refused on the ground that the license commissioner had personally found what he claimed to be an inside building violation in the theatre.

The various city departments, including building, fire, water, gas and electricity, had inspected the premises and found no violations whatsoever, and so reported to the license commissioner.

A mandamus proceeding was brought by the Peerless to compel issuance of the license. The decision of Judge McLaughlin ruled, in effect, that where an application is made for renewal of a license, and the city departments of fire, water supply, gas and electricity and the department of health have inspected the premises and found no violations, the commissioner of licenses must renew the license, even though in his own opinion a condition exists which he claims to be a violation.

Exhibitor Units Set Conventions

The arranging of conventions, board and committee meetings was the principal order of business before exhibitor organizations this week.

The directors and officers of Allied of New Jersey have decided to hold a regular meeting of the board on the second Tuesday of the month, the sessions to be at headquarters in the Hotel Lincoln, New York. The next gathering of the membership, however, will be at the Walt Whitman hotel, Camden, September 17th.

A meeting is also scheduled by the Independent Exhibitors of Massachusetts, Inc., for September 15 to discuss product.

In Pennsylvania the Allied Motion Picture Theatre Owners have set October 21-22 for the annual convention, which will be held at the Hotel Schenley in Pittsburgh, while the Independent Theatre Owners of Ohio have November 19-20 as the date of their gathering at the Deshler-Wallick Hotel in Columbus, Ohio.

Charles E. Williams, president of the Nebraska-Western Iowa MPTO, issued a call to members to attend the fall meeting on October 8 and 9, at the Loyal Hotel, Omaha.

Butterfield Becomes Pathe Managing Editor

Allyn Butterfield was appointed this week as managing editor of Pathe News, succeeding W. French Githens, who resigned to become an executive of Newsreel Theatres. Mr. Butterfield this week is celebrating his 20th anniversary in motion pictures, having started with the original Vitagraph Company in 1915. He has been in the newsreel division since he joined Hearst-Vitagraph Newsreel, in 1917, later serving as associate editor of Kinograms and as editor-in-chief of Universal Newsreel.

20th Century-Fox Answer Is Awaited

Twentieth Century-Fox Film Corporation is expected by attorneys to make answer in a week or ten days to the allegations of wastage of assets and other charges cited in the suit of Mrs. William Fox and her All-Continent Corporation pending in the New York supreme court and aimed to prevent operation of the merger and, eventually, its dissolution.

Following submission of the answer, attorneys for the plaintiffs will ask the court to permit examination before trial of officers and directors of the film company and the Chase National Bank, a majority stockholder. If allowed, the examination is expected to begin in October. Counsel for the William Fox interests are preparing an amended complaint in the Mrs. Fox action to cover new developments that have arisen since the merger.

Meanwhile hearings were resumed this week after summer adjournment on the Chicago Title and Trust Company's action to recover $1,000,000 from Mr. Fox as a result of a default of a redemption of Roxy Theatre Corporation stock, which the former film magnate allegedly guaranteed at the time of the purchase several years ago. Reporters and the public are barred by agreement of counsel. At the conclusion of the hearings, which are expected to require several more weeks, Referee Sol M. Stroock, who is taking testimony, will make his report to the court.

Among other developments of the week was the official registration of the name of Twentieth Century-Fox Distributing Corporation, at Dover, Del., replacing Fox Film Distributing Corporation, the company's distributing subsidiary.

After negotiations extending over a period of weeks, National Theatres, Fox Film's theatre affiliate, has given five-year personal service contracts to Charles Buckley, vice-president on the West Coast; Jack Sullivan and Edward L. Alperson, film buyers in Los Angeles and New York respectively. Charles Skouras, in charge of coast theatre operations, has received a personal service agreement, and one is to be signed by E. C. Rhoden, Fox Midwest division manager at Kansas City.

Hays Returns Monday

Will H. Hays, president of the Motion Picture Producers and Distributors of America, who has been in Hollywood since July 1, is expected back at his office in New York on Monday.

Dillard Joins MGM

Tyree Dillard, Jr., who was general counsel for the NRA Code Authority, has joined the MGM legal department under J. Robert Rubin.

New York Union Merger Pending

George Browne, president of the International Association of Theatrical Stage Employes and Moving Picture Operators, has refused to rescind an order handed down denying Local 306, New York operators union, the right to strike in the event negotiations between the circuits and the union in New York reach an impasse. Mr. Browne made known his decision in Washington following a visit of a committee from the New York area.

In the troubled area members of Local 306 are accepting $1.60 an hour until negotiations on a basic wage scale are accepted. Acceptance of this scale, however, is not in the form of a salary. It is being paid in I. O. U.'s, the understanding being that if a higher wage scale is agreed upon finally the operators will receive the difference on signing of a contract.

Merger to be Sought

A new turn was given to the New York union situation on Tuesday when it became known that efforts will be made to merge Allied Motion Picture Operators' Union with Local 306 in order to bring about an amicable settlement of the strife which has been raging for three years.

Pending the outcome of the negotiations a truce was agreed upon late Monday night by the two unions which brought picketing of both 306 and Allied-manned houses to an immediate end. The meeting and truce were arranged at the instance of Frank Tichenor, who is reported to be acting upon insistence from Mayor LaGuardia that the theatre picketing "nuisance" be terminated.

Under the truce Local 306 agrees to refrain from efforts to make employment contracts with theatres manned by Allied members and the latter organization makes the same agreement with respect to theatres manned by Local 306 men.

Meanwhile, Local 306 is continuing its negotiations on a new basic wage scale with circuit representatives.

Detroit Agreement Made

This week, in Detroit, an agreement on a new contract between operators' local and film houses has been tentatively set, with the present scale, ranging from $60.28 for the smallest houses to $85 for larger theatres, being continued. Closings at 11:30 o'clock are provided under the new deal.

In Kansas City, however, the operators' union, No. 170, is asking a 20 per cent increase at downtown first-run houses. The requests are being opposed and negotiations are underway for an amicable settlement.

The Mullin and Pinansky circuit has settled its operators' union difficulties by increasing the scale from $50 to $60 for its five operators.

Dexter in from Australia

Gayne Dexter, one-time advertising manager for the original First National company, is in New York from a lengthy stay in Sydney, Australia, and is reported about to join a major film company. In Australia, Mr. Dexter edited *Everyones,* a trade weekly.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

IT WAS WITH great pride, and no little envy, that the publishers of the Kansas City *Jewish Chronicle* headlined the local-boy-makes-good announcement that one Meyer Goldberg, of their native Kansas City, "is a Hollywoodian now, with screenland pouring some of its bounty into his willing lap." And is Meyer willing!

"Tired of things humdrum in Kansas City," the *Jewish Chronicle* chronicled, "young Goldberg wrote to Carl Laemmle, Universal film king, who is a 'landsman' of Meyer's late father. Contrary to all expectations, Laemmle answered immediately. And Meyer went west to meet Laemmle. He was introduced to Hollywood in the huge glistening structure which the film magnate calls home and was given full rights to the Laemmle flock of cars and army of chauffeurs. Following the princely introduction, Meyer was provided with a studio bungalow and entered on the payroll. The bungalow was formerly occupied by Boris Karloff, who kindly consented not to haunt the place.

"Meyer," the story continued, "now is on the road toward the title of Universal's most-employed 'extra.' Moral: A 'landsman' in Hollywood is worth two in the bush league."

What is really troubling the *Jewish Chronicle* editors, however, is that Kansas City "seems to have become Meyer Goldberg conscious. Practically everyone we meet asks us if we've heard about Meyer Goldberg hours before they inquire as to the state of our health. It is, however, great for the gossiper, for it has added considerable to our Goldberg lore."

The choicest tidbits collected by the *Chronicle* come from Kansas City's Mr. and Mrs. Myron Leiser, who, the paper explains, "have the advantage of a relationship with the Goldberg movie novice and a recent vacation in California.

"Not only, the Leisers tell us, is Meyer connected to Laemmle by virtue of the wisdom of his father in selecting the movie king as a neighbor in Europe, but he himself was a schoolmate in Germany of Laemmle's nephew's wife. This makes it more binding, since friendship to a relative of a producer in Hollywood is almost on a par with being an American heiress at a garden party reeking with masculine European nobility."

The *Jewish-Chronicle* believes, however, that "Meyer's appearance suggests something to Universal," explaining that one day recently at the Ocean Park pier in California, Goldberg and the Leisers "became the center of a swirl of children who had mistaken him for Eddie Cantor. They refused to believe otherwise until he patted a homely lass on the head and said warmly that he was very fond of little girls. That clinched the argument. Even juveniles can reason that a Jewish father, who is paying the bills of five daughters cannot possibly have an overwhelming affection for little women."

▽

The highest theatre in America is the Gem in Silverton, Colorado, a small mountain town up in the Rockies, operated by Mrs. Mary F. McGuire, who has been running Universal's pictures continually for 21 years. It caters to miners all the year round, and trans-continental passers-by during the summer. There isn't much winter trans-continental traffic over the roads in Silverton since the Donor party trekked below her mountains and arrived in a starving condition at Fort Sutter in 1849.

Part of the year Silverton is absolutely isolated from the rest of the world. It is located so high in the mountains and the snow gets so deep there in the winter, that at times the town has no communication with the outside other than the radio. Mails during the winter arrive only spasmodically. Mrs. McGuire's print delivery problems are worrisome.

There's money aplenty to be made in the creeps-and-horror business, confided Bela Lugosi as he picked his steps down the gangplank at New York. "Sure, being horrible is a good business. I can buy steamship tickets, give tips and buy the boys a drink."

But he's not going to be as horrible in his next production, just completed in London. In that one he only kills seven people. It's the story about "The Mystery of the Mary Celeste," a mystery never solved in the long years since the brig Mary Celeste was found at sea with all sails set, a meal on the table, everything shipshape—and no trace af the master, his wife, child or crew.

▽

An indignant fan writes a letter to the "Voice of the People" editor of New York's *Daily News:*

EDITOR:

Here's hoping the two dirty-necked molls who sat behind me in a certain movie theatre one recent afternoon get tongue-tied or choke. These greasy things kept describing the picture out loud, as they had seen it before, much to everyone's annoyance, and when asked to refrain they answered in language unfit to print. Again, mouthy mutts, I hope you choke.

DAN THE MOVIE FAN.

▽

One of this department's eagle-eyed sleuths reports from New York's Union (Red) Square sector that a newsboy hawking the American edition of the Moscow News *in front of Communist headquarters down on East 13th street, the other day, was experiencing some difficulty in disposing of his papers. Suddenly he hit upon an idea which took form in this shouted expression: "Wuxtra! Wuxtra! Read all about it! Mae West takes the gas pipe because she couldn't get another fella! Wuxtra! Wuxtra!"*

The front cover of the paper was emblazoned, not with a story about Mae West, but with a portrait of Lenin, in honor of the Seventh Congress of the Third Internationale, in session in Moscow.

▽

Wuxtra! Wuxtra! Another plot against the Reds is unearthed, the New York *Times* headlining from Moscow: RUMBA AND FOXTROT HELD TO BE FOES OF SOVIET YOUTH. Insidious enemies of the Soviet union, Moscovites shout, as they prepare to stamp 'em out. That places jazz in the same class with Mr. Hearst.

▽

Billy Horne, out Los Angeles way, calls over-enthusiastic publicity agents "Inciters of Public Distrust."

▽

President Roosevelt is a confirmed motion picture fan—sees as many as half-a-dozen pictures a week, and most of the newsreels and cartoons. Like most screen enthusiasts who have met the great of Hollywood he frequently reminisces about the studio folk. One of his favorities, so Beverly Coote tells us, goes back to the beginning of the Liberty Loan drive in front of the old State War and Navy Building, early in 1918—Mary Pickford, Charlie Chaplin, Doug Fairbanks, Marie Dressler being among the celebrities present. Oh, yes, and that tall, handsome assistant secretary of the navy, now the President, who at the beginning of the drive was assigned to look after the stars.

There was an improvised fence to keep the crowd at its distance and the agile Marie Dressler, while trying to perch herself atop the rail, displayed too much confidence in its integrity. It crashed, and Marie fell on Mr. Roosevelt. "Golly," he reminisced with a rueful smile, "she was sure heavy."

FOR HIS final reportorial contribution to Omaha's *World-Herald* theatre pages, able Keene Abbott, retiring drama critic, looked—and found—in the darkness backstage of modern film palaces, mellow memories of the days of long ago, when Mrs. Leslie Carter, E. H. Sothern and such old troupers trod the gas-lit boards.

So, out into Omaha's blazing sun and down the hill he trudged to see ol' Dave Clark, curtain-puller at the Omaha theatre, who helped many a time with setting the stage for some of the most notable players who ever peered across the footlights.

"Things were livelier then," reflected Dave, as he reminisced about the time when he was "running the gas" (flame footlights) at Omaha's old Boyd theatre—renamed the Farnum—and three bears got drunk. Somebody, for a joke, had secretly mixed raw alcohol with the sugared water they drank from bottles just before their act.

"And when three lummoxy bears get crocked," Dave explained, "they sure can stir up a rumpus. I mind how those beasts went on the rampage, snarling and lamming each other, and clawing and biting, and tumbling down stage toward the footlights. If they should get singed in the gas flames, and go flop among the audience, then watch out for a panic."

Such a thing mustn't happen. So Dave turned off the gas.

Climbing back uphill to the Brandeis theatre, Abbott sat down backstage with Omaha's other old-school backstage hand, Bill Barrett, who, too, recalled the period of theatricals when "things were livelier" than just pulling drapes over a moving picture screen. For example, an incident connected with the very, very temperamental star, Mrs. Leslie Carter, in "Du Barry." After her big emotional scene, an elderly member of the stage crew, an assistant property man named Washburn, rushed out to help clear the stage. To fetch away a pair of handsome candelabra was his special task. He had been instructed about them, been given repeated instructions, and was most anxious to make good in his old days.

Then up went the curtain, with the star taking her bow. Poor Washburn was beside her, frozen stiff with fright, a branching candlestick in either hand.

"All of us," said Bill, "furiously beckoned for him to come away. He couldn't. There he stood, petrified. The curtain came down and went up again, the star taking a second bow. Washburn hadn't moved. He couldn't. Came a third bow. Washburn—standing right there by Mrs. Carter—solid as a wooden fence post, still desperately gripping his candelabra.

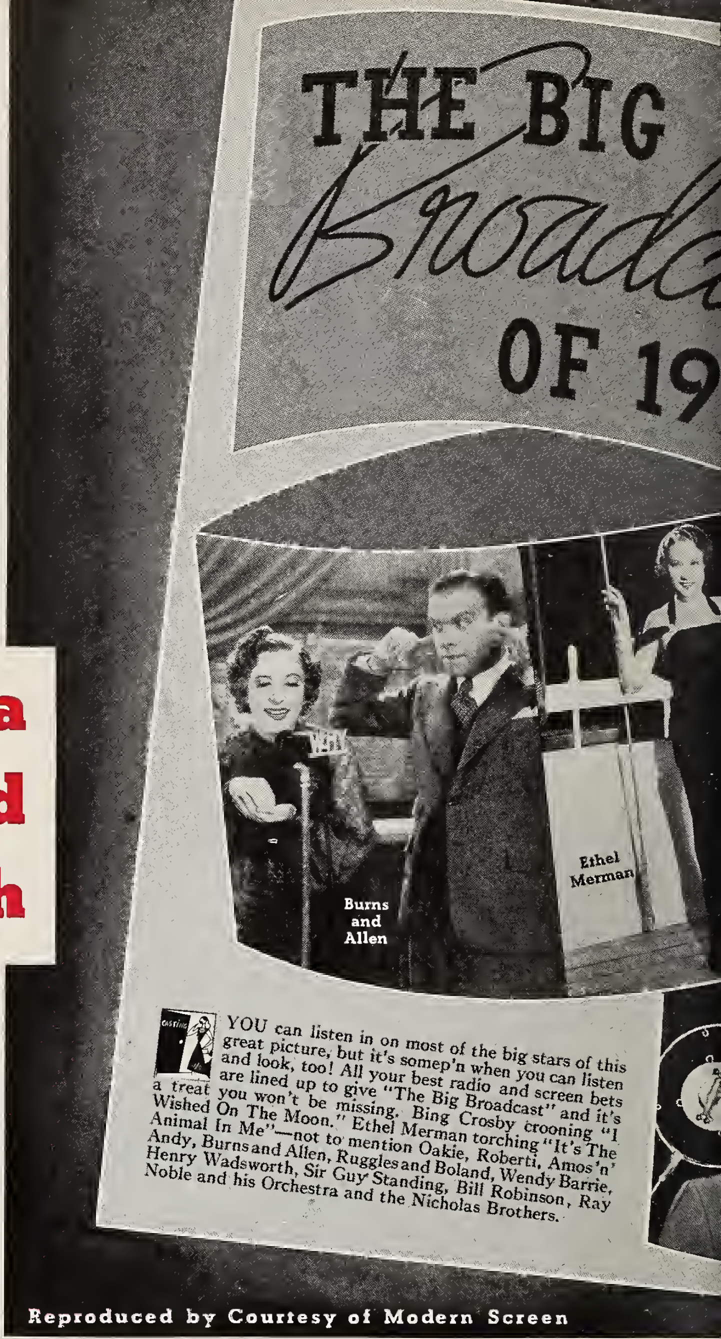
"Didn't we all expect a hot brain storm from that stormy lady?" chuckled Bill Barrett. "But, know what? She started laughing, had spasms of laughter, simply rolled with laughter, and for a long while couldn't stop. In her whole stage career—and it was a long one—she thought that the funniest thing that ever happened."

There'll be no more of those days for Dave, for Bill, and Keene, too.

▽

Sybil Jason "is in deep mourning over the death of her black Scottie puppy." Miss Jason, they tell us, "was so stricken by the tragedy that she has gone to San Diego from Hollywood to recuperate." Meanwhile they're out trying to find another dog "to ease the pain and make forgetting easier."

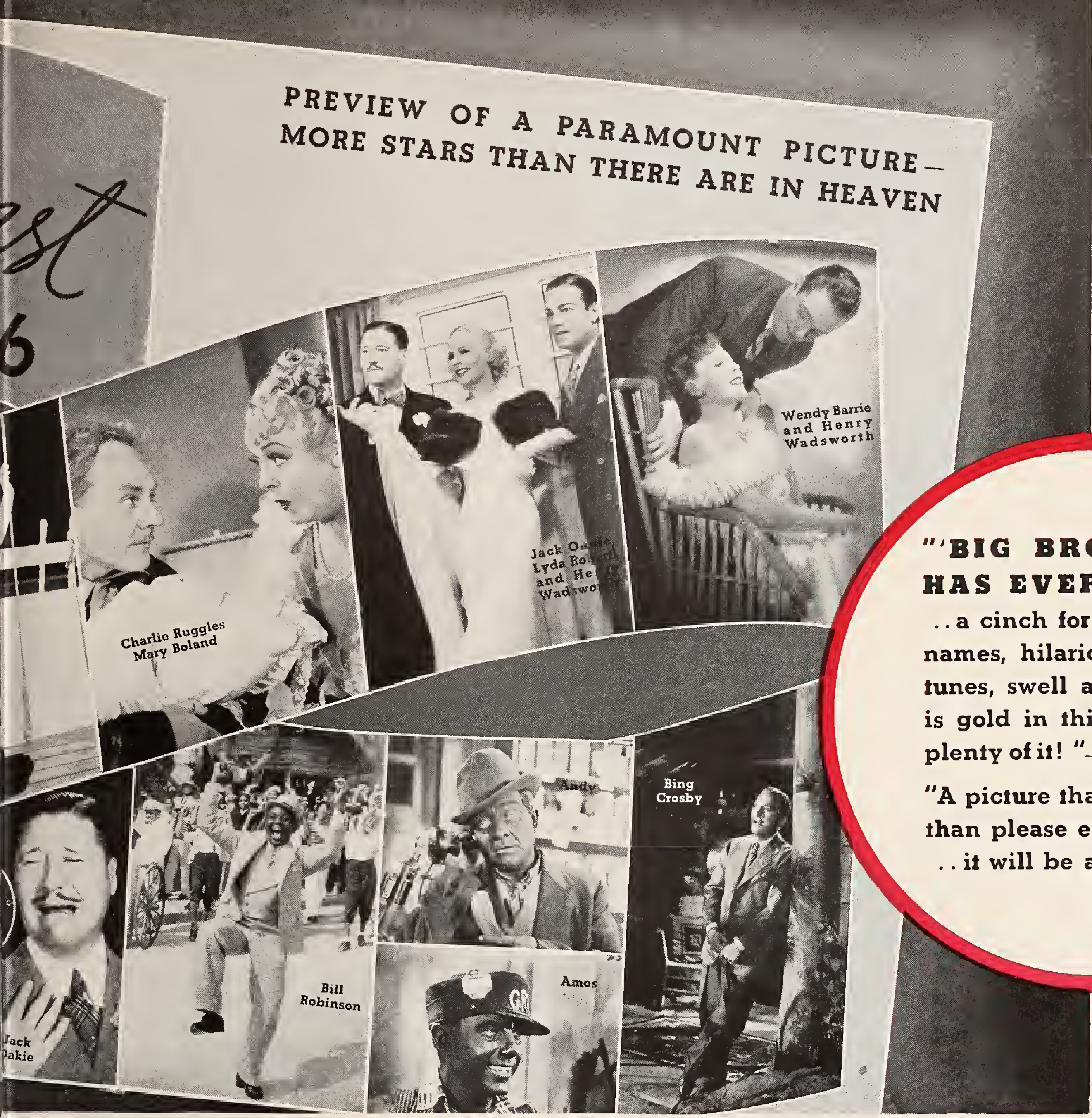
STARS fall on Alabama and the rest of the United States on September 20th


THE BIG
Broadca
OF 19
Burns and Allen
Ethel Merman

YOU can listen in on most of the big stars of this great picture, but it's somep'n when you can listen and look, too! All your best radio and screen bets are lined up to give "The Big Broadcast" and it's a treat you won't be missing. Bing Crosby crooning "I Wished On The Moon." Ethel Merman torching "It's The Animal In Me"—not to mention Oakie, Roberti, Amos 'n' Andy, Burns and Allen, Ruggles and Boland, Wendy Barrie, Henry Wadsworth, Sir Guy Standing, Bill Robinson, Ray Noble and his Orchestra and the Nicholas Brothers.

Reproduced by Courtesy of Modern Screen

That's the day "THE BIG BROADCAST OF 1936" showers down on the grateful theatres of the United States—the most glittering constellation of entertainment to appear on the screen horizon since Paramount's first "Big Broadcast" blazed its meteoric profitable way across the country's box-offices in 1933 ▪ ▪ ▪ To drop the play on words for a moment, "THE BIG BROADCAST OF 1936" is an attraction that would have made the great Barnum, himself, turn green with envy. BECAUSE it has specialties by (1) BING CROSBY, most popular crooner on screen and radio; (2) AMOS 'n' ANDY, who hold the record for holding a daily radio audience; (3) ETHEL MERMAN, at the height of her popularity due to her overwhelming success in "Anything Goes" and her radio programs; (4) RAY NOBLE AND ORCHESTRA, the ace band on the airwaves; (5) MARY BOLAND and CHARLIE RUGGLES, the screen's most hilarious "Mr. and Mrs."; (6) BILL ROBINSON, kingpin dancer whose taps have been heard 'round the world; and because it features (7) JACK OAKIE, whose characteristic roles have won him millions of admirers; (8) BURNS AND ALLEN, radio's most beloved nitwits; (9) LYDA ROBERTI, the girl who puts plenty into what she's doing.


PREVIEW OF A PARAMOUNT PICTURE—
MORE STARS THAN THERE ARE IN HEAVEN
Charlie Ruggles
Mary Boland
Jack Oa
Lyda Ro
and He
Wad wo
Wendy Barrie
and Henry
Wadsworth
ack
akie
Bill
Robinson
Andy
Amos
Bing
Crosby

"'BIG BROADCAST' HAS EVERYTHING! ..a cinch for box office... names, hilarious fun, good tunes, swell acting... there is gold in this picture and plenty of it!" *—Hollywood Reporter*

"A picture that should more than please every exhibitor ..it will be a big grosser!" *—Hollywood Variety*

Among the many other bright satellites who help make "THE BIG BROADCAST OF 1936" the gorgeous piece of entertainment it is, are Sir Guy Standing, Wendy Barrie, Henry Wadsworth, Ina Ray Hutton and Her Melodears, Nicholas Brothers, Gail Patrick, David Holt, Virginia Weidler, Vienna Boys' Choir, Willy, West & McGinty ▪ ▪ ▪ Music of the spheres is by RAINGER, ROBIN & WHITING and RAY NOBLE, songwriting luminaries who contribute such heavenly melodies as "I Wished on the Moon," "Why Dream?," "Double Trouble," "It's the Animal in Me," "Miss Brown to You" ▪ ▪ ▪ You'll thank a score or more of your most favorite stars for "THE BIG BROADCAST OF 1936," for it's got everything to make it the most profitable piece of popular entertainment of the current show season. Directed by Norman Taurog.

A PARAMOUNT PICTURE

Giveaway Solution Up To Producer, Says Exhibitor

Need of "Different" Films Pointed in Reaction to Bryan Article

by "BUNNY" BRYAN
Manager, Pantheon Theatre, Chicago

My recent article (MOTION PICTURE HERALD, August 10th) concerning the inevitable problem coming when giveaways fade, has brought some interesting reactions to my desk, reactions from exhibitors, producers, projectionists and publicity men. In fairness to everyone concerned, we believe it worthwhile to pass along the high spots of these comments.

A Coast exhibitor, after roundly condemning giveaways, says in part: "I believe we are right on the threshold of a cycle of socalled unusual films. . . . 'Sequoia' clicked almost everywhere. It received the backing of the women's clubs as well as many more ticket-selling controls."

"An Arkansas projectionist writes: "I have a stunt that is free from all lottery taint, yet just as interesting," and the beauty of it is, we believe he has the germ of an idea with box office possibilities.

A producer says: "You have hit upon one of the things the industry badly needs, a getting away from the eternal sex; an opening up of a field hitherto only slightly touched."

A Middle Western exhibitor writes, "I'm with you one hundred per cent when you say, 'We must give them diversion of a different kind.' . . . I've played several unusual pictures recently, pictures we would have considered having very little general appeal just a few years ago and *because the public is right now in a receptive mood for something different* and because we went out and sold them intelligently, always bearing in mind Lem Stewart's old slogan, 'Does It Sell Tickets?', we mopped up at the box office and obtained plenty of favorable patron comment."

Centuries of Publicity

A publicity executive puts it this way: "The trouble with so many exhibitors and executives in these days of banker-controlled showmanship is our very natural tendency to over-emphasize advertising costs, because they are controllable, and then sit back and lay out a routine campaign which, of course, brings back only routine returns. . . . Giveaways have been clicking *because of the several centuries 'advance' given games of chance.* How can we expect satisfactory grosses from our pictures unless we give them complete and comprehensive advertising and publicity treatment?

And so the comments continued, the interesting part being that, while many of the exhibitors *had been or were using giveaways, all seemed to feel that they would run their course and we must be readying something, something in the way of entertainment, to take their place.*

We agree heartily with the exhibitor who points to "Sequoia" as an example of the draw of the unusual films. We played "Sequoia" at the height of the giveaway craze and stood 'em up plenty opening day and came right back the following day without a giveaway and did considerably above average business. We have already mentioned the excellent results obtained from Captain Craig's personal appearance along with his unusual picture and are hoping some producer will give us in the very near future another picture that will warrant the same treatment we gave "Sequoia" and "Sea Killers."

While, naturally, we are primarily interested in the box-office of any attraction, the patron comment and goodwill generated are certainly very valuable. We *know* that unusual pictures bring new faces, many of whom become regular or drop-in patrons. We *know* that unusual pictures with their diversified story and treatment are welcomed by our regulars as a tonic after the cut and dried stories embodied in so many of the programmers.

Says It's Up to Producers

Insofar as routine campaigns are concerned, there is real food for thought. When one is riding the crest of the wave, one is inclined to become fat and careless. I do not believe any seasoned showman considers giveaways as entertainment, notwithstanding their acknowledged draw at the box-office. After all, the picture is still the thing. All things otherwise are only supplementary. If we are dispensing entertainment, we must *sell* and sell strongly and intelligently. We cannot just sit back and say, "What the H—! We're going to load the house anyway, so why burn up any extra energy and money in a ticket selling campaign?" We are in the motion picture business, a business built upon keeping on our toes, and brains allowed to lie dormant

The writer is and has been for many years in show business because he likes it, gets a kick out of it. Years ago, as a newspaperman, we were constantly planning for the future. As a circus press agent and motion picture publicity man we thoroughly enjoyed the newspaper and other contacts made and the results anticipated and usually obtained. Today, as one of the several thousands managing theatres and selling shows, after years of floor work and standing on the front, years spent, in part, in watching the smiles of anticipation on the patrons' faces as they approached or entered the theatre, we believe the motion picture industry's contribution to the public has been priceless.

We feel that the opinion of the exhibitor, the man who comes in daily contact with those buying the products of the studios, is very valuable to the producer and the financier backing the production. That's why we are groping and seeking, before it may be too late, an intelligent solution to the problem, "What next after giveaways?" It seems to me it is up to the producers now.

Screen diversion as a steady diet was suggested in the August 10th issue of the HERALD *by "Bunny" Bryan, manager and publicity director of the Balaban and Katz Pantheon theatre in Chicago, in answer to his own question: "What are we going to do after the novelty of giveaways has worn off?"*

From exhibitors, producers, publicists and even projectionists have come varied reactions, all of which Mr. Bryan has consolidated into the accompanying article, which he sums up with the thought that it now is up to the producers.

Court to Rule on Pathe Examination

A motion for examination before trial will be heard in the New York county supreme court September 16th before Justice Charles B. McLaughlin in a stockholders' action brought by Pat Casey against Pathe Exchange, Inc. Counsel for Mr. Casey will seek the court's permission to examine Frank Kolbe, president of Pathe Exchange, and Robert W. Atkins, executive vice-president. He will request an order compelling them to produce all records, account books and agreements at the time of examination.

This is an action in discovery and inspection to determine the assets and all of the business transactions of Pathe.

Mr. Casey's affidavit explains that the examinations are sought to show that Robert R. Young dominated and controlled Stuart W. Webb and Mr. Kolbe during the time each occupied the official position of director and president of the defendant corporation; to show that Robert R. Young was in command of the defendant corporation and constantly supervised and directed its program and policies; that Robert R. Young, at the same time, held an obscure official position in the management of the corporation; to show that during 1933, 1934 and 1935 and a considerable period of time prior thereto, the defendant acted under the direction of Mr. Young and conspired with him to the extent of causing waste of the defendant's assets, violating their duties and wrongfully suffering acts to be done in such a manner as to result in the squandering of the defendant corporation's assets.

Sues Columbia Over Royalties on Series

Samuel J. Joseph, attorney for Harry Levey, has filed in the New York supreme court an application for a temporary injunction seeking to restrain Columbia Pictures Corporation from paying Rex Film Corporation any monies or royalties due on the "Voice of Experience" series of shorts. A hearing is set on the application for September 13 before Judge Hofstadter.

Other defendants listed are Voe Pictures Corporation, M. Sayle Taylor, known as the "Voice of Experience," Elmer A. Rogers, general manager of Rex Pictures, and Benjamin K. Blake, production manager of Rex.

Levey claims he first approached Mr. Rogers and Mr. Taylor and sold them the idea to make the shorts.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Dark Angel

(Goldwyn-United Artists)

Drama

The story of the beautiful tenderness of a love that grew from childhood to wartime in a picturesque English countryside, spoken softly and convincingly honest, sentimentally though never mawkishly, is brought back in sound after a decade, in Samuel Goldwyn's production of "The Dark Angel," from Guy Bolton's stirring play.

The technique of production and the tempo of story narration equal the quality of the performances, and that is high, at times superbly touching. Fredric March, Herbert Marshall, a new, no longer exotic Merle Oberon, John Halliday, all turn out a merit-packed picture from opening shot to finis.

There is much to resemble pastels in the settings that find Kitty Vine (Miss Oberon), English girl, loving Alan Trent (March), while his cousin (Marshall) loves her.

Months in the trenches bring to Alan the realization of his love for Kitty. Home on leave, he confesses his love and they arrange to marry on the morrow. An order cancelling all army leaves shatters their plans, and they spend their last hours near the transport steamer trying to forget that they may never see each other again.

Gerald is wounded and Alan is believed killed The war over, Alan is in a training school, blind and unwilling to return to be a burden to Kitty.

The institution's officials persuade him to return home and to the girl but he loses his nerve en route and instead alights at a village some miles beyond. Here he achieves considerable success under an assumed name.

One day while Alan is fishing with Sir George Barton, official of the training school, a woman member of a hunting party is thrown from her horse and stunned. She is Kitty Vane, who Alan has learned is now engaged to his cousin Gerald.

Alan rushes away unseen and Barton, noting his reactions to mention of her name, phones Gerald and tells him where to find Alan.

Sidney Franklin directed with a discriminating touch.—CUNNINGHAM, New York.

Produced by Samuel Goldwyn Productions and distributed by United Artists. Directed by Sidney Franklin. Screen play by Lillian Hellman and Mordaunt Sharp. From a play by Guy Bolton. Photography by Gregg Toland, ASC. Costumes by Omar Kiam. Musical director, Alfred Newman. Art director, Richard Day. Film editor, Stuart Heisler. Sound technician, Vinton Vernon. P. C. A. Certificate No. 1254 Running time, 90 minutes. Released September 6. General audience classification.

CAST

Alan Trent	Fredric March
Kitty Vane	Merle Oberon
Gerald Shannon	Herbert Marshall
Mrs. Shannon	Janet Beecher
Sir George Barton	John Halliday
Granny Vane	Henrietta Crosman
Ann West	Frieda Inescort
Lawrence Bidley	Claude Allister
Joe	George Breakston
Betty	Fay Chaldecott
Ginger	Denis Chaldecott
Roulston	Douglas Walton
Mrs. Bidley	Sarah Edwards
Mr. Vane	John Miltern
Mills	Olaf Hytten
Mr. Tanner	Lawrence Grant
Hannah	Helena Byrne-Grant
Mrs. Gallop	Ann Fielder
Mr. Shannon	David Torrence
Kitty (Child)	Cora Sue Collins
Alan (Child)	Jimmy Baxter
Gerald (Child)	Jimmy Butler
Lawrence (Child)	Randolph Connolly

Bonnie Scotland

(MGM)

Comedy

Showmanship possibilities abound in this Stan Laurel and Oliver Hardy feature length comedy. It is packed with hilarious situations and the two comedians, aided and abetted by a very capable supporting cast, turn in characterizations with their best performance values of the year. In story content it is different from any of their recent efforts. It is for the most part a burlesque of "Lives of a Bengal Lancer."

James Finlayson, Daphne Pollard and Mary Gordon support the stars and the combination of all their names in front of any theatre should signify comedy of the first order. Romantic angles are handled by William Janney and June Lang, a newcomer.

The film abounds in production values and the Scotch element assures more than ample opportunity for suitable exploitation. The direction of James W. Horne keeps the action moving right along and the photography is very good.

While in jail in America, Laurel, now known as McLaurel, and Hardy are notified that Laurel has inherited an estate from his Scotch grandfather. They escape and take a cattle boat to Scotland to meet Mr. Miggs, lawyer of the estate, to find they receive only a moth-eaten bagpipe and a snuff box, the money going to a distant cousin, Lorna McLaurel, who is in love with Mr. Miggs' clerk, Alan Douglas.

The inheritance is left in trust to Colonel McGregor, however, until Lorna comes of age, so his sister, Lady Ormsby, takes the young girl to India where her brother is in the army.

Shocked at the turn of events and desperate, McLaurel and Hardy blunder into the army and are promptly decked out in kilts. From this point on the laughs fly thick and fast as they are shipped off to India, along with Alan, who is seeking Lorna. The three arrive at the army post and find it about to be attacked by Mir Jutra, Mohammedan leader. In the meantime Lorna has announced her engagement to Colonel McGregor, thinking Alan has ceased caring for her. Volunteers are called to assist in capturing Mir Jutra. Alan steps forward with the sergeant major. McLaurel and Hardy join them, thinking they are accepting an invitation to lunch. The quartet leave the post and are duly captured by Mir Jutra but the troops rescue them only to be rewarded for their labors when our heroes lead several swarms of angry bees into their midst.—BAEHLER, New York.

Produced by Hal Roach and distributed by Metro-Goldwyn-Mayer. Directed by James W. Horne from a story by Frank Butler and Jeff Moffitt. Photographed by Art Lloyd and Walter Lundin. Film editor, Bert Jordan. Running time, 89 minutes. P. C. A. Certificate No. 1055. General audience classification. Release date, Aug. 23, 1935.

CAST

Stanley McLaurel	Stan Laurel
Oliver Hardy	Himself
Lorna McLaurel	June Lang
Alan Douglas	William Janney
Lady Violet Ormsby	Anne Grey
Colonel McGregor, D.S.C	Vernon Steel
Sergeant Major	James Finlayson
Mr. Miggs	David Torrence
Mir Jutra	Maurice Black
Mille	Daphne Pollard
Mrs. Bickerdike	Mary Gordon
Blacksmith	Lionel Belmore

Charlie Chan in Shanghai

(20th Century-Fox)

Detective Mystery

Concocted of tried and proved ingredients, this latest of the "Chan" series stacks up as one of the most pleasing of the popular features. With a familiar character in a familiar role, the show is plotted to a familiar theme, yet the production's entertainment-showmanship value is novel and different.

Geared to a thrill action motivation, the picture is surprising in its amount of humanness, given a comedy tinge as it concerns the Chan father and son relationship. The intriguing atmosphere of dangerous adventure against sinister and mystic backgrounds creates an air of melodramatic mystery into which a vein of hokum has been inserted that effectively secretes the yarn's climax from even the most discerning amateur sleuths.

The soundly written story, capably directed, is mystery plus. It introduces Charlie, returning to China on a mission that is secret to him, playing leap-frog and singing a Chinese song with a lot of children. His own life threatened unless he leaves the land of his ancestors, he meets his son, Lee (Keye Luke, first introduced in the role in "Chan in Paris"). The relation furthering the comedy, the show plunges into its real atmosphere when Chan, kidnaped, is rescued by Lee in a wild fighting brawl. Then the show takes on its real purpose, the tracking down of a gang of dope smugglers. Andrews, a federal investigator, joins forces with Chan, and Nash, who shares the slight romantic interest with Diana, is made to look like the ace culprit. But in the thrilling climax the show takes an amazing twist as Chan once more demonstrates that he is still the same old super-sleuth and the dope ring is smashed and the culprits caught.

While Warner Oland naturally is the outstanding interest-creating factor in connection with the character he has created over several years, the idea of the Keye Luke son relationship is one that commands more than usual showmanship attention. Story content, likewise, should not be overlooked in showmanship adaptation seeking to inspire patron interest. In development and purpose unlike any of its predecessors, it permits billing as something entirely apart from what has been seen before.—MCCARTHY, Hollywood.

Produced and distributed by Fox. Associate producer, John Stone. Directed by James Tinling. Assistant director, Aaron Rosenberg. Original story and screen play by Edward T. Lowe and Gerard Fairlie. Based on the character "Charlie Chan," created by Earl Derr Biggers. Gowns by Alberto Luza. Musical director, Samuel Kaylin. Photographed by Barney McGill. Sound, Al Protzman. Film editor, Nick De Maggio. Art director, Duncan Cramer and Lewis Creber. Production Code Certificate No. 1255. Running time, when seen in Hollywood, 67 minutes. Release date, October 11, 1935. General audience classification.

CAST

Charlie Chan	Warner Oland
Diana Woodland	Irene Hervey
Philip Nash	Charles Locher
James Andrews	Russell Hicks
Lee Chan	Keye Luke
Chief of Police	Halliwell Hobbes
Burke	Frederick Vogeding
Dakin	Neil Fitzgerald
Taxi Driver	Max Wagner

(Reviews continued on page 38)

HELD

NEW YORK...SECOND WEEK AT RADIO CITY MUSIC HALL TOPS EVERY RECORD OF THE HOUSE EXCEPTING "TOP HAT'S" OWN NEW ALL-TIME HIGH FIRST WEEK.

PHILADELPHIA...STANLEY THEATRE PLAYS TO MORE THAN 23,000 PAID ADMISSIONS FIRST TWO DAYS... UNPRECEDENTED!

ALL

LOS ANGELES...FIRST DAY OF SECOND WEEK OUTGROSSES OPENING DAY FIRST WEEK "ROBERTA".

BRIDGEPORT...FIRST FOUR DAYS OF PICTURE FAR AHEAD OF PREVIOUS WEEK'S RECORD.

HERSHEY, PA....PLAYED TO FIVE TIMES THE POPULATION OF THE TOWN IN THE FIRST THREE DAYS!

NEW HAVEN...HAD TO STOP SELLING TICKETS; UNABLE TO HANDLE VAST CROWDS... LOOKS LIKE NEW HIGH.

...AND THESE ARE ONLY A FEW OF THE SCORES OF REASONS WHY WE SAY:

CLEAR YOUR SCHEDULE FOR A RECORD RUN! "

OVER

BALTIMORE . . . "I'M ON THE GOLD STANDARD AGAIN," SAYS I. M. RAPPAPORT, HIPPODROME THEATRE. "ALL RECORDS SMASHED."

KANSAS CITY...FIRST THREE DAYS TOPS RECORD-BREAKING "ROBERTA" BY $1,000.

CHICAGO...ALL OPENING ATTENDANCE AND MONEY RECORDS BROKEN AT PALACE THEATRE.

NEW ORLEANS . . . THEATRE OPENS EARLIER AND GIVES EXTRA NIGHT SHOWS TO ACCOMMODATE RECORD CROWDS.

OVER

CINCINNATI . . . OPENING IN BOTH CINCINNATI AND COLUMBUS SENSATIONAL, WITH NEW HIGH IN SIGHT.

SAN FRANCISCO . . . LOOKS LIKE FOUR GREAT WEEKS AS "ROBERTA" RECORD FALLS.

TOP HAT"

RKO-RADIO PICTURE

Cappy Ricks Returns

(Republic)

Comedy-Melodrama

Sound entertainment, in which the element of comedy predominates and is adequately balanced by well developed melodrama, romance and exciting action, establishes this attraction as a better than average attraction. Showmanship potentialities to stimulate audience interest in the picture's entertainment worth are included aplenty.

The show deals with popular stuff and is handled in a manner to accentuate that quality in writing, direction and acting. In returning to the screen a popular old fiction character, the Cappy Ricks of Peter B. Kyne, the production itself, rather than personalities, is the principal entertainment and showmanship element. As it unfolds, Cappy, the lumber-shipping magnate, comes out of retirement when his old business rival, Blake, through political connivance attempts to put the skids under Cappy's wooden shingle business. Furious at the manner in which Peasley and Skinner are running the organization, amazed to discover that his resourceful star salesman, Peck, has been fired, Cappy gets him back in a sensational comedy excitement manner and the pair join forces to give Blake a run for his money.

The situation is complicated in the way in which the romantic angle is brought in as Peck becomes attached to Blake's daughter, Barbara. Approaching the climax, Blake's tactics and Cappy's idea of ringing in a number of phoney petitions result in a number of action-packed, hand-to-hand mob encounters in which the wrestler Man Mountain Dean provides plenty of fun. The finale has everything straightened out, with Cappy retaining his business and also acting as a sort of benign cupid in fixing up the misunderstanding between Peck and Barbara.

Not a pretentious offering, but one in which there is a load of entertainment meat, plus more than enough showmanship angles with which to sell it, the show is one that any kind of exhibitor can offer patrons who like their entertainment to be entertaining.—McCARTHY, Hollywood.

Produced and distributed by Republic. A Trem Carr production. Directed by Mack Wright. From the story by Peter B. Kyne, Adaptation and screen play by George Waggner. Dialogue directed by Jo Graham. Photographed by Harry Neumann. Edited by Carl Pierson. Recorded by John Stransky, Jr. P. C. A. Certificate No. 1138. Running time, when seen in Hollywood, 66 minutes. Release date, September 25, 1935. General audience classification.

CAST

Cappy Ricks	Robert McWade
Bill Peck	Ray Walker
Barbara	Florine McKinney
Skinner	Lucien Littlefield
Winton	Bradley Page
Florry	Lois Wilson
Blake	Oscar Apfel
Peasley	Kenneth Harlan

Streamline Express

(Mascot)

Comedy

This production, while unpretentious, is garnished with plenty of laughs, good character portrayals and production values. Exhibitors should have little trouble exploiting this one because of the backgrounds against which the story is laid, namely, the theatre and a streamline train speeding across the continent.

The sequence of events is rapid and plausible and only once or twice in the middle of the picture does the action seem to sag, while with the resumed pace the end appears a bit abrupt.

The story tells of the efforts of a Broadway producer to bring back a runaway star, as she takes a streamline train for California, and his final victory after overcoming many obstacles.

In the cast are Evelyn Venable, Victor Jory, Esther Ralston, Ralph Forbes, Sidney Blackmer, Erin O'Brien-Moore and Vince Barnett, and, while there are no outstanding marquee names among these players, those of Miss Venable and Jory should be suitable for exploitation purposes.

Jimmy Hart, Broadway producer, is putting the cast of his new show through a dress rehearsal when he discovers his star, Patricia Wallis, in a temperamental fling has left the theatre to take a new streamline train to California. He pursues her, and, after finally getting on the train, discovers she had no intention of returning to the theatre but intends to get married at the end of the trip to Fred Arnold.

In the meantime John Forbes has arrived on board with Elaine Vinson, who poses as his wife. Mrs. Forbes comes to confront the runaways, having discovered their plan through a necklace her husband purchased for Miss Vinson. As the train pulls out it is discovered that Miss Vinson is a former partner of Gilbert Landon, notorious crook, and she is forced to give him her new necklace to pay for his silence.

Hart has been trying to convince Miss Wallis she should return to the theatre, having convinced a steward—for a large sum—to change places and clothes with him, but is still unsuccessful. Forbes then misses the necklace and Miss Vinson tells him it has been stolen.

All the passengers are searched, and when Hart, having been sent to tidy Landon's room, discovers the lost jewel in a tube of shaving cream he is accused of the crime. Miss Wallis identifies the producer and Landon confesses, as does Miss Vinson. This brings together the producer and the star, who have now discovered they love each other, and Mr. and Mrs. Forbes also realize they are still in love.—BAEHLER, New York.

Produced by Mascot Pictures. Distributed by Republic Pictures Corp. Director, Leonard Fields. Supervisor, George Yohalem. Screen play by Leonard Fields, David Silverstein and Olive Cooper. Film Editor, Joseph Lewis. P. C. A. Certificate, No. 1117.

CAST

Patricia Wallis	Evelyn Venable
Jimmy Hart	Victor Jory
Elaine Vinson	Esther Ralston
Fred Arnold	Ralph Forbes
Gilbert Landon	Sidney Blackmer
Mrs. Forbes	Erin O'Brien-Moore
John Forbes	Clay Clements
Jones	Vince Barnett

Peasants

(Amkino)

Drama

Although this picture has more than the usual amount of Soviet propaganda found in recent importations from the Russian studios, it is powerful and dramatic at times, what with stark realism in several scenes. The dialogue is in the native Russian, but superimposed titles chart the progress of the story.

The idea behind the story is the maintenance at any costs of the Soviet collective farm. The film's director never forgot this aim for a second, and as sharp and penetrating as the picture becomes at times, he never allowed any other element to overshadow the message to be conveyed.

The entire action is laid on a model collective farm. All the peasants are happy and interested in their work, until it is discovered there isn't ample food to carry the communal hogs over the winter. Gerasim Platonovich, leading worker, suggests the animals be distributed among the families, and this is done. His wife, Varvara, disagrees and returns all the swine to the communal barn. The people to whom the animals had been given try to regain them by force and Varvara finds herself reprimanded by the district political head.

Brooding over the reprimand, Varvara feels sure that there is some "enemy" of the group working toward their failure. In the meantime it is revealed that the culprit is Gerasim, a former landowner of the old regime anxious for the new system to fail. When he reveals this to his wife as she tells him of approaching motherhood, the woman tries to report him and he murders her, making her death appear to be suicide. The district head suspects this, however, so Gerasim influences his dead wife's rather stupid brother to attack the Communist leader, saying that with his removal the trouble experienced by the group will disappear. The leader fails to die, and in the climax the two men are uncovered and sentenced, one to death and the other to Siberia.

It is essentially adult material.—BAEHLER, New York.

Produced by Lenfilm, U.S.S.R. Distributed by Amkino Corporation. Directed by Friedrich Ermler. Release date, August 28, 1935. Running time, 105 minutes. Adult audience classification.

CAST

Varvara Nechayev	E. Younger
Egor Nechayev	B. Poslavsky
Gerasim Platonovich	A. Petrov
Head of District Political Bureau	A. Petrov
Anisim, village elder	Vladimir Gardin
Kostia	I. Chuvelev

Land of the Eagle

(RKO Radio)

Travelogue

Photographed in the tropical lowlands of Guatemala and with a running commentary by Alois Havrilla, this travelogue of the "World on Parade" series shows the natives engaged in the pursuit of their industries. The natives, with the blood of early Spanish settlers and native Indian stock in their veins, are particularly adept at weaving and the making of clay pottery. In a land where coffee is one of the main industries and bananas grow in vast quantities, Guatemala is entirely free of machinery. Also pictured are many old buildings, built centuries ago, that still stand. An entertaining short of historical nature.—Running time, 11 minutes.

Lady in Red

(Vitaphone)

Excellent Cartoon

This cartoon, a burlesque of the song, "The Lady in Red," featured in "In Caliente," is grand entertainment packed with laughs. The story is centered in a night club in a land of roaches and the creatures are really funny. A lady roach is featured in a miniature cafe where she sings nightly and all the gay blades seek her favors, only to be spurned. Finally, a parrot breaks out of his cage and captures the lady, but by a stroke of luck she is rescued by a brave little fellow who sets fire to the bird's tail. The title song is sung all through the film. Running time, 7 minutes.

Unusualities

(RKO Radio)

Interesting

One of the "Easy Aces" series, this presentation is interesting and mildly instructive. As the title implies, unusual things are pictured, with Jane and Goodman Ace supplying commentarial background. There are "Nature's Needle," a large needle growing in a cactus plant; "Aqua Buoy," a waterproof suit and protecting hood in a new conception of a lifebelt; "World's Largest Manicure," wherein elephants are set upon by manicurists; "Portable Cabanas," or portable bath houses; "Window Umbrella," an umbrella with a window; "Comerant Fishing," featuring the comerant bird as a fishhook; "The Bird Man," in an unsuccessful attempt to fly like a bird.—Running time, 10 minutes.

Dublin in Brass

(Vitaphone)

Very Good Musical

Morton Downey, in Ireland, is in love with Andrea Marsh. He has been told he can come to New York and become a policeman so he leaves with high hopes, arriving in America on St. Patrick's Day. He gets entangled with a drunk and is arrested, but Miss Marsh's uncle, a policeman himself, rescues him. Downey, ashamed, writes Miss Marsh, but she, unknown to him, has followed him to America. All ends well when the singer lands a contract to sing on the radio instead of joining the force. Downey sings several songs and this singing alone is enough to put the film over in any theatre. Running time, 20 minutes.

RENDING OF CLEARANCE PACTS SEEN IN GRANTING OF PROTECTION DEALS

Distributors Reported Ready to Give Extended Clearance to the Circuits in Chicago, Baltimore and Kansas City

Protection Sold to Independents in Cleveland, Scene of Reported Inquiry by the Department of Justice, Says MGM

Sharp disruption of the clearance and zoning situation, accompanied by protests and threats from independent exhibitors to seek relief in the courts and from government agencies, was evidenced this week in reports distributors were preparing to grant extended clearance to circuits in Chicago, Baltimore and Kansas City, and in MGM's admission that protection has been sold to independents in Cleveland and, furthermore, that the practice is national in scope.

In Cleveland, where Department of Justice agents were reported to be investigating the protection situation, it was charged that MGM plans to upset the existing clearance and zoning arrangement by granting greater protection than is provided in the schedule, while in Chicago the dominant Balaban & Katz circuit was the center of a fight over its demands for an additional week's clearance for 30-cent theatres, and independent exhibitors were threatening court action in Baltimore and Kansas City.

The justification for the demands and the granted protection ranged from the necessity of safeguarding distribution revenue to the contention that existing clearance is inadequate.

In marked contrast to these disturbances —which were not entirely unanticipated when the clearance and zoning boards went out with the end of the NRA—the schedule for the Los Angeles territory drawn up under the former code, and the only one approved by the Code Authority, is being closely adhered to by an overwhelming majority of exhibitors with resultant benefits reported to all concerned.

At the same time, it was said in distributors' home office circles in New York that the selling of protection is not a new development and that it has been the accepted practice in New York City for the last 25 years.

Reduced Admissions Blamed

Replying to reports from Cleveland that an independent circuit there was reported to be buying protection in new MGM contracts, an MGM sales executive said in New York that the company had granted increased protection to a number of independents in Cleveland and that the company is following the policy everywhere else.

"More than 25 independents in Cleveland recently reduced admissions to 15 cents," the sales executive said. "As you know, the town is flooded with double features again after a period of singles.

"There are a number of exhibitors who do not want to reduce admissions, but would be forced to follow suit unless granted extended clearance. In order to protect our rentals we had to sell with an extra seven days to two weeks protection. Many of our pictures play on percentages in Cleveland and if exhibitors cut to 15 cents our revenue would likewise diminish.

"I have always maintained that clearance has a definite value in returns of our pictures. M-G-M has no stereotyped plan of clearance, but we are anxious to keep up admissions and likewise protect our revenue nationally. This company has only sold protection where justified," the executive added.

Frank D. Drew, MGM branch manager in Cleveland, gave further elucidation by explaining that the clearance setup is being disturbed very little, the only major departure being that in no instance is MGM making admission price a factor in establishing protection for the houses which are showing its pictures.

"We are selling protection according to the policy of the individual house as we see it," Mr. Drew explained. "Our established policy is to sell clearance as it is deserved in our estimation with no regard to admission scales.

"We furthermore reserve the right to determine what protection we shall give to double feature houses."

"Policy Is Equitable"

Mr. Drew made it clear this was MGM's policy only and that the situation had not been discussed with any other exchange manager, adding that he believed his company's policy to be equitable "to both distributor and exhibitor."

Loew's, Cleveland's MGM first-run account, as in former years is obtaining 35 days' protection over de luxe suburban runs, but has increased its protection over 15-cent and double feature houses to 77 days instead of the former 63 days.

Cleveland exhibitors fear that MGM's attitude will be the opening wedge for other companies to seize on as justification for insisting on similar zoning clauses. Moe B. Horwitz and Leo Greenberger of the Washington and Community circuits, respectively, discussed the matter with Abram F. Myers and Sidney E. Samuelson, national Allied officials, at the Allied of New Jersey convention in Atlantic City recently, it is understood, but whether action is planned by the Independent Theatre Owners of Ohio has not been revealed at the time this issue goes to press.

Denies Retarded Sales

Mr. Drew said MGM's policy has not retarded sales, and that reports to the contrary, he has closed every circuit and independent account in the Greater Cleveland area.

In Chicago a fight between Essaness and Balaban & Katz circuits over the latter's increased clearance demands, which would disrupt the eight-year-old releasing system, has taken the place of the independents' boycott against MGM which held the center of the stage last year.

B & K wants distributors to grant seven days protection for its 30-cent situations over houses charging 25 cents top, which, under the unofficial but well established plan, now obtain releases immediately after the close of the run at 30-cent theatres. The circuit's demand is a renewal of one made last season, but this time it is more determined.

A majority of the Essaness operations are in the 25-cent classification, and since it would bear the brunt of the change the circuit is vigorously protesting, with the support of other independent circuits. A majority of the distributors are reported favorable to the B. & K. claims, but MGM and Fox are alied with the opponents.

Midwest Buys Protection

From Kansas City comes word that Fox Film has sold Fox Midwest first, second and third runs in zones, with protection over others, and that Warner, MGM, Columbia and Universal also may be releasing new season product on the same basis.

Independent exhibitors so far have not been approached on new season product deals by the major distributors, and they regard this as significant, especially in view of the fact that the exchanges are showing no desire to enter into a clearance pact proposed by the unaffiliated houses without the approval of Fox Midwest. The independents expect to force the issue shortly, and Federal court action on the ground of conspiracy and monopoly are already being discussed.

Threat of action was also heard in Baltimore where independents are opposing extended protection demands of an important unaffiliated circuit operator. It is understood one distributor has granted the higher clearance.

While the Los Angeles schedule is generally considered equitable and is being closely followed in that territory, the Independent Theatre Owners of Southern California has informed members that the clearance over 25-cent houses outside Los Angeles will be reduced from 49 days to 42 days and subsequent runs will be reduced accordingly. The organization is working to cut the period to 35 days.

Sam Briskin Resigns From Columbia Studio

Sam Briskin, studio manager for Columbia Pictures, has resigned, effective October 15th. He gave as his reason the fact he couldn't come to terms with Harry Cohn, president, on a new deal following a difference over a stock transfer which allegedly never materialized.

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COLUMBIA PICTURES

KORDA'S PURCHASE OF PARTNERSHIP 'INTERNATIONALIZES' UNITED ARTISTS

London Producer - Director Elected Member of Board; Sir Connop Guthrie on Executive Committee of U. A.

The sale this week by United Artists' four producer-owners of a fifth share in the corporation to Alexander Korda, London producer and director, brought the first open investment and management participation of British capital in an American distributing corporation of socalled "major" size.

At a meeting held last Friday at the studios of United Artists in Hollywood, it was announced that Mr. Korda, chairman of London Films, was elected a member of the U A board of directors and now becomes a partner in the ownership of the company on an equal standing with Mary Pickford, Charles Chaplin, Douglas Fairbanks and Samuel Goldwyn.

It also was announced that Sir Connop Guthrie, member of the directorate of London Films, who accompanied Mr. Korda on the visit to Hollywood, has been elected a member of the executive committee of United Artists. London Films is the company's production affiliate in England.

Saluting Alexander Korda as "a producer who, almost single-handed, raised the British film industry from the shadows of mediocrity to a foremost place in the world market," Arthur W. Kelly, vice-president of United Artists in charge of foreign distribution, declared that "Korda's entry into the company marks a decided step forward in the further internationalization of United Artists."

Goldwyn to Make Film at London

Plans are now being made for Samuel Goldwyn to produce a film at the new London Films studios in England. It is probable that the new organization of Pickford-Lasky Productions also will soon go to England for production of one of its coming season's pictures.

"It is to be the beginning of a free interchange of personalities and production facilities between United Artists' producers on both sides of the Atlantic," said the home office management in New York.

Financial terms of the arrangement by which Mr. Korda acquired a fifth interest in the corporation were not disclosed. However, the New York *Times* observed that the existing members paid a reputed $650,000 for Joseph M. Schenck's holdings when Mr. Schenck resigned as a partner to join 20th Century-Fox, and another $550,000 for control of Art Cinema Corporation. "Their own memberships," the *Times* concluded, "are valued in excess of $1,000,000 each."

Mr. Korda hailed the new arrangement as a "hands-across-the-sea move which I am sure will be beneficial to both the American and the English industries."

He said he would go on producing his pictures in England, returning immediately to London to begin production of "Cyrano de Bergerac," with Charles Laughton, and "Lawrence of Arabia," with Walter Hudd, a new actor discovered by George Bernard Shaw in England.

Aside from the free interchange of artists, writers, directors and technicians between American and British studios that will result from the new deal with Mr. Korda, Mr. Kelly believes that it will also have the effect of ultimately making London as important a production center as Hollywood.

Sees Better Grade of Product

"In the first place," he explained, "if the production burden is more evenly divided between Hollywood and London, we will get a better grade of product.

"Secondly, with a base of production on both sides of the Atlantic, we are more apt to get films of international appeal—pictures with scope, with stories of universal interest that will make them more acceptable and more marketable in foreign territories.

"Thirdly, there are definite economic and psychological factors that make it imperative for American producers who are eager for a place in the foreign market to make pictures in London, one of the ranking cosmopolitan centers of the world."

The coast conferences over, Alexander Korda left Hollywood by plane Wednesday and was to arrive in New York Thursday. He was accompanied by Stephen Pallos, general manager of London Films, and Sir Connop Guthrie.

Korda to Produce Six

Maurice Silverstone, chairman of United Artists, Ltd., the European division of the company, is also due to arrive in New York Thursday. The four will spend a few days in the east before sailing for London.

Tentative plans are for Mr. Korda to produce six pictures during 1935-36, at least four of which will be made in England aiming at the international market. He intimated certain films not in the company's announced program might be made for the English market only, adding that he was not interested in raiding American studios for talent and intended to build his own talent roster.

United Artists' producers won three of the six prizes awarded at the third biennial motion picture exhibit held at Venice, Italy.

The gold medal awarded by the Italian Confederation of Professional Men and Artists for the best animated cartoon was presented to Walt Disney for "The Band Concert." The special cup donated by the Italian Government Motion Picture Bureau for the best direction went to King Vidor for his work on "The Wedding Night," a Samuel Goldwyn production, and "Sanders of the River," a London Films release through United Artists won the cup donated by the Town of Venice for the best music-and-folklore picture among the 84 screened at the exhibition.

Among the other prize winners were: the Mussolini Cup to Greta Garbo for her work in "Anna Karenina" (MGM), produced by David O. Selznick, who is now a United Artists producers, and a cup to "Becky Sharp," RKO, for best color film.

British Companies Plan Big Budgets

by BRUCE ALLAN
London Correspondent

Production programs announced this week by two British units emphasize the extent to which London is interesting itself in studio projects, and also the growing importance of C. M. Woolf's releasing company, General Film Distributors, Ltd. General will handle the product of both Capitol Film Corporation, Ltd., which has a first year's schedule of £600,000 ($3,000,000) and of United Productions, Ltd., which in its policy statement envisages £100,000 ($500,000) pictures as a standard.

Implicit in both these announcements is the intention to aim at world distribution, and more particularly American, and this policy is obvious also in the story, director and star plans of both companies.

Capitol, an expansion of the earlier company with the same name, founded by Max Schach and Karl Grune (and which made "Abdul Hamid" for ABP) has such directors as Karl Grune, Al Werker, Jack Raymond and Maurice Tourneur, and its star announcements include the names of Ann Harding, Elissa Landi, Jack Buchanan, Clive Brook, Helen Vinson, Nils Asther, Fay Wray, Anna Neagle and Richard Tauber.

Separate Units in Parent Body

United Productions, with a makeup similar to that of United Artists—that of a number of separate production units in a parent organization—has on its directorate C. M. Woolf, Dr. Kasas, Leslie Howard, Eugene Frenke (husband of Anna Sten) and Rudolph Forster (the male lead in Bergner's "Dreaming Lips").

Its story announcements include "Bonnie Prince Charlie" under Leslie Howard's supervision, and "Lady Hamilton" with Anna Sten and Forster, supervised by Dr. Frenke. Before "Lady Hamilton" goes into production, Anna Sten is playing in "A Woman Alone" for Garrett-Klement Pictures, Ltd., which has just signed Henry Wilcoxon to play opposite her.

Studio Space at Premium

Capitol is taking space at British & Dominions studio at Elstree. During the next 12 months the demands on the B&D plant will be such that the new floor mentioned as a possibility at the recent company meeting already seems a minimum necessity. Apart from B&D's own program, the studio has to accommodate the production demands of Herbert Wilcox Productions, Ltd., as well as Capitol, and Trans-Atlantic already is using space there. It is also the center for Paramount British productions, while the demands of independent producers probably are as pressing in the case of B&D as in that of every other modern plant in the London area.

RKO Directors Meet

The board of directors of Radio-Keith-Orpheum held its regular quarterly meeting last Friday. J. R. McDonough, president of RKO Radio Pictures, arrived in New York for home office conferences.

FIGHT STARTS OVER EIGHT ADVERSE BILLS ENACTED IN LAST SESSION

California Citizens' Statewide Petition Against Chain Store Tax Points to Long Non-Enforcement Period or Repeal

Tax Opposition Undertaken or Planned in Florida, Mississippi, Missouri, New York, New Jersey; Playdate Laws Assailed

The few victories won in state legislatures over the motion picture by proponents of the hundreds of adverse bills that were proposed during the legislative season recently ended—culminating the worst attack on the industry in years—are threatened with a short life.

A statewide petition by citizens against California's chain store tax (probably applicable to circuit theatres) destines that levy to a long period of non-enforcement or repeal.

Distributors are ready to fight Florida's stamp act.

Mississippi exhibitors envision repeal of the state's 12 per cent admission tax, as a result of impending political changes.

Missouri's tax law is being attacked as invalid.

Distributors in New York are continuing their court opposition to the city sales tax.

New Jersey merchants are up in arms over the state's new sales tax.

Tests of the new Ohio and Wisconsin laws prohibiting designated playdates were set for September 23d.

Concessions were granted exhibitors on Ontario's heavy taxes.

The petition for a referendum on California's recently-enacted chain-store tax has already been signed by 250,000 residents, and election authorities believe only 150,000 names are required to compel the state to return the question to the voters. This automatically would stay enforcement and during the stay attacks are expected to be made on the bill's constitutionality.

Non-Payment Defended

Large distributors, led by RKO, are defending their non-payment of Florida's stamp tax on contracts and other legal documents on the grounds that the contracts are not closed within the state but at the home offices in New York. The tax is 10 cents for each $100 involved in the contract. The state is expected to start suit to force collection.

The nomination in Mississippi of Hugh L. White for governor at last week's primaries is encouraging to theatre owners who now see possibilities of obtaining a repeal or considerable modification of the state's 12 per cent admission tax.

Cole County circuit court, at Jefferson City, Missouri, received a request from merchants to rule on the constitutionality of the state's new sales tax law, which merchants and exhibitors agree is one of the worst nuisances ever perpetrated as an obstacle to the normal conduct of business where the making of change in small amounts is an important part of the procedure. The tax, one per cent, requires payments in mills with tokens.

New Jersey's merchants were equally bitter toward the new state sales tax there and were preparing to go to the courts for relief, on grounds of unconstitutionality.

Distributors met in New York last Friday to decide on action against the city's attempts to collect sales taxes on local film rentals, and it was decided to retain special counsel for the fight, which will be led in a test by Universal and United Artists.

PETTENGILL TO PRESS BLOCK BOOKING BILL

The Pettengill bill to outlaw block and blind booking will be pressed at the next session and hearings will be sought in January, the Representative said in the Congressional Record Wednesday. He said the bill was written by the Motion Picture Research Council "aided by many other sources." No effort will be made to enact censorship regulation, he added.

The city some weeks ago filed notices with both these companies for payment of the levy, and briefs setting forth the reasons for non-payment were promptly filed with City Comptroller Frank T. Taylor. Basically, the distributors contend that films are not subject to such a tax.

The suit of RKO Distributing Corporation in a test against the State of Ohio, John W. Bricker, attorney general, to determine the validity of the law prohibiting designated playdates, is scheduled to be heard before Judge Benson W. Hough, in federal court, Columbus, O., on September 23d.

The playdate bill passed both legislative houses at the last session, but was not signed at that time by Governor Davey because it was declared unconstitutional by the state's attorney general. It automatically became a law, however, on July 16th, just before the distributors' test suit was filed, and has since been pending.

Like the Ohio test, a similar situation in Wisconsin is expected to attract nationwide motion picture attention. The Wisconsin suit likewise is set for September 23d, and, instituted by Fox and MGM, will be heard in federal court at Milwaukee.

Concession in Ontario

Premier M. F. Hepburn has extended a concession to exhibitors of Ontario by amending the drastic Amusements Tax Act to exempt children under 16 when the admission price does not exceed 25 cents. However, exhibitors must continue to make complete returns on the non-taxable attendance.

Further observation of the legislative front as it affects motion pictures disclosed this week that Sunday films will come up for vote in November in three additional towns: Sharon, Franklin and Oil City.

The 1935 session of the Massachusetts legislature, just concluded after a meeting of record length and activity, found motion pictures successful in practically every instance, this despite the seriousness and multitudinousness of bills introduced which were unfriendly to the industry. To Joseph H. Brennan, former Boston Loew State theatre manager serving his first few months as executive secretary of the state MPTO, goes most of the credit for the emerging of the industry from the stormy legislative sea. Mr. Brennan was the acknowledged leader of the motion picture in State House circles and was aided, on occasion, by Martha W. Ferris, of the Boston Film Board, and by Arthur K. Howard, of Allied.

Several billboard bills were shelved without much discussion. Then Governor Curley introduced a billboard measure that provided for the scrapping of all local laws and the placing of all outdoor advertising under a politically appointed state administrator. Largely through the efforts of Mr. Brennan, portions of the bill that would have imposed censorship on theatre marquees, license fees for each change, were extracted. After establishing a record for the number of times it was killed and revived, the billboard bill was allowed to remain defeated.

Dangerous to the industry was the bill introduced by Representative Thomas A. Dorgan which sought to ban all children under 14 years of age from theatres except at "suitable" showings. Suitability would have been determined by an unpaid board consisting of one representative of each important religious sect, appointed by the governor. Furthermore, the bill provided that any concern showing "*or producing*" a motion picture that did not pass the board would have its license revoked in Massachusetts. This would have given the board the right to prevent any distributor from doing business in the Bay State. The House turned down the bill by the narrow margin of 57 to 31.

Representative Dorgan also sought to prevent attendance of individuals under 20 years of age at theatres located in buildings where liquor is sold. The House defeated this, 56 to 42.

A drastic measure introduced by Senator Scanlan would have turned licensing boards in the state into censor groups required to pass on each separate motion picture before it could be exhibited in any of the boards' respective communities to anyone under the age of 21 years. The bill also sought to prevent everyone under the age of 14 years from attending the showing of any motion picture, whether approved or not, after "seven o'clock in the evening unless accompanied by an adult."

Win Fight on Licensing

Theatremen won the fight against a bill to place the licensing of stage hands into the hands of the commissioner of public safety, believing the present setup to be fair.

Another bill that probably would have put many smaller theatres out of business was turned down after a long fight. This would have set up a complicated licensing system for heating and cooling systems in theatres.

An attempt to legalize dancing on theatre stages on Sundays fell through when the industry, fearing friction with religious groups, did not support it.

A measure to establish an "Economic Council," along the lines of the NRA, met industry disfavor because, among other things, it would have controlled the financing of film companies and subsidiaries and regulated distribution. It was defeated.

A petition, framed to provide for sharper enforcement of the Sunday law in this state, providing for film censorship, was deemed unnecessary and defeated.

Numerous tax bills were filed. All especially pertinent to the industry were defeated. In addition to several sales tax measures, such bills eventually killed included one providing for a levy of five cents on all theatre admissions with an added ten per cent for tickets selling for more than 50 cents.

Florida Storm Pictures Were Lost for Days

Back of the photographing for the newsreel of a great disaster, there invariably billows and storms a great story of human achievement. Back of the steamer *Dixie* and Florida Keys storm story lies a tale of news gathering that combines heroic fortitude, ingenuity, foresight, utter folly and dogged perseverance.

On the night United Press flashed a warning that a storm was threatening Florida, Charles Ford, editor of Universal Newsreel, immediately got busy, with telephone and telegraph, making arrangements in the Florida points which seemed to be strategic. The man for the assignment was photographing the garment strike in New York, and Mr. Ford gave him his orders to proceed to Newark airport, where a plane would be awaiting him. His instructions were in the plane. In spite of the most terrific flying weather, the plane finally staggered into Jacksonville. It could go no further. They had expected this in New York, and had made arrangements, by offering a big bonus, for a "daredevil" to drive the cameraman in a car from Jacksonville to Miami.

Flies Over Steamer

The car left at 4:30 Tuesday afternoon, and arrived in Miami at 5:00 A. M. Wednesday, the driver almost helpless, the car ruined. In the meantime arrangements had been made with the Coast Guard for a seaplane. Pathe and MGM newsreels then combined with Universal. All agreed that the shots be shared equally. Only one cameraman could go on the treacherous air journey, but James Lyons is an intrepid cameraman, and he flew over and photographed from every angle the stranded steamer *Dixie* before any rescue vessel could come within a mile of where the Morgan liner lay.

On the way back to Miami Lyons discovered from the air the catastrophe that had overtaken the veterans on the Keys, and induced the Coast Guard pilot to fly over the destroyed camp so he could photograph that. Back in Miami, Lyons called up New York. Universal had already bought by phone a Cadillac auto and it lay with the engine running, ready for Lyons to make the trip to Jacksonville. In Jacksonville he would have just time to catch a train, and all provisions had been made for the insurance and packing of the film. It was late Wednesday night.

Cameraman Collapses

But Lyons hadn't slept in 48 hours, and he had had the physical experience of pitting his strength against the hurricane, which at times had registered 120 miles an hour. He was at the end of his strength as he was about to seek the auto at Miami to make the trip of 400 miles to Jacksonville with the only shots made of the *Dixie*. And as he stepped out of the booth he collapsed. The police picked him up, but naturally did not know how valuable was his equipment and his cans of pictures.

In the morning Ford again took up his long distance direction of the adventure. After two hours of failure to contact Lyons in despair he called up his own younger brother John, who lives in Miami, but who knows nothing whatever about photography. He gave him the facts and put it up to him to locate Lyons and rescue as much as possible of the wrecked newsreel story. Young Ford discovered that Lyons had walked across the street after telephoning Ford, and dropped senseless with fatigue. Young Ford also located the film and the camera but not the camera case.

He gathered up everything that he could find, not knowing exposed film from unexposed. The Fords spent $50 in long distance conversation while the newsreel editor in New York tried to explain how to unlock and unload an Akeley camera, a job that is purposely made as intricate as possible. By this time trains were running from Miami to Jacksonville. Young Ford insured the shipment for $5,000, which the telegraph company reduced to $50, thinking the larger sum was extravagant. This well-intentioned act caused further delay. A $5,000 package would have been guarded with care and not dumped unceremoniously on the platform.

Ford, in New York, kept in contact with the shipment by phone and telegraph in the hope that he would be able to take the shipment off the train in Jacksonville, and send it by plane to New York. But the fliers were still grounded in Florida. However, the orders to take the shipment off at Jacksonville could not be countermanded in time, and the film was heaved out on the platform at Jacksonville. It was four hours before another train, and a slow one at that, could pick it up.

A whole day had been lost and still no flying weather. It was not until noon on Friday that a plane sent out from New York intercepted the shipment at Roanoke, Va., and brought it to New York for showing in the theatres on Saturday morning.

SHORT PRODUCT PLAYING BROADWAY

Week of September 7

CAPITOL

Pitcairn Island Today...... MGM
Poor Little Me............ MGM

PARAMOUNT

Major Bowes' Amateur Theatre of the Air.......... RKO Radio
Time for Love............ Paramount
Hooked Lightning .... Paramount

RIVOLI

Mickey's Fire Brigade...... United Artists

ROXY

Three Lazy Mice.......... Universal
The Amateur Husband..... Educational

STRAND

Buddy, the "Gee" Man.... Vitaphone
Springtime in Holland..... Vitaphone

Louis Lighton Joins MGM As a Producer

Louis D. Lighton has joined Metro-Goldwyn-Mayer as a producer and his initial picture under the new arrangement will be "Captain Courageous," based on the Rudyard Kipling novel and starring Freddie Bartholomew. He also plans to star Bartholomew in "Kim," another Kipling work.

Marta Eggerth Feted

Marta Eggerth, Universal's latest importation, was feted last week at the Waldorf-Astoria in New York on her arrival from Hungary. Among those who welcomed the star were Frank Nugent of the New York *Times*, Martin Dickstein of the Brooklyn *Times*, Madge Evans, C. Halliwell Duell, Robert Hurat, Dorothy Dey, Dr. Reiss of the *Staats-Zeitung*, Dorothy Dunbar, Florence Strauss, Leah Salisbury, Leila Bauer, Bland Gregory, Alice Schupper, Stephan Bosch, Ramon Romero and Morris Kinsler.

Paramount Earns $796,000 in 2nd Quarter of 1935

Estimated net earnings of $796,000, after interest, reserves and federal income taxes were reported by Paramount Pictures, Inc., for the second quarter of 1935 in the first official statement of earnings, issued Tuesday, to come from the corporation since the reorganization was effected July 1. These earnings are equal, after one-quarter's dividend requirements on both classes of preferred stock, to 17 cents a share on the 1,610,452 common shares, and compare with estimated net earnings for the first quarter, ended March 31, of $1,472,000, or 59 cents a share on the common.

$1,289,500 Operating Earnings

Operating earnings of $1,289,500 for the second quarter compared with $2,405,000 for the first three months of 1935.

Added to the second quarter's operating earnings were $76,800 in dividends from non-consolidated subsidiaries and a foreign exchange adjustment of $216,200.

Deducted were $55,000 for interest on a bank settlement (non-recurring after June 29, 1935); estimated federal income taxes of $195,500; $400,000 for interest for the second quarter on the new debentures of Paramount Pictures, Inc., which bear interest from January 1, 1935, in accordance with the plan of reorganization; and, $136,000 for reserve for losses of Paramount Broadway Corporation and companies which are inactive or the future status of which is uncertain.

Reorganization Costs Excluded

A statement from the corporation said:

"The above results have been prepared by the company's accountants from the books and reports of subsidiaries, and are subject to annual audit by public accountants. They exclude expenses incident to the bankruptcy and reorganization of the parent company. They do not include the results of operations of Olympia Theatres, Inc., and Minnesota Amusement Company and certain indirectly owned subsidiaries which were in receivership or bankruptcy throughout the period, and whose operations, therefore, do not affect the current earnings of Paramount Pictures, Inc.

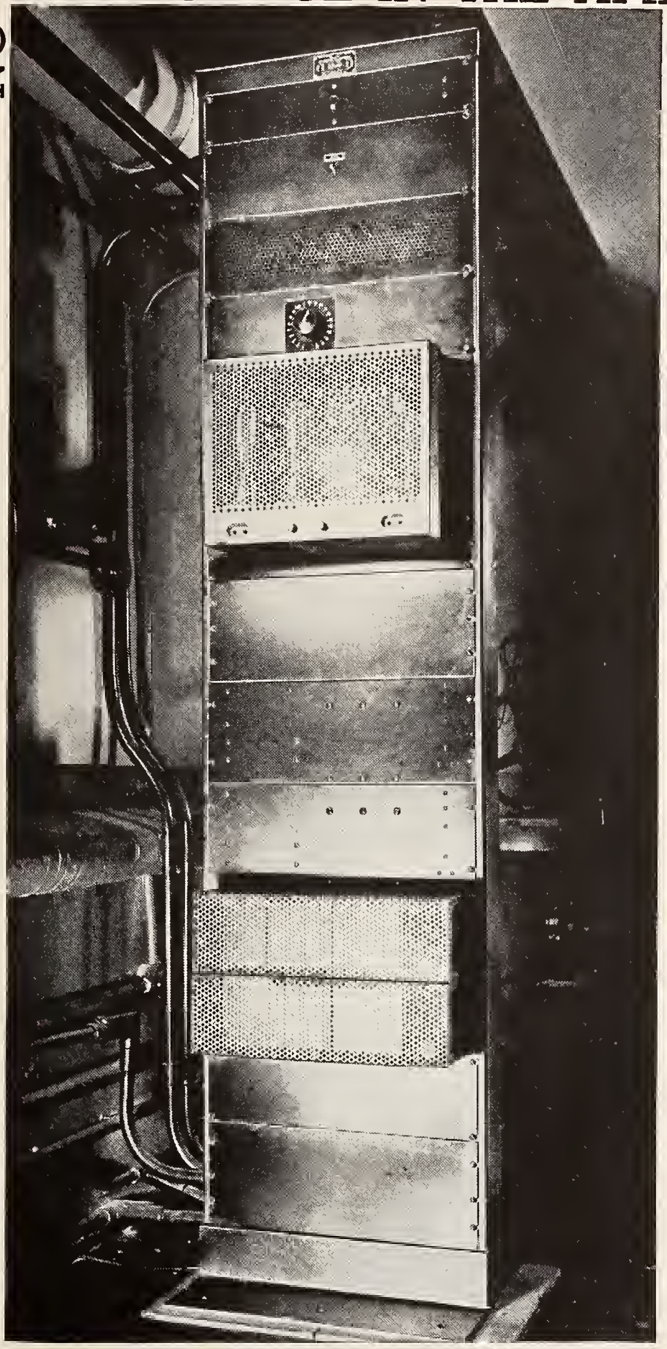
"Net capital losses for which new reserves were created on the balance sheet of September 29, 1934, are also excluded. Operations of companies which are not wholly-owned or substantially wholly-owned are included only to the extent that dividend income has been received therefrom.

"The second quarter's earnings reflect seasonal factors, and to some extent the adverse effect of the temporary slowing down of production resulting from the reorganization of the studio management undertaken early in the year and still in progress. Studio production is increasing, but the effect of the lower production rate during the spring and early summer will continue to be reflected in operating figures for some time."

Picks Four for Germany

RKO Export Corporation has closed a deal with Charles F. Unger of New York and Berlin for four of its 1934-35 pictures to be distributed in Germany. The films picked by Mr. Unger are "Roberta," "The Gay Divorcee," "Break of Hearts" and "The Silver Streak."

NO 2 BOX OFFICE IN THE AMPLIFIER



Money-Making Step-Up

ALMOST any amplifier can step-up the volume of sound, but it takes a mighty fine one to avoid stepping-down the quality and box-office.

That's why RCA put so much thought and effort into making the finest amplifier it could devise for its High Fidelity Photophone equipment.

This amplifier handles the output of the sound head without distortion. It steps up the volume to the level you need and preserves all the most delicate tones and overtones that are so essential for faithful reproduction, audience satisfaction.

This is a triumph of great engineering.

It is also a masterpiece produced by practical men, for practical men to use.

You see the evidence of practicality in the absence of batteries, of motor-generators; in the use of standard tubes; in the standard mounting racks that can be placed against a wall, since all units come out from the front; in simple provisions for meeting emergencies; in thorough precautions to make emergencies as rare as possible.

Add all these things up. Plus them with a maintenance and service schedule that gives you expert attention when you need it, at a fair price. The combination means Box Office set-up—money made with the most efficient use of money and materials.

AMPLIFIED POINTS

1. All AC operated. Each unit complete in itself, without separate eliminators.
2. Each unit fits standard channel iron rack, and is installed from front. Rack can be placed against wall, saving space.
3. Standard RCA Radio tubes, low in price, available anywhere.
4. No amplifier in sound head and so no troubles with vibration, oil, dirt. Amplifier can be placed where convenient, almost any distance from sound head.
5. Optional remote volume control permits adjustment of volume directly from auditorium.
6. Reliable, long-life rectifiers for speaker fields and exciter lamps.
7. Separate voltage and power amplifier in same rack. If power amplifier goes, continue show with voltage amplifier. Should there be any changes in recording in future, amplifier can be easily, economically brought up to date.
8. Simple, reliable, swift change-over relay.
9. Projectionists have what it takes to get the most out of the amplifier.

RCA

SENSE MAKES DOLLARS

Hit films and attention-arresting promotion can go a long way toward overcoming imperfect sound. But why handicap your bookings? It's good dollar-making sense to take all the RCA High Fidelity Photophone apparatus can give you.

RCA PHOTOPHONE

PHOTOPHONE DIVISION • RCA MANUFACTURING CO., INC., CAMDEN, N. J. • A RADIO CORPORATION OF AMERICA SUBSIDIARY

MAXWELL WARNS OF PRODUCTION "BUBBLE"

Chairman of Associated British Says Gross Receipts Have Not Kept Pace with Costs

by BRUCE ALLAN

London Correspondent

An outspoken warning of the danger of over-expansion in the British production field and a possible loss of millions of pounds of invested money, as in the first post-quota boom, was pronounced by John Maxwell, chairman of Associated British Picture Corporation, Ltd., at the annual meeting of that company, when the already announced final dividend of 6 per cent (making 10 per cent for the year) was confirmed. Mr. Maxwell's word of caution came at about the time that an estimate was going the rounds of the trade that $50,000,000 had been invested in the British industry since the end of May.

"Conditions in the production field have become increasingly difficult in the last 12 to 18 months," he said. "Costs have been mounting steadily, individual films have become more expensive, and gross receipts have not been increasing proportionately."

"There has been a great and unusual flow of money into film production and it is not always wisely and properly spent," he said. "British film production seems to be looked upon as a new Klondyke—a land flowing with easy money for all and sundry. Large sums of money are being spent extravagantly and wastefully.

Points to Labor Pay Demand

"These fantastic ideas of money values are even permeating downwards, and at present we are faced with demands from the Electrical Trades Union for some of their members which, if granted, would mean that a man called in to work for one hour on Sunday would be entitled to be paid about £5.12 for his hour's work, and if called in to work at night instead of during the day for three nights in the week, would be earning £40 to £50 ($200 to $250) for his week's work."

Mr. Maxwell said he knew of large sums of money advanced on pictures having been lost in the last year or so, adding: "I would deplore a return to the conditions that existed in 1928-29 when almost two millions was lost in the liquidation and reconstruction of film production companies. . . ."

"I think it right to remind those who are financially interested but have no actual experience in the business, of the underlying risks. I make these remarks also for the purpose of conveying to our shareholders that we are not dependent to any extent for the profit-earning capacity of the corporation on our film production department. . . ."

Accountancy Plan

Giving details of ABP's own method of production accountancy, Mr. Maxwell said:

"Our method is to cost each picture separately, and when it is finished it goes into stock at actual cost. All receipts derived from the film are applied in reduction of the cost as the money is received, until a point is reached when the cost is completely eliminated by receipts, and the surplus thereafter emerging is then, and only then, treated as profit. If, at the end of twelve months, the receipts from any films have not reached the cost figure on our books, then the shortage between receipts and costs is written off at once as a loss. In this way, we never at any time assume profits before they are actually realized, and on the other hand write off losses as soon as they are ascertained."

With regard to Wardour Film, Ltd., and Pathe Pictures, Ltd., Mr. Maxwell said:

"Our distributing companies do not in any sense exist or make their profits at the expense of the production side of the business, as we only charge against our productions department a commission for the services rendered by the distributing companies in handling their pictures, which is practically equivalent to the actual cost involved in this service."

▽

Mark Ostrer Comments

Mark Ostrer, chairman and managing director of Gaumont-British, in an interview with "The Cinema," supported Mr. Maxwell's warning so far as it refers to "a certain type of independent company that comes into the industry to make an isolated picture, raises money from one source or another, and then rushes round hiring artists on any terms."

At the same time he issued a warning of the danger of judging a film production enterprise by the scope of its expenditure.

"It is not the amount spent on production that matters," he said. "It is the amount spent in relation to the quality produced. We spent considerable sums on our pictures, but we do it for the international market, and we get in the results."

Mr. Ostrer found an explanation of the growth of small companies in the encouragement given by the Films Act in its present form.

"Some of the small independent companies are just nuisances," he said. "They do not mean anything to British production. They are kept in being because of the Quota."

He advocated amendment of the Act by restoration of the "margin of safety" between the distributing and exhibiting quotas which has been abolished now that the 20 per cent figures apply universally. This margin was once 50 per cent, but was reduced in stages to 5 per cent (20 per cent distributors, 17½ per cent exhibitors) before it was removed altogether.

"March of Time" in England

For the British introduction of "The March of Time," Frank Tilley of Radio Pictures, Ltd., staged a press luncheon at Kettner's which attracted an unusually large attendance of Fleet Street celebrities, including Editors Christiansen of the *Express* and Carthoys of the *Daily Sketch*, A. Webb, assistant to the managing editor of the *Daily Herald*—Odhams group—and Bill Hickey, the *Express* quick-fire personality writer.

The impression made by the specimen reels afterward displayed at the Prince Edward was decidedly favorable, and the promise of British material in regular "March of Time" releases suggested that exhibitors also will look with a kindly eye on the new attraction, the American history of which, by the way, was very interestingly explained by Daniel Longwill of *Time*.

Garvey Resigns at Fox

Stanley Garvey has resigned from the story department of Twentieth Century-Fox at the Hollywood studios. He will be succeeded by Karl Tunberg, who was formerly in the department under Jason Joy. Tunberg will also act as assistant to Julian Johnson.

TRAVELERS

Gene Fowler arrived in Hollywood to start work on "Professional Soldier" for 20th Century-Fox.

Arthur Sanchez of Trans-Oceanic Film Export Company sailed on the Ile de France on a business tour of Europe.

Marguerite de Beers sailed on the American Trader for England last Friday.

Harry H. Thomas, president of First Division Exchanges, Inc., is making a tour of the company's eastern branches.

Louise Henry has returned to Universal City to complete work on the picture "Remember Last Night."

H. M. Warner is expected to stop over in St. Louis for a few days on his way East from the studios.

Bruce Bromley, special counsel for RKO, left New York by plane for St. Louis.

Marta Eggerth, Universal player, has arrived in Hollywood from New York.

D. A. Doran, Jr., has left New York for a two weeks' stay on the Coast.

Leo Carrillo is in New York from Atlantic City.

Irving Lesser left New York for St. Louis.

J. R. McDonough, RKO Radio Pictures head, arrived in New York from the Coast for a brief visit.

N. L. Nathanson arrived in New York from Toronto.

John Boettiger arrived back in New York after a vacation in the West.

Fanny Brice left New York for the Coast to play herself in MGM's "The Great Ziegfeld."

I. E. Chadwick left New York for Hollywood.

Edgar Selwyn sailed on the Normandie for a short vacation in England.

Herbert T. Kalmus, president of Technicolor, left New York for the Coast.

F. F. Bryant departed for Hollywood from New York.

Jan Kiepura arrived in New York on the Europa en route to Hollywood.

Harry E. Nichols, of the field staff of Quigley Publications, will visit exhibitors east of the mountains in the State of Washington the coming two weeks.

E. M. Loew, president of Loew Theatres in New England, left Wedneday on the Manhattan for Europe.

Johnny Green, orchestra leader, left by plane Friday, bound for the Coast, to join the new Jack Benny program.

Henry Ginsberg, vice-president and general manager of the Hal Roach Hollywood studios with Mrs. Ginsberg arrived in New York last Friday on the Aquitania, en route to the Coast.

Charles Skouras left New York Tuesday night by plane for Los Angeles.

Arthur Jarratt, chief film booker for GB theatres, arrived from London on the Majestic Tuesday.

Harry Huffman accompanied by Mrs. Huffman left New York for Denver.

Oliver H. P. Garrett and Cornelius Vanderbilt arrived in New York from California via the Santa Elena.

Nathan Burkan arrived in New York from the Coast.

Milton Hartmann, Hubert Schonger and Dr. Berta Conninx, German photographers, arrived on the St. Louis Monday.

Lou Edelman and Mrs. Edelman are in New York from Hollywood.

Ruth Chatterton now in New York may play the lead in the stage play "First Lady."

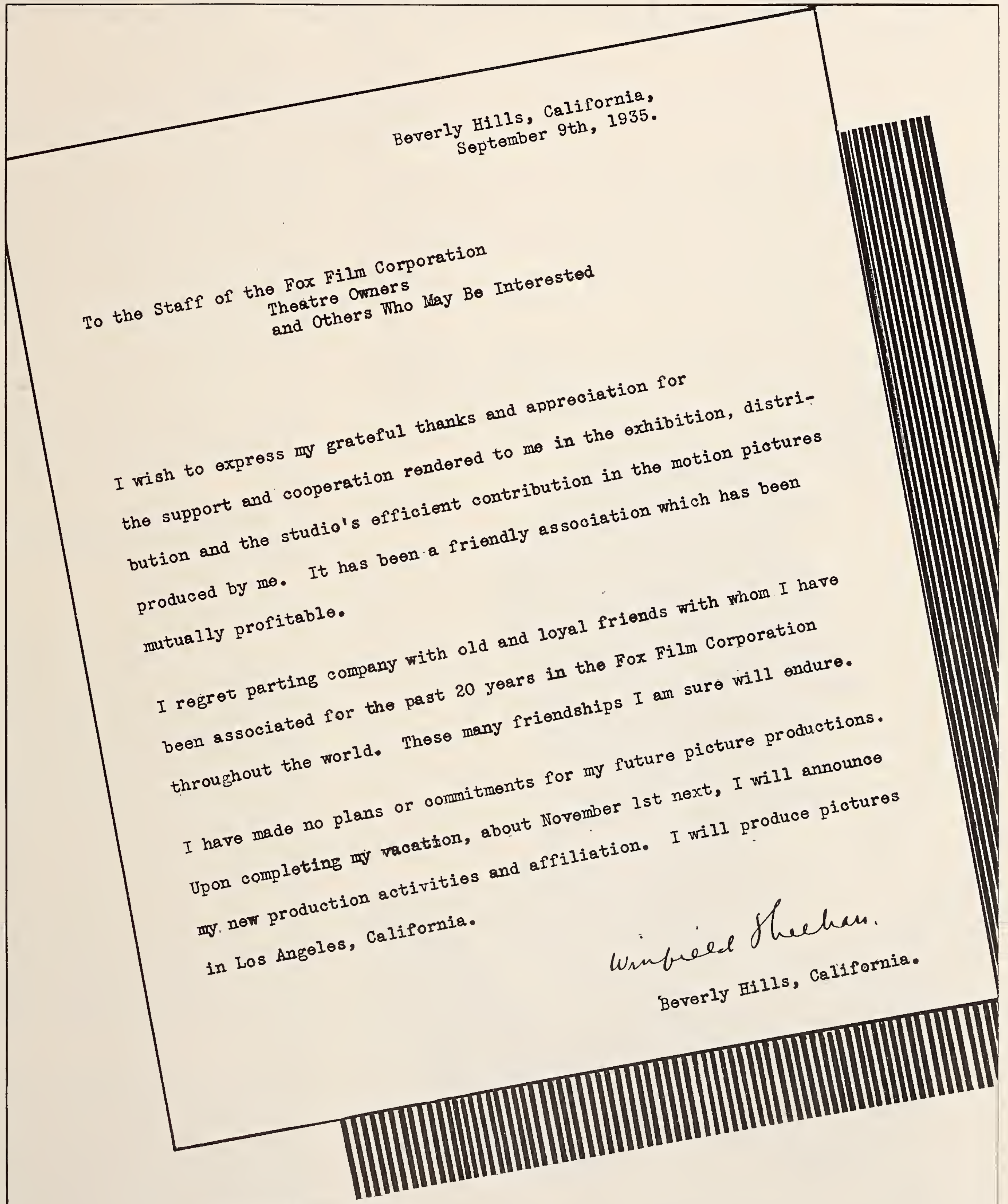
Felix F. Feist is due in New York from Europe on the 16th.

Phil Reisman will return to this country from Europe early in October.

S. Charles Einfeld is in Detroit.

Maurice Goodman returned to New York from Europe.

Francis Lederer returned to Hollywood after a visit to New York.



Beverly Hills, California,
September 9th, 1935.

To the Staff of the Fox Film Corporation
Theatre Owners
and Others Who May Be Interested

I wish to express my grateful thanks and appreciation for the support and cooperation rendered to me in the exhibition, distribution and the studio's efficient contribution in the motion pictures produced by me. It has been a friendly association which has been mutually profitable.

I regret parting company with old and loyal friends with whom I have been associated for the past 20 years in the Fox Film Corporation throughout the world. These many friendships I am sure will endure.

I have made no plans or commitments for my future picture productions. Upon completing my vacation, about November 1st next, I will announce my new production activities and affiliation. I will produce pictures in Los Angeles, California.

Winfield Sheehan.
Beverly Hills, California.

Current releases

Curly Top, with Shirley Temple, John Boles, and Rochelle Hudson.
The Farmer Takes a Wife, with Janet Gaynor and Henry Fonda.
Way Down East, (all star cast).

THE HOLLYWOOD SCENE

SCHNITZER SELLING SHOWS BEHIND SCREEN
LASKY PROTESTS SCHUMANN-HEINK SIGNING
ENGEL AND ZINN QUIT 20TH CENTURY-FOX
16 FEATURES COMPLETED, 8 GO INTO WORK

JOSEPH I. SCHNITZER, past president of RKO-Radio and one of the industry's great salesmen, is now selling shows from *behind* the screen, instead of *for* the screen.

A year ago Mr. Schnitzer discovered the plight of Dan, Joe and Ike Greenberg, three salvage merchants who knew nothing about the picture business. Twenty-four hours after meeting the boys, Joe Schnitzer was the sole owner of the extensive costuming concern.

Started as a two-by-four Indian curio store on Main Street, years ago, today as the Western Costume Company it occupies a six-story building with a million square feet of storage space, and services every major studio in Hollywood, reducing costs of production in time, research, investment.

Three quarters of a million costumes hang in the antiseptic dark of storage racks, waiting for hurry calls. Guns, from priceless old muzzle-loaders to deadly efficient Remington rifles, are stacked in the huge gun room, oiled and ready for use. The gleam of gold and jewels and enamels comes from case after case of medals and decorations from every country in the world. There are wedding dresses of the gay nineties and christening robes from Italy. There are brain-spikes from the Malay Peninsula and shovels from a Florida chain gang.

On the main floor are authentic costumes which many museums would treasure. These, of course, are not rented. They are used as models. The balcony houses thousands of volumes on costume, and Captain Cook, librarian, adds constantly to the great files of clippings and photographs used to authenticate designs.

During the year Mr. Schnitzer has established contacts all over the world to speed his service. A case in point was a call from Twentieth Century-Fox for a uniform worn by the doorman at Monte Carlo for "The Man Who Broke the Bank at Monte Carlo." Mr. Schnitzer cabled his French representative. In a matter of hours photographs were speeding back to Hollywood, where after another few hours the uniform, guaranteed a replica in every detail, was delivered to the studio.

The average rental of a garment is $7.50 a week, though some go as low as $3, and others command $150. The charge includes fitting of the player, and invariably a trip to the cleaning room or laundry when the garment is returned.

▽

News Flashes

Jesse L. Lasky, indignant at MGM's swift move in signing Madame Schumann-Heink to a long-term contract subsequent to his announcement she would make a film for the Pickford-Lasky company, will immediately submit a protest to the Association of Motion Picture Producers. . . . Sam Briskin and Columbia failed to negotiate a new deal reportedly due to inability to get together on a stock transfer suitable to Mr. Briskin. . . . Joseph Engel and John Zinn resigned producer posts with 20th Century-Fox. Engel is scheduled to leave for New York shortly. . . . H. M. Warner wound up a three-months visit in Hollywood and left for New York, simultaneously urging studios to launch expansion plans now. . . . Paramount has started a short subject department on the Coast with Herbert Moulton, former advertising and trailer director in charge, working under the supervision of Lou Diamond, shorts manager.

▽

16 Films Start, 8 Completed

Since August 25 the combined newly-started picture quota of seven Hollywood studios is 16 features. In the same period eight pictures were completed.

With five pictures going in work, Paramount assumes the new production leadership. Included in the group is a Wanger production, "Mary Burns, Fugitive," which will feature Sylvia Sidney with Alan Baxter, Pert Kelton, Ivan Miller, James T. Mack and Isabel Lamal. William K. Howard is directing. The second feature, "The Bouncer," presents Carl Brisson, Arline Judge and Mady Christians in the principal parts, supported by Eddie Davis, Inez Courtney and William Frawley. Robert Florey is directing. In the third to go, "Coronado," the cast is composed of Leon Errol, Johnny Downs, Eddy Duchin, Jack Haley, Jameson Thomas, Alice White, Nella Walker and Betty Burgess. Norman McLeod is directing. Two others newly starting are "Klondyke Lou," in which Victor McLaglen will be teamed with Mae West with Raoul Walsh directing, and "Anything Goes," featuring Bing Crosby with Ethel Merman under Louis Milestone's direction.

At 20th Century-Fox three pictures were started. In "Thanks a Million," Dick Powell, Ann Dvorak, Fred Allen and Patsy Kelly are featured and the support includes Paul Whiteman and his band, Phil Baker, Rubinoff, Raymond Walburn, Bennie Baker, Paul Harvey, Edwin Maxwell, Andrew Tombes, Alan Dinehart, William Stelling, Bottle and Beetle, Romona, Yacht Club Boys and the Radio Rogues. "Charlie Chan's Secret" will present Warner Oland, Charles Quigley, Rosina Lawrence, Henrietta Crosman, Edward Trevor, Astrid Allwyn, Arthur Carew, Egon Brecher, Gloria Roy, Charles McNaughton, Jonathan Hale and Ivan Miller. Gordon Wiles is directing. In "Snatched," which George Marshall directs, will be seen Rochelle Hudson, Bruce Cabot, Cesar Romero, Edward Norris, Warren Hymer, Orrin Burke, Frank Conroy, Robert Gleckler, Herbert Rawlinson and Charles Wilson.

▽

Other Pictures Started

Two pictures were started at Universal. "His Night Out" will present Edward Everett Horton, Irene Hervey, Robert McWade, Jack LaRue, Willard Robertson, Oscar Apfel, Greta Meyer, Jack Norton, Priscilla Lawson, Billy Burrud and Frank Mayo. William Nigh is directing. The second feature, "The Ivory Handled Gun," stars Buck Jones with Charlotte Wynters, Walter Miller, Carl Stockdale, Frank Rice, Joseph Girard and Bob Kortman. Ray Taylor is directing.

Republic Pictures also started two productions, both of which are Mascots. "Melody Trail" will present Gene Autry, Ann Rutherford, Willy Castello and Marie Burton, Joe Kane directing. "Confidential," which Edward L. Cahn is directing, will present Donald Cook, Evalyn Knapp, Warren Hymer, J. Carroll Naish, Theodore Von Eltz, Allan Bridge, Kane Richmond, James Bush, Lynton Brent, Edwin Hearn and Lillian Castle.

After one start that subsequently had to be deferred, MGM put "Riff Raff" actually in work. The cast includes Jean Harlow, Spencer Tracy, Joseph Calleia, Una Merkel, Allan Jenkins, Roger Imhof, J. Farrell MacDonald, Geove Givot, Paul Hurst, Helen Costello, Wade Boteler, Victor Kilian, Mickey Rooney, Helen Flint, Baby Jane Quigley, Burton Moorehouse and James Marquis. J. Walter Ruben is directing.

Reliance started "Splendor." Miriam Hopkins and Joel McCrea are starred, supported by Helen Westley, Paul Cavanagh, Ruth Weston, Billie Burke, David Niven and Ivan Simpson. Elliott Nugent is directing.

▽

MGM Completes Three

On the completed side of the ledger, MGM turns in three features which are potentially in the big picture class. "A Tale of Two Cities," directed by Jack Conway, boasts one of the most elaborate name value casts ever presented by this studio. With Ronald Colman featured, it includes such names as Elizabeth Allan, Reginald Owen, Dudley Digges, Henry B. Walthall, Donald Woods, Basil Rathbone, Lucille LaVerne, Claude Gillingwater, Billy Bevan, Isabel Jewell, Tully Marshall, Tempe Piggott, Mitchell Lewis, May Beatty, Nigel Brulier, Barbara Barondess and many others. The second picture, "Robin Hood of Eldorado," will present Warner Baxter, Ann Loring, Margo, Bruce Cabot, Eric Linden, J. Carroll Naish, Francis McDonald, George Regas, Bradley Page, Soledad Jimenez, Edgar Kennedy, Tom Moore, G. Pat Collins, Jason Robards, Paul Hurst and Marc Lawrence. William Wellman directed. After nearly three months in production, "Mutiny on the Bounty" finally was completed. Also boasting an extensive cast, it features Charles Laughton, Clark Gable, Franchot Tone, Dudley Digges, Eddie Quillan, DeWitt Jennings, Craufurd Kent, Herbert Mundin, Stanley Fields and Charles Irwin. Frank Lloyd directed.

Universal completed two pictures, "Remember Last Night" and "Three Kids and a Queen." In the first, a mystery story, directed by James Whale, will be seen Edward Arnold, Constance Cummings, Sally Eilers, Robert Young, Robert Armstrong, Reginald Denny, Louise Henry, Jack LaRue, Monroe Owsley, Arthur Treacher, Rafael Ottiana, Gregory Ratoff, Ed Brophy, George Meeker and Alison Ardell. The second features May Robson, Frankie Darro, Henry Armetta, William Benedict, Billy Burrud, Charlot Henry, John Miljan, Hedda Hopper, Hale Hamilton, Lawrence Grant, Henry Kolker, Irving Pichel and Herman Bing. Edward Ludwig directed.

Radio completed "To Beat the Band," which will present Roger Pryor, Hugh Herbert, Helen Broderick, Johnny Mercer, Ronald Graham.

Warner finished "Broadway Hostess." The cast includes Wini Shaw, Phil Regan, Genevieve Tobin, Lyle Talbot, Fred Kohler.

WABASH AVENUE

CHICAGO

The lads of the Chicago Amusement Publicist's Association, under the expert guidance of President Larry Stein, have announced plans for their big Mardi Gras dinner-dance to be held in the Gold Room of the Congress hotel, Saturday, October 19th. A gay evening undoubtedly will be the result, as plans for this affair are most elaborate and in keeping with the cleverness of the various members.

▽

Sam Morris, Chicago *American* news sleuth, was about ready to give the world a yarn for which it has been most expectant. A pal of Sam's received a wire from Hollywood signed—Jean Harlow. It revealed her marriage to Bill Powell. In order to make sure, Sam had International News Service check the yarn in the coast city. Both Jean and Bill denied the marriage. Now, Sam's friend is wondering whoinel sent the wire.

▽

Ralph Shellhorn of Dundee, Wright Catlow of Barrington and Charlie House of Monmouth were three exhibitors who graced Wabash Avenue with their presence this week. They reported business is on the upgrade.

▽

A new theatre is being erected at Belmont and Central avenues by Balaban & Katz. The house will have 2,000 seats and is being erected at a cost of $135,000. Plans call for opening on or about January 1. The policy for this deluxe house will be first-run pictures for that neighborhood.

Alex L. Levy is in charge of the construction which starts immediately. The site has long been considered by various theatre men but the B & K circuit closed the deal.

▽

Film Row bowling experts are getting the kinks out of their arms. The new season is at hand and the Chicago Motion Picture Bowling League is about to embark upon another busy schedule. Eight teams comprise the league this year. They are: Paramount, National Screen, Erpi, Universal, Boxoffice, Judels, Columbia, Film Pickup Service. Mussey's Alleys at Adams and Wabash will be the scene of the battles for the league title. The first matches got under way September 18th.

▽

Otto Bolle, Paramount's Detroit manager, was a visitor here last week. He closed several important deals and left for home a happy man.

▽

Henri Elman, back from New York, says he meets more Chicagoans on Broadway than on Wabash. Among those he saw on his last trip were Dave Dubin, Julius Goodman, Harry Hollander, Harry Rathner, George West, Ben Serkovitch, Dave Hochreich and Phil Spitalny. Henri, incidentally, spent an evening at the Ubangi Club and now he is a leading exponent in the Ubangi sign language.

▽

Merle Oberon stopped off between trains the other day and visited with the local lads for a few hours. As a result business was at a standstill for that particular afternoon.

▽

Some weeks ago the Postmaster here ruled against any advertising for "Bank Night" going through the mails. A few days later Postal Clerk Joseph Shanahan of the 63rd street station dropped into the Southtown theatre and copped the $1,200 award. What the moral is we haven't decided. However, there must be one . . . somewhere!

▽

Charles Reagan, Paramount district manager from New York, is in the village attending to business.

▽

Some of the Honky-Tonks along South State street are making use of screen stills to advertise their girl shows. Photos of shapely film cuties in poses which the Hays office barred several years ago adorn the theatre fronts of these houses, which offer three features and a stage show for a dime.

▽

Dorothy Ann Blank, formerly editor of *College Humor,* is packing her bags for a trip to Hollywood. She will announce her plans when she arrives and from what we hear they will be of the sensational variety.

▽

Ed Magar of Allied travels fast. We ran into him in six different exchanges the other morning. And he said he had been to three others besides.

▽

John Howard and Bob Lucas dropped in suddenly from Indianapolis and departed the same way. They closed several film deals while here.

▽

Loop business is centered around the Palace this week. The house has had a lineup over a block long from opening until the last show every day this week. Gross of $33,000 is predicted. "Top Hat" is the attraction.

▽

Joe E. Brown's personal appearance here has been cancelled. A telegram stating salary of $7,500 for the appearance was garbled and B & K thought it was for $2,500. When the truth was known the deal cooled . . . very quickly.

▽

Congratulations! Clyde Eckhardt.

Our hat is off to Clyde, who for the past twenty years has been with Fox Film Corporation, and never has missed a paycheck.

▽

Men's fall styles for this year may vary a great deal from those of last year but there's still no change in the pockets, is the opinion of

CROUCH

WORLD PREMIERE
COMING SOON!

"MORE DRAMA AND ENTERTAINMENT IN TWO REELS THAN A VAST MAJORITY OF LAST YEAR'S FEATURES!"
-MOTION PICTURE DAILY

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COMMODORE			
"Toll of the Desert"	Original, Allen Hall. Screen play, Miller Easton. Director: William Berke.	Fred Kohler, Jr., Betty Mack, Geo. Chesbro, Tom London, Earl Dwire, Roger Williams, John Elliott, Ed. Cassidy.	Shooting
MASCOT—			
"Confidential"	Original screen play, John Rathmell, Wellyn Totman. Director: Edw. L. Cahn.	Donald Cook, Evalyn Knapp, Warren Hymer, J. Carroll Naish, Theodore von Eltz, Allan Bridge, Kane Richmond, James Bush, Earl Eby, Lyton Brent, Edwin Hearn, Lillion Castle.	Shooting
METRO-GOLDWYN-MAYER			
"Riff-Raff"	Original, Frances Marion. Director: J. Walter Ruben.	Jean Harlow, Spencer Tracy, Joseph Callcia, Una Merkel, Allen Jenkins, Roger Imhoff, J. Farrell MacDonald, George Givot, Paul Hurst, Wade Boteler, Victor Killian, Mickey Rooney, Helen Flint, Baby Jane Quigley.	Shooting
PARAMOUNT			
"Hands Across the Table"	Original story, Vina Delmar. Screen play, Norman Krasna, Jack Kirkland Director: Mitchell Leisen.	Carole Lombard, Fred MacMurray, Ralph Bellamy, Marie Prevost, Ruth Donnelly, Wm. Demarest, Katharine DeMille, Russell Hopton, Sam Ash, Jerry Storm.	Shooting
"Collegiate"	From an original story, Alice Duer Miller. Screen play, Walter DeLeon, Francis Martin. Director: Ralph Murphy.	Joe Penner, Jack Oakie, Mack Gordon, Harry Revel, Lynne Overman, Larry Crabbe, Ned Sparks. Betty Grable, Elizabeth Patterson, Henry Kolker, Guy Usher, Cosmo Bellew, Frances Langford.	Shooting
"Anything Goes"	From the play by P. J. Wodehouse, Howard Lindsay, Russell Crouse. Scren play, Benjamin Glazer, Morrie Ryskind. Director: Lewis Milestone.	Bing Crosby, Ethel Merman, Frank Morgan, Ida Lupino, Grace Bradley.	Shooting
"The Eagle's Brood"	Story, Clarence E. Mulford. Screen play, Doris Schoeder, Harrison Jacobs. Director: Howard Bretherton.	William Boyd, Jimmy Ellison, Nana Martinez, Frank Shannon, William Farnum, Al Lydell, Geo. Hayes, Paul Fix, Addison Richards.	Shooting
"Mary Burns, Fugitive"	Original, Gene Towne, Graham Baker. Screen play, Gene Towne, Graham Baker, Louis Stevens. Director: Wm. K. Howard.	Sylvia Sidney, Alan Baxter, Pert Kelton, Ivan Miller, James T. Mack, Isabel Lamal.	Shooting
"The Bouncer"	Original screen play, Harlan Thompson, Herbert Fields. Director: Robert Florey.	Carl Brisson, Arline Judge, Mady Christians, Eddie Davis, Inez Courtney, Wm. Frawley.	Shooting
"Coronado"	Screen play, Seena Owen, Don Hartman, Frank Butler. Original, David Boehm. Director: Norman McLeod.	Leon Errol, Johnny Downs, Eddy Duchin, Jack Haley. Jamieson Thomas, Alice White, Nella Walker, Betty Burgess.	Shooting
RKO RADIO			
"Love Song"	Story, Elsie Finn, David G. Wittels. Screen play, James Gow, Edmund North. Director: John Cromwell.	Lily Pons, Eric Blore, Osgood Perkins, Henry Fonda, Betty Grable, Scotty Beckett, Paul Porcasi, Reginald Barlow, Paul Irving. Esther Dale. Lucille Ball.	Shooting
"Sylvia Scarlett"	Novel, Compton Mackenzie. Screen play, Gladys Unger, John Collier. Director: Geo. Cukor.	Katharine Hepburn, Cary Grant, Natalie Paley, Mrs. Patrick Campbell, Edmund Gwenn, E. E. Clive, Gaston Glass, Olaf Hytten, May Beatty, Montague Shaw, Ethel Ransome.	Shooting
20 CENTURY-FOX			
"Thanks a Million"	Original story, Melville Crosman. Screen play, Nunnally Johnson. Director: Roy Del Ruth.	Dick Powell, Ann Dvorak, Fred Allen, Patsy Kelly, Paul Whitman and Orchestra, Phil Baker, Bottle and Beetle, Bennie Baker, Raymond Walburn, Andrew Tombes, Alan Dinehart, Paul Harvey, Edwin Maxwell.	Shooting
"Metropolitan"	Original screen play, Bess Meredyth. Screen play, Bess Meredyth, Geo. Marion, Jr. Director: Richard Boleslawski.	Lawrence Tibbett, Virginia Bruce, Alice Brady, Cesar Romero, Luis Alberni, Geo. 'Marion, Sr., Adrian Rosley, Christian Rub, Thurston Hall, Ruth Donnelly, Etienne Girardot.	Shooting
"The Man Who Broke the Bank at Monte Carlo"	From the play, Ilia Surgertchoff, Fredric Albert Swanson. Screen play, Nunnally Johnson. Director: Stephen Roberts.	Ronald Colman, Joan Bennett, Colin Clive, Nigel Bruce, Montague Love, Franch Reicher, Lionel Pape, Ferdinand Gottschalk, Charles Fallon.	Shooting
"Charlie Chan's Secret"	Original story, Robert Ellis, Helen Logan in collaboration with Joe Hoffman. Director: Goldon Wiles.	Warner Oland, Rosina Lawrence, Charles Quigley, Henrietta Crossman. Edward Trevor, Astrid Allwyn, Jonahan Hale, Egon Brecher, Gloria Roy, Charles McNaughton, Herbert Mundin, Arthur Edmund Carew.	Shooting
UNIVERSAL			
"Magnificent Obsession"	Novel, Lloyd C. Douglas. Screen play, George O'Neil, Sarah Y. Mason, Victor Heerman. Director: John M. Stahl.	Irene Dunne, Robert Taylor, Charles Butterworth, Betty Furness, Gilbert Emery, Arthur Hoyt, Sara Haden, Beryl Mercer, Henry Armetta.	Shooting
"East of Java"	Story, Gouverneur Morris. Screen play, James Ashmore Creelman. Director: George Melford.	Charles Bickford, Elizabeth Young, Leslie Fenton, Frank Albertson, Clarence Muse, Jay Gilbuena, Siegfrid Rumann, Edgar Norton.	Shooting
"His Night Out"	Novel, Henry Irving Dodge. Screen play, Harry Clork, Doris Malloy. Director: William Nigh.	Edward Everett Horton, Irene Hervey, Robert McWade, Jack LaRue, Willard Robertson. Oscar Apfel, Greta Meyer, Jack Norton, Priscilla Lawson, Billy Burrud.	Shooting
UNITED ARTISTS			
"Splendor"	Story and screen play, Rachel Crothers. Director: Elliott Nugent.	Miriam Hopkins, Joel McCrea, Paul Cavannaugh, Helen Westley, Billie Burke, Katharine Alexander, Ruth Weston, David Niven, Ivan Simpson, Torben Meyer, Reginald Sheffield.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Captain Blood"	From the novel of Rafael Sabatini. Screen play, Casey Robinson. Director: Michael Curtiz.	Errol Flynn, Olivia de Haviland, Robert Barrat, Lionel Atwill, Ross Alexander, Forrester Harvey, Guy Kibbee, David Torrence, Maude Leslie, Frank McGlynn, Pedro de Cordoba, Jessie Ralph, Leonard Mudie, Ivan Simpson.	Shooting
"Hard Luck Dame"	Story, screen play, Laird Doyle. Director: Alfred E. Green.	Bette Davis, Franchot Tone, Margaret Lindsay, Alison Skipworth, John Eldredge.	Shooting
"Enemy of Man"	Original screen play, Pierre Collings, Sheridan Gibney. Director: Wm. Dieterle.	Paul Muni, Anita Louise, Henry O'Neill, Josephine Hutchinson, Donald Woods, Fritz Leiber, Porter Hall, Dickie Moore, Halliwell Hobbes.	Shooting
"I Found, Stella Parrish"	Story, John Monk Saunders. Screen play, Mary McCall, Jr., Casey Robinson. Director: Mervyn LeRoy.	Kay Francis, Ian Hunter, Sybil Jason, Paul Lukas, Jessie Ralph, Harry Beresford, Barton MacLane.	Shooting
"Country Boy"	Story, Dawn Powell. Screen play, Bertram Milhauser. Director: Wm. McGann.	Barton MacLane, Mary Astor, John Qualen, Dorothy Peterson.	Shooting

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

HANDS ACROSS THE TABLE

Paramount

There appear to be exploitation possibilities galore in this production's title, theme and personnel. A fresh, up-to-date yarn, it majors in the entertainment character similar to that which made such pictures as "It Happened One Night" and "The Gilded Lily" such popular attractions. Dealing with elements that are popularly familiar and understood, it's the comedy-dramatic-romantic yarn of a barber shop manicurist (reason for the title) and her ambition to snag a wealthy husband. She meets the boy, who has all the requirements only to have his wealth disappear in the market crash. Desperate, she pledges her troth to a rich invalid who has everything to gratify her social ambitions, but nothing with which to meet her romantic inclinations. But just before it's too late the course of true love runs true and the boy and girl are brought together through the beneficence of the elderly swain.

The yarn is adapted from an original story by Vina Delmar, whose contributions to the screen and current fiction constitute a definite showmanship asset. The screen play is by Norman Krasna and Jack Kirkland, with direction by Mitchell Leisen.

Carole Lombard and Fred MacMurray are in the leading roles, with Ralph Bellamy the principal featured character. Supporting players include Marie Prevost, attempting a screen comeback; Ruth Donnelly, currently in "Red Salute," William Demarest and Katherine DeMille, now appearing in "The Crusades."

As it is being filmed, the production seems to be one that will lend itself readily to a wide variety of commercial contacts. The meaning that is read into the title should make valuable those tieups both to exhibitors and those who cooperate in exploiting the attraction.

IN PERSON

Tentative Title

(Radio)

In theme this yarn seems to be of the stuff that makes for amusing entertainment. Its showmanship value, no matter what the final title may be, also appears to be more than ordinary. That advantage assumes a greater strength when the audience appeal of its leading character is considered. Ginger Rogers, who in her successive musicals with Fred Astaire, plus the recent "Romance in Manhattan," has won a fan following rivaled only by that of a very few newly created stars. This public favor, in addition to the fact that this vehicle is being planned to show her off in a most attractive way, is worthy of more than usual commercial consideration.

The show is a comedy romance in character. It deals with a popular motion picture star who, to escape the hectic onslaughts of her admirers while en tour effects a disguise. In Washington, rescued by a young man who himself is being harassed by government investigators, she prevails upon him to take her into hiding. Fleeing to the mountains where the man discovers her true identity, she is given a reform-discipline treatment. Involved in a moonshining escapade which puts amateur sleuths on the man's trail, they also have the mountaineers who take their "morals" seriously to consider which ends with a shotgun wedding.

George Brent shares the lead with Miss Rogers. The supporting players include Louis Mason, Henry Stephenson, Joan Breslau, Spencer Charters and Shelly Hall. William A. Seiter is directing. Production is based on a published story by Samuel Hopkins Adams with screen play by Allan Scott.

THUNDER MOUNTAIN

(20th-Fox-Lesser)

This is the picturization of Zane Grey's latest novel of the same title. Readers of the author's works number into the millions. It is an action-packed, spectacular outdoor romance localed in an Idaho mining town in the eighties. Semi-historical in character, its characters are colorful and it is being given lavish production.

George O'Brien is starred. A valuable name, such pictures as the recent "Cowboy Millionaire" and "Hard Rock Harrigan" have enhanced its box office appeal. It is being directed by David Howard, who first directed O'Brien in "Rainbow Trail" several years ago and more recently handled "Harrigan."

The supporting cast is of more than ordinary showmanship interest. Barbara Fritchie, seen in several Paramount features, shares the romantic angle with O'Brien. The only other woman in the story, Frances Grant, a former stage and Ziegfeld star, made her screen debut in the now current "Doubting Thomas." Spotted in important roles are Morgan Wallace, who has a long list of popular character parts to his credit; Dean Benton, seen previously with O'Brien in "Harrigan;" Edward LeSaint, William Bailey and George Hayes.

Photographed in the High Sierra Mountains, where a modern gold strike duplicates many of the scenes in the Zane story, the picture promises to feature many natural and beautiful outdoor backgrounds.

Bristling with action and adventure, it will feature such thrilling sequences as the avalanche of Thunder Mountain down on a mining camp; battles of the claim jumpers, the gold stampede, a series of physical conflicts and a thrilling chase leading to a suspense-laden court scene in the Miners' Court as history-making decisions are handed down.

THE MURDER OF DR. HARRIGAN

Warner

As is graphically conveyed by the title, this is a mystery story. Based on a strange idea, in which there is the tense conflict of human ambitions and greed, it establishes a complicated motive for its crime and develops an equally baffling method of solution which conclude a long series of thrilling and nerve-tingling adventures.

The production is adapted from a story by Mignon G. Eberhart, with screen play by Peter Milne and Sy Bartlett. Direction is by Frank McDonald, former Warner dialogue director, making his first attempt at handling a picture of his own.

An important feature of the production, from a showmanship viewpoint, is that it will serve to introduce Lynn Acker to the screen public. As Kay Linacker, the potential screen find has been a success in a number of New York legitimate stage shows. In this picture she will be seen as a capable but rather flippant nurse, sharing the story's romantic and dramatic interest with Ricardo Cortez. The remainder of the supporting cast, though lengthy, is composed of many favorably known players.

Essentially a crime mystery story, the locale is principally a hospital, but it is not a hospital picture. In it, Frank Reicher claims to be the inventor of a new anesthetic, which several others maintain is theirs. To prove his right, Reicher would submit to an operation to be performed by his bitterest enemy, Eldredge. About to perform the operation, Eldredge is killed and Reicher disappears. Thus enters the crime solution in which Miss Acker and Cortez combine their talents.

THE PERFECT GENTLEMAN

MGM

Comedy, the kind that is expected and usually delivered when Frank Morgan occupies the feature role, is the showmanship and entertainment essence of this production. In this he's a lovable liar and a perfect gentleman with a patch in his pants. A boresome braggart to his associates, a terrible trial to his clergyman son, the milk of human kindness that permeates his being leads him to become associated with an actress' rise to stardom on the stage. He eventually gets into a jam with his partner due to his fatherly consideration for his son, but comes back again to save the girl whom the audiences are shouting down and eventually marry her, at the same time taking care of his son's romantic future.

The picture is an adaptation of a stage play, successfully presented in New York, by Edward Childs Carpenter, who also prepared it for the screen. It is directed by Tim Whelan, recent maker of "The Murder Man."

Morgan, in the top role, was seen recently in "Good Fairy" and "Naughty Marietta" and is well remembered for "Affairs of Cellini." The production also introdcues two newcomers. In Cecily Courtneidge it presents one of the foremost personalities of the English stage and screen. She is a comedienne with a forte for impersonations. Also to be seen is Richard Waring, who has been appearing on the stage with Jane Cowl for several seasons and makes his screen debut here.

The locale of the production is London and the time the present. While much of the action takes place on the stage, it is not a theatre or back-stage show. Rather, it is a comedy romance, dealing in new and refreshing situations.

Cohn Sells Certificates

Harry Cohn, president of Columbia Pictures, has sold 8,000 voting trust certificates for Columbia common since March, it has been revealed in Washington. He reported a sale of 3,000 during March, 3,800 in May and 1,200 in June. At the end of June he was owner of 995 shares and certificates for 46,301 shares. The reason for the sales of such holdings is not required under the law.

Going Into Print

The annals of twenty years of motion picture activity as reflected in the work of one man—the chronicle of a big business as it developed simultaneously with a great art—the story of the rise and growth of the individuals who created the great institutions of the screen.

The Martin Quigley Twentieth Anniversary Edition of Motion Picture Herald will reveal also a magnificent array of new productions destined for theatres throughout the world.

Advertising Forms close September 21st.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended September 7, 1935, from 102 theatres in 18 major cities of the country, reached $1,283,251, an increase of $297,084 over the total of the preceding week, ended August 31, 1935, when 99 theatres in 18 major cities aggregated $986,167.

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Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)	
Boston								
Boston	3,246	25c-50c	"Hot Tip" (Radio) (plus stage show "Follies Bergere") (6 days) (35c-65c)	35,000	"Alias Mary Dow" (Univ.) and "She Gets Her Man" (Univ.)	6,000	High 9-7 "Hot Tip" (plus stage show "Follies Bergere" (6 days) Low 8-3 "A Dog of Flanders" and "What Price Crime"	35,000 4,000
Fenway	1,382	30c-50c	"Steamboat Round the Bend" (Fox) and "Without Regret" (Para.)	6,500	"Bright Lights" (F. N.) and "Village Tale" (Radio)	3,500	High 1-6-34 "Lady Killer" and "Girl Without a Room" Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"	12,000 2,500
Keith's Memorial	2,907	25c-65c	"Top Hat" (Radio)	33,000	"Alice Adams" (Radio) (2nd week)	9,500	High 9-7 "Top Hat" Low 8-17 "Jalna" (6 days)	33,000 5,500
Loew's Orpheum	2,970	25c-55c	"Anna Karenina" (MGM)	15,000	"China Seas" (MGM) (2nd week)	14,000	....	
Loew's State	3,537	25c-55c	"Anna Karenina" (MGM)	13,000	"Bonnie Scotland" (MGM) and "The Girl Friend" (Col.)	8,000	High 4-7-34 "Riptide" Low 7-6 "Sanders of the River" and "Unknown Woman"	22,000 7,500
Metropolitan	4,332	35c-65c	"Annapolis Farewell" (Para.) (plus stage show)	23,000	"Accent on Youth" (Para.)	24,000	High 4-6 "Private Worlds" Low 7-20 "Men Without Names"	41,000 14,000
Paramount	1,793	25c-50c	"Steamboat Round the Bend" (Fox) and "Without Regret" (Para.)	8,000	"Bright Lights" (F. N.) and "Village Tale" (Radio)	7,000	High 1-6-34 "Lady Killer" and "Girl Without a Room" Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"	12,000 4,000
Buffalo								
Buffalo	3,500	30c-50c	"Annapolis Farewell" (Para.)	10,500	"China Seas" (MGM)	18,500	High 1-6-34 "Design for Living" Low 12-19-34 "Music in the Air"	26,000 5,000
Century	3,000	25c	"Here Comes Cookie" (Para.) and "Hopalong Cassidy" (Para.)	7,700	"Dressed to Thrill" (Fox) and "Born to Gamble" (Liberty)	4,600	High 5-11 "Mark of the Vampire" and "Gigolette" Low 8-3 "Mad Love" and "A Dog of Flanders"	8,200 3,800
Great Lakes	3,000	25c-40c	"Anna Karenina" (MGM)	13,500	"Brights Lights" (F. N.)	7,000	High 9-29-34 "Belle of the Nineties" Low 12-22-34 "Gentlemen Are Born" and "Marie Galante"	18,800 3,800
Hippodrome	2,100	30c-50c	"China Seas" (MGM)	9,000	"Smilin' Through" (MGM)	6,000	High 5-19-34 "The House of Rothschild" Low 8-3 "Shanghai"	18,000 4,000
Lafayette	3,300	25c	"Love Me Forever" (Col.)	12,000	"Air Hawks" (Col.) and "After the Dance" (Col.)	6,000	High 3-10-34 "It Happened One Night" and "Before Midnight" Low 7-27 "Notorious Gentleman" and "Strange Wives"	16,700 4,100
Chicago								
Apollo	1,400	25c-50c	"The Murder Man" (MGM) (8 days)	6,000	"Accent on Youth" (Para.)	6,000	High 9-8-34 "The Cat's Paw" Low 6-22 "High School Girl"	16,000 4,000
Chicago	4,000	35c-68c	"The Irish in Us" (F. N.) (plus stage show)	34,800	"Every Night at Eight" (Para.)	34,000	High 8-11-34 "She Loves Me Not" Low 5-26-34 "Thirty Day Princess"	66,000 19,000
Garrick	900	25c-50c	"Here Comes Cookie" (Para.)	6,000	"Curly Top" (Fox)	7,800	High 7-27 "No More Ladies" Low 5-4 "One New York Night"	9,000 3,000
Oriental	3,940	25c-40c	"Vagabond Lady" (MGM) (Roscoe Ates and stage show)	17,700	"Smart Girl" (Para.)	15,500	High 1-5 "Big Hearted Herbert" Low 6-16-34 "Registered Nurse"	25,000 12,000
Palace	2,509	25c-50c	"Diamond Jim" (Univ.) (plus stage show)	24,600	"Alice Adams" (Radio) (2nd week)	23,200	High 3-30 "Roberta" Low 12-1-34 "Kentucky Kernels"	30,000 8,000
Roosevelt	1,591	30c-60c	"Steamboat Round the Bend" (Fox) (2nd week)	14,500	"Steamboat Round the Bend" (Fox) (6 days-1st week)	20,500	High 1-5 "Forsaking All Others" Low 8-18-34 "Paris Interlude"	27,000 6,000
State-Lake	2,776	20c-35c	"Going Highbrow" (W. B.) (Fred Allen's Amateurs on stage)	15,400	"Manhattan Moon" (Univ.)	12,900	High 9-8-34 "The Most Precious Thing in Life" Low 7-20 "Alias Mary Dow"	19,000 8,000
United Artists	1,700	30c-60c	"China Seas" (MGM) (2nd week)	17,800	"China Seas" (MGM) (1st week)	23,600	High 5-5-34 "House of Rothschild" Low 4-13 "Vanessa: Her Love Story"	30,000 10,000
Cleveland								
Allen	3,300	30c-42c	"The Farmer Takes a Wife" (Fox)	6,200	"Lady Tubbs" (Univ.) (3 days) "Atlantic Adventure" (Col.) (4 days)	1,000 1,100	High 6-8 "Let 'Em Have It" Low 12-15-34 "Silver Streak"	7,250 1,400
Hippodrome	3,800	30c-42c	"Page Miss Glory" (W. B.)	12,500	"Alice Adams" (Radio)	12,000	High 3-16 "Roberta" Low 3-17-34 "Journal of a Crime"	23,000 2,900
RKO Palace	3,100	30c-60c	"Bright Eyes" (Fox) (Ben Bernie and His Lads on the stage)	24,000	"We're In the Money" (W. B.)	14,000	High 4-6 "Transient Lady" Low 5-19-34 "Where Sinners Meet"	39,000 4,000
State	3,400	30c-42c	"Anna Karenina" (MGM)	17,000	"Every Night at Eight" (Para.)	8,000	High 1-12 "Forsaking All Others" Low 12-29-34 "Private Life of Don Juan"	28,000 3,500
Stillman	1,900	25c-35c	"China Seas" (MGM) (2nd week)	6,500	"China Seas" (MGM) (30c-42c) (1st week)	9,500	High 9-15-34 "Chained" Low 1-12 "Our Daily Bread"	10,000 2,000
Denver								
Aladdin	1,500	25c-60c	"Loves of a Dictator" (GB Pictures) (3 days) "The Man Who Knew Too Much" (GB Pictures) (5 days)	300 800	"The Girl Friend" (Col.) (5 days) "Loves of a A Dictator" (GB Pictures) (2 days)	800 500	High 5-5-34 "House of Rothschild" Low 6-22 "Nell Gwyn" and "My Heart Is Calling" (6 days)	9,000 600
Broadway	1,500	25c-40c	"Naughty Marietta" (MGM)	1,500	"The Farmer Takes A Wife" (Fox) (3 days)	800	....	
Denham	1,500	25c-40c	"Here Comes Cookie" (Para.)	6,500	"Accent on Youth" (Para.)	6,000	High 9-29-34 "Belle of the Nineties" Low 4-7-34 "She Made Her Bed"	16,500 800
Denver	2,500	25c-50c	"Diamond Jim" (Univ.)	8,500	"Dante's Inferno" (Fox)	7,000	High 1-13-34 "Roman Scandals" Low 7-20 "Escapade"	17,500 4,000
Orpheum	2,600	25c-40c	"Alice Adams" (Radio) (4 days) "Top Hat" (Radio) (3 days)	3,500 9,000	"China Seas" (MGM) (4 days-2nd week) "Alice Adams" (Radio) (3 days)	3,500 4,000	High 2-17-34 "Hi Nellie" Low 12-29-34 "Hat, Coat and Glove.."	19,500 1,000
Paramount	2,000	25c-40c	"We're in the Money" (W. B.)	3,000	"Welcome Home" (Fox)	2,750	High 5-11 "Bride of Frankenstein" Low 6-9-34 "Uncertain Lady"	7,000 400

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)	
Hollywood								
Chinese	2,500	30c-55c	"China Seas" (MGM) (5 days)	13,000	"Steamboat Round the Bend" (Fox) (5 days)	12,117	High 4-14-34 "House of Rothschild" Low 12-29-34 "Music in the Air"	25,171 4,292
Pantages	3,000	25c-40c	"Top Hat" (Radio) (6 days)	19,000			High 9-7 "Top Hat" Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	19,000 1,500
W. B. Hollywood	3,000	25c-40c	"Page Miss Glory" (W. B.) (6 days)	15,300	"The Irish in Us" (F. N.) (6 days-3rd week)	7,600	High 9-8-34 "Dames" Low 4-13 "Laddie"	25,000 5,700
Indianapolis								
Apollo	1,100	25c-40c	"Steamboat Round the Bend" (Fox)	8,000	"Dante's Inferno" (Fox)	3,500	High 9-7 "Steamboat 'Round the Bend" Low 5-4-34 "Thunder in the East"	8,000 1,600
Circle	2,800	25c-40c	"Alice Adams" (Radio)	3,250	"Accent on Youth" (Para.)	5,700	High 8-17 "Smart Girl" Low 1-19 "The President Vanishes" and "Enter Madame"	8,500 2,000
Lyric	2,000	25c-40c	"Bright Lights" (F. N.) (plus stage show)	8,500	"Going Highbrow" (W. B.)	13,000	High 8-31 "Going Highbrow" Low 7-28-34 "Half a Sinner" and "Embarrassing Moments"	13,000 2,000
Palace	3,000	25c-40c	"Anna Karenina" (MGM)	5,500	"China Seas" (MGM) (2nd week)	3,500	High 6-22 "Age of Indiscretion" Low 4-6 "Casino Murder Case"	12,500 2,750
Kansas City								
Mainstreet	3,100	25c-40c	"Alice Adams" (Radio)	8,500	"Bright Lights" (F. N.)	8,200	High 6-23-34 "Glamour" Low 1-12 "I Sell Anything"	23,000 2,000
Midland	4,000	15c-40c	"Anna Karenina" (MGM)	13,500	"China Seas" (MGM) (2nd week)	8,900	High 8-24 "China Seas" Low 12-22-34 "Private Life of Don Juan"	25,000 4,000
Newman	1,800	25c-40c	"Annapolis Farewell" (Para.)	7,800	"Page Miss Glory" (W. B.)	9,800	High 9-29-34 "Belle of the Nineties" Low 4-13 "Rocky Mountain Mystery"	14,000 3,500
Tower	2,200	25c	"She Gets Her Man" (Univ.) (plus stage show)	8,500	"Lady Tubbs" (Univ.)	8,000	High 1-12 "Broadway Bill" Low 5-5-34 "Let's Fall in Love"	14,000 4,000
Uptown	2,000	25c-40c	"Steamboat Round the Bend" (Fox) (8 days)	11,000	"Keeper of the Bees" (Mono.) (6 days)	3,400	High 9-7 "Steamboat Round the Bend" (8 days) Low 1-27-34 "Good Bye Again"	11,000 1,700
Los Angeles								
Filmarte	800	40c-50c	"La Maternelle" (Tapernoux) (2nd week)	1,500	"La Maternelle" (Tapernoux) (1st week)	2,000	High 4-14-34 "Moon Over Morocco" Low 6-30-34 "Island of Doom"	7,600 160
Four Star	900	30c-55c	"Sanders of the River" (U. A.) (2nd week)	3,000	"Sanders of the River" (U.A.) (1st week)	5,200	High 5-18 "Les Miserables" Low 12-15-34 "Have a Heart"	7,800 2,500
Hillstreet	2,700	25c-40c	"Top Hat" (Radio) (6 days)	17,000	"Front Page Woman" (W.B.) (6 days)	8,000	High 9-7 "Top Hat" (6 days) Low 1-27-34 "Let's Fall in Love"	17,000 1,800
Loew's State	2,500	30c-55c	"China Seas" (MGM) (5 days)	19,000	"Steamboat Round the Bend" (Fox) (5 days)	15,200	High 4-7-34 "Riptide" Low 12-29-34 "Music in the Air"	28,500 4,206
Paramount	3,596	30c-55c	"Annapolis Farewell" (Para.) (plus stage show)	14,400	"The Man on the Flying Trapeze" (Para.)	16,200	High 8-10 "Paris In Spring" Low 6-22 "People Will Talk"	32,000 12,500
W. B. Downtown	3,400	25c-40c	"Page Miss Glory" (W. B.) (6 days)	15,500	"Front Page Woman" (W. B.) (6 days)	9,100	High 9-8-34 "Dames" Low 12-29-34 "White Lies" and "The Last Wilderness"	20,000 4,900
Minneapolis								
Century	1,650	25c-40c	"Every Night at Eight" (Para.)	4,700	"Smart Girl" (Para.)	4,000	High 10-20-34 "Barretts of Wimpole Street" Low 8-31 "Smart Girl"	6,500 4,000
Lyric	1,238	20c-25c	"Hopalong Cassidy" (Para.)	1,800	"The Murder Man" (MGM)	1,500	High 8-10 "Charlie Chan in Egypt" Low 1-27-34 "Jimmy and Sally"	2,000 500
RKO Orpheum	2,900	25c-40c	"Hot Tip" (Radio) (Olsen and Johnson in person)	6,500	"Alice Adams" (Radio)	6,500	High 7-20 "Love Me Forever" Low 8-25-34 "The Lady Is Willing"	7,000 2,700
State	2,300	25c-40c	"Annapolis Farewell" (Para.)	5,500	"Accent on Youth" (Para.)	6,000	High 8-18-34 "She Loves Me Not" Low 5-4 "Private Worlds"	7,000 5,000
Time	300	20c-25c	"Headline Woman" (Mascot)	1,500	"The Black Room" (Col.)	1,500	High 10-20-34 "Girl of the Limberlost" Low 12-8-34 "Cimarron"	3,500 1,000
World	400	25c-55c	"Escape Me Never" (U. A.) (9th week)	2,500	"Escape Me Never" (U. A.) (8th week)	3,000	High 6-8 "Thunder in the East" Low 3-23 "Narcotic"	5,000 2,000
Montreal								
Capitol	2,547	25c-60c	"Accent on Youth" (Para.) and "Smart Girl" (Para.)	9,500	"The Farmer Takes A Wife" (Fox) and "Lady Tubbs" (Univ.)	8,500	High 2-24-34 "Queen Christina" Low 12-22-34 "Great Expectations" and "Wake Up and Dream"	13,500 3,500
Palace	2,600	25c-65c	"Top Hat" (Radio)	13,500	"Sanders of the River" (U. A.)	10,500	High 4-27 "Roberta" Low 7-21-34 "Shoot the Works" and "Friday the 13th"	15,000 6,000
Princess	2,272	30c-65c	"Love Me Forever" (Col.) and "Eight Bells" (Col.)	9,000	"The Man on the Flying Trapeze" (Para.) and "The Black Room" (Col.)	6,500	High 1-5 "Kid Millions" and "Fugitive Lady" Low 8-4-34 "House of Rothschild" and "Most Precious Thing in Life	10,500 4,500
New York								
Astor	1,012	55c-$2.20	"The Crusades" (Para.) (2nd week)	10,500	"The Crusades" (Para.) (6 days-1st week)	10,500	High 3-32-34 "House of Rothschild" Low 2-23 "Little Men"	23,600 6,000
Capitol	4,700	25c-85c	"Anna Karenina" (MGM)	57,000	"China Seas" (MGM) (3rd week)	27,000	High 10-6-34 "Barretts of Wimpole Street" Low 12-29-34 "The Band Plays On"	65,860 4,500
Palace	2,500	25c-75c	"Accent on Youth" (Para.) (plus vaudeville)	13,600	"The Farmer Takes A Wife" (Fox)	7,500	High 7-21-34 "Of Human Bondage" Low 12-22-34 "Babbitt"	16,200 6,500
Paramount	3,700	35c-99c	"Two for Tonight" (Para.)	25,400	"Annapolis Farewell" (Para.)	20,000	High 8-25-34 "Cleopatra" Low 8-11-34 "Elmer and Elsie"	72,000 10,500
Rivoli	2,200	40c-99c	"The Call of the Wild" (U.A.) (8 days-3rd week)	24,200	"The Call of the Wild" (U.A.) (2nd week)	21,000	High 4-27 "Les Miserables" Low 4-11 "Brewster's Millions"	60,115 13,400
RKO Music Hall	5,945	40c-$1.65	"Top Hat" (Radio) (plus stage show)	131,200	"Alice Adams" ((Radio) (2nd week)	75,500	High 9-7 "Top Hat" (plus stage show) Low 1-19 "Evergreen"	131,200 52,000
Roxy	6,200	25c-55c	"Diamond Jim" (Univ.) (plus stage show) (2nd week)	45,850	"Diamond Jim" (Univ.) (1st week)	47,000	High 8-31 "Diamond Jim" Low 6-30-34 "Affairs of a Gentleman".	47,000 13,700
Strand	3,000	25c-55c	"Page Miss Glory" (W. B.)	33,751	"We're in the Money" (W. B.)	10,750	High 5-11 "The G Men" Low 1-20-34 "Easy to Love"	60,138 9,271

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)	
Oklahoma City								
Capitol	1,200	10c-41c	“Here Comes Cookie” (Para.)	2,800	“Ginger” (Fox)	2,200	High 1-6-34 “Going Hollywood” Low 9-8-34 “You Belong to Me”	4,100 800
Criterion	1,700	10c-55c	“Accent on Youth” (Para.) (8 days)	4,200	“Dante’s Inferno” (Fox) (6 days)	2,800	High 1-27-34 “Dinner at Eight” Low 7-27 “She” (5 days)	9,000 2,500
Liberty	1,500	10c-36c	“Going Highbrow” (W.B.) (plus stage show) (4 days) “The Right to Live” (W. B.) (3 days)	2,600 400	“Great Hotel Murder” (Fox) (4 days) “Hard Rock Harrigan” (Fox) (3 days)	1,400 800	High 4-6 “While the Patient Slept” and “We’re Rich Again” Low 3-23 “The Winning Ticket”	4,100 400
Midwest	1,500	10c-56c	“Anna Karenina” (MGM)	5,300	“Page Miss Glory” (W. B.)	5,200	High 9-29-34 “Bright Eyes” Low 5-26-34 “Merry Wives of Reno”	9,540 2,000
Omaha								
Brandeis	1,200	25c-40c	“Bright Lights” (F. N.) and “Hot Tip” (Radio)	5,200	“Alice Adams” (Radio) and “Old Man Rhythm” (Radio)	6,700	High 1-12 “The Little Minister” Low 2-16 “Babbitt” and “Murder in the Clouds”	9,100 3,000
Omaha	2,200	25c-40c	“Annapolis Farewell” (Para.) and “Calm Yourself” (MGM)	6,800	“Diamond Jim” (Univ.) and “Paris In Spring” (Para.)	5,900	...	
Orpheum	3,000	25c-40c	“Here Comes Cookie” (Para.) and “Chinatown Squad” (Univ.)	7,650	“We’re In the Money” (W. B.)	18,100	High 8-31 “We’re in the Money” Low 12-29-34 “Babes in Toyland” and “Home on the Range”	18,100 5,000
Philadelphia								
Aldine	1,200	40c-65c	“The Call of the Wild” (U.A.) (6 days)	14,000	...		High 5-5-34 “House of Rothschild” Low 4-20 “Brewster’s Millions”	23,000 3,000
Arcadia	600	25c-50c	“Barretts of Wimpole Street” (MGM) (6 days-revival) “Woman Wanted” (MGM) (3 days)	1,000 500	“The Man on the Flying Trapeze” (Para.) (6 days)	1,900	High 1- 6-34 “Duck Soup” Low 1-27-34 “Women in His Life”	6,500 400
Boyd	2,400	40c-55c	“Anna Karenina” (MGM) (6 days)	17,000	“Accent on Youth” (Para.) (6 days)	10,000	High 1- 6-34 “Little Women” Low 8-17 “Jalna” (5 days)	30,000 6,000
Earle	2,000	25c-50c	“Bright Lights” (F. N.) (6 days)	14,000	“Bonnie Scotland” (MGM) (6 days)	14,500	High 4- 7-34 “Harold Teen” Low 8-24 “Hot Tip”	40,000 10,500
Fox	3,000	40c-65c	“Steamboat Round the Bend” (Fox) (6 days)	21,000	“Charlie Chan in Egypt” (Fox) (6 days)	19,000	High 12-29-34 “Bright Eyes” Low 7-28-34 “She Was a Lady”	28,500 7,000
Karlton	1,000	25c-40c	“Without Regret” (Para.) (6 days)	2,900	“Alice Adams” (Radio) (6 days)	3,000	High 11- 3-34 “One Night of Love” Low 8-17 “She”	8,500 2,100
Keith’s	2,000	30c-50c	“Accent on Youth” (Para.) (6 days)	2,700	“Smilin’ Through” (MGM) (5 days) “Pursuit” (MGM) (1 day)	2,100 150	High 3- 3-34 “Carolina” Low 1- 5 “Sweet Adeline	8,000 1,500
Stanley	3,700	40c-55c	“Page Miss Glory” (W. B.) (6 days)	15,000	“China Seas” (MGM) (6 days-2nd week)	13,000	High 1- 5 “Broadway Bill” Low 12-29-34 “Behold My Wife”	22,000 7 500
Stanton	1,700	30c-50c	“Diamond Jim” (Univ.) (6 days-2nd week)	6,000	“Diamond Jim” (Univ.) (6 days-1st week)	7,300	High 3-31-34 “The Lost Patrol” Low 1-5 “Man Who Reclaimed His Head”	9,000 2,000
Portland, Ore.								
Blue Mouse	700	15c-25c	“Private World’s (Para.) and “Mister Dynamite” (Univ.)	1,700	“Black Fury” (W. B.) and “Goin’ To Town” (Para.)	1,700	...	
Broadway	1,912	25c-40c	“Diamond Jim” (Univ.)	8,000	“Bonnie Scotland” (MGM)	5,000	High 4- 7-34 “Wonder Bar” Low 7-14-34 “The Circus Clown” and “I Give My Love”	13,000 3,900
Mayfair	1,700	25c-40c	“Alice Adams” (Radio)	4,000	“Three Men on a Horse” (Road Show of Stage Production) (50c-$2.20)	9,000	High 9-7 “Alice Adams” Low 1-19 “Behold My Wife” and “Defense Rests”	4,000 1,600
Orpheum	1,700	25c-40c	“Page Miss Glory” (W. B.)	4,000	“Alice Adams” (Radio)	6,000	High 8-17 “Broadway Gondolier” Low 11-10-34 “Wednesday’s Child”	8,000 3,500
Paramount	3,008	25c-40c	“Steamboat Round the Bend” (Fox) (2nd week)	5,000	“Steamboat Round the Bend” (Fox) (1st week)	6,000	High 3-24-34 “David Harum” and “Once to Every Woman” Low 6-30-34 “Now I’ll Tell” and “Springtime for Henry”	12,000 4,000
United Artists	945	25c-40c	“Anna Karenina” (MGM)	7,000	“China Seas” (MGM) (3rd week)	5,000	High 4-28-34 “House of Rothschild” Low 8- 4-34 “Paris Interlude”	9,800 3,700
San Francisco								
Clay	400	25c-35c	“Klinnorna Kring Larsson” (Swedish)	1,100	“Camille” (DuWorld)	1,400	...	
Fox	4,600	10c-35c	“Smilin’ Through” (MGM) and “Dressed to Thrill” (Fox)	6,000	“Pursuit” (MGM)	8,700	High 7-27 “The Murder Man” Low 8-18-34 “Sin of Nora Moran” and “Along Came Sally”	14,000 4,500
Golden Gate	2,800	25c-40c	“Hot Tip” (Radio) (plus stage band)	13,500	“Jalna” (Radio)	12,500	High 3-16 “Roberta” Low 7- 7-34 “Cockeyed Cavaliers”	23,000 10,200
Orpheum	3,100	15c-40c	“Diamond Jim” (Univ.) (2nd week)	8,000	“Diamond Jim” (Univ.) (1st week)	15,000	High 6- 9-34 “Sing and Like It” Low 7-13 “Ladies Crave Excitement” and “Hard Rock Harrigan”	19,500 5,000
Paramount	2,670	25c-40c	“Accent on Youth” (Para.) and “Here Comes Cookie” (Para.)	13,000	“Bonnie Scotland” (MGM) and “The 39 Steps” (GB)	9,000	High 9-29-34 “Belle of the Nineties” Low 1-20-34 “Four Girls in a Boat” and “Fugitive Lovers”	19,000 8,000
St. Francis	1,400	15c-40c	“Page Miss Glory” (W. B.)	6,000	“Curly Top” (Fox)	10,000	High 1-19 “The County Chairman” Low 4-14-34 “Registered Nurse” and “Murder in Trinidad”	11,000 3.500
United Artists	1,400	15c-40c	“The Call of the Wild” (U. A.)	10,000	...		High 1-6-34 “Roman Scandals” Low 3-9-34 “Private Life of Don Juan”	15,000 4,000
Warfield	2,700	25c-50c	“Steamboat Round the Bend” (Fox) (plus stage band)	24,000	“Page Miss Glory” (W. B.)	20,000	High 12-29-34 “Bright Eyes” Low 3-31-34 “Gambling Lady”	29,000 15,500
Seattle								
Blue Mouse	950	25c-55c	“China Seas” (MGM) (2nd week)	4,400	“China Seas” (MGM) (1st week)	4,800	High 2-17-34 “Roman Scandals” Low 7- 7-34 “Tomorrow’s Children”	7,500 2.550
Fifth Avenue	2,500	25c-55c	“Steamboat Round the Bend” (Fox)	9,250	“Accent on Youth” (Para.)	6,200	High 4-14-34 “Riptide” Low 3-24-34 “Fashions of 1934”	12,750 3,500
Liberty	1,800	10c-35c	“After the Dance” (Col.) and “Westward Ho” (Republic)	4,100	“The Girl Friend” (Col.) and “The Black Room” (Col.)	3,900	High 7-27 “Love Me Forever” Low 4-13 “White Lies” and “Happy Landing”	7,150 2,700
Music Box	950	25c-55c	“Escape Me Never” (U. A.)	3,750	“The Irish In Us” (F. N.)	3,850	High 4-14-34 “Spitfire” Low 1-26 “Man Who Reclaimed His Head”	6,500 2,850
Orpheum	2,450	25c-55c	“Bright Lights” (F. N.) (8 days)	6,650	“Dante’s Inferno” (Fox) and “Lady Tubbs” (Univ.)	4,800	High 7-27 “Call of the Wild” Low 4-21-34 “Two Alone” and “I Believed in You”	9,800 3.750
Paramount	3,050	25c-40c	“Bonnie Scotland” (MGM) and “Smart Girl” (Para.)	4,200	“Every Night at Eight” (Para.) and “Woman Wanted” (MGM)	4,200	High 3-23 “Shadow of Doubt” Low 12- 8-34 “Peck’s Bad Boy” and “Menace”	8,700 3,300

WHAT THE PICTURE DID FOR ME

Ambassador

WILDERNESS MAIL: Kermit Maynard, Fred Kohler—Pretty good Northern picture. Running time, 57 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

First National

BLACK FURY: Paul Muni, Karen Morley—I do not know how to report this picture. A stark, realistic story of life in a coal mining district with the tragedy of a strike. Paul Muni gives a wonderful performance but the picture did not please. It is too depressing. The only favorable criticism was from a teacher of expression who says Paul Muni is, in her opinion, the best movie star of today. A good production that will not click in the small town. Running time, 97 minutes. Played August 21-22.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

G MEN, THE: James Cagney, Margaret Lindsay—A fast moving action picture with a timely story that will please any audience. Good cast and good acting. Robert Armstrong is especially good. Pleased my patrons. Running time, 85 minutes. Played August 14-15.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

IRISH IN US, THE: James Cagney, Pat O'Brien—Another outstanding picture. 100 per cent entertainment value. Played August 29-30.—Frank A. Finger, New Gem Theatre, Marissa, Ill. Small town patronage.

Fox

CHARLIE CHAN IN LONDON: Warner Oland—People liked it but business very poor on this picture. Second night was our record low crowd.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CURLY TOP: Shirley Temple, John Boles, Rochelle Hudson—Her best and finest presentation, far surpassing any of her previous performances. She drew them in from all walks of life and all ages, ranging from three years to 85. Played to above average business. Running time, eight reels. Played August 22-24.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

GEORGE WHITE'S 1935 SCANDALS: Alice Faye, James Dunn—Very good musical but no drawing card. It seems as if patrons don't care much for musicals anymore. Running time, 83 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

GINGER: Jane Withers, Jackie Searl—Very good picture that we are forced to play after all Fox West Coast houses used it at any admission price they chose. Failed to make money owing to spot played on. Played August 18.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

HARD ROCK HARRIGAN: George O'Brien—Not as good in story or action as his other pictures. Would rate this about 25 per cent of anything the star has made in two years. Played August 27.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

ORCHIDS TO YOU: John Boles, Jean Muir—A good comedy drama packed with fun and surprises. Played to average business. Running time, eight reels. Played August 16-17.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

OUR LITTLE GIRL: Shirley Temple—Don't worry, it might not be her best, but it still is a top picture in the box. Don't pass her up.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

OUR LITTLE GIRL: Shirley Temple—Best attendance since "Bright Eyes." Not quite as good as "Bright Eyes," but any Shirley Temple picture will draw the crowd, even if the showing is late. Played August 10.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

SILK HAT KID, THE: Lew Ayres, Mae Clarke—One of the finest pictures of its kind. Could be shown any night of the week and would do business. Played to average business. Running time, seven reels. Played August 18-19.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

SILK HAT KID: Lew Ayres, Mae Clarke—Went over good enough on Bank Nights but I would like to see Lew Ayres cast in a real good picture for a change; give him a chance. Would like to see him cast in a snappy college picture. Out of fifty pictures. Fox, can't you give us some college stuff?—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

$10 RAISE: Edward Everett Horton—Just a weak, silly picture that did not stand up on Bargain Night. Played August 27-28.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

UNDER THE PAMPAS MOON: Warner Baxter—Good from beginning to end. Probably will be best liked in small towns. Not a big picture, but above the average. Played August 24.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

GB

IRON DUKE, THE: George Arliss—Fifth Arliss picture that flopped. We thought it great, but our patrons stayed away from Arliss. Too bad. Played August 29-30.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

LITTLE FRIEND: Nova Pilbeam—Can this one. About the limit for a poor picture. It is impossible for us to do anything with these British pictures. Running time, 88 minutes. Played August 27-29.—Wm. A. Clark, Garden Theatre, Canton, Ill. General patronage.

PRINCESS CHARMING: Evelyn Laye—About as poor a picture as I ever screened. Will hurt your theatre if many come to see it. We can't run foreign pictures as their ideas are not for an American audience. Running time, 81 minutes. Played July 16-18.—Wm. A. Clark, Garden Theatre, Canton, Ill. General patronage.

MGM

BABES IN TOYLAND: Laurel and Hardy—This picture is not their best. I would advise those who haven't played it to play it Christmas Day. We played it to below average business on a weekend.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NAUGHTY MARIETTA: Jeanette MacDonald—A very, very good musical. Drew above average business and pleased everyone. Played August 10-11.—Harriett A. Le Richeux, Arcade Theatre, Camden, N. Y. Small town patronage.

NO MORE LADIES: Joan Crawford, Robert Montgomery—Very good picture but too much idle rich for my people. Acting very good and comedy lines fine but just too much blah. Played August 25.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

PUBLIC HERO NO. 1: Lionel Barrymore, Jean Arthur, Chester Morris—Another of the "G Men" type of pictures that is very good. Considerable battle, murder and sudden death, but it has quite a lot of comedy. Lionel Barrymore, as usual, gives an outstanding performance. This one pleased. Running time, 89 minutes. Played August 24-25.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PUBLIC HERO NO. 1: Chester Morris, Jean Arthur—The real inside of the Government war on crime. Dramatic dynamite, educational, thrilling and entertaining. Well liked. Played to average business. Running time, nine reels. Played August 20-21.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

TARZAN AND HIS MATE: Johnny Weissmuller, Maureen O'Sullivan—Real picture for the kids. They liked it very much, our second night way down, but did above average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WINNING TICKET, THE: Leo Carrillo, Louise Fazenda—Terrible. Nothing to it. Trailer killed picture and drove away many who would have come if they had not seen trailer. Played July 20-21.—Harriett A. Le Richeux, Arcade Theatre, Camden, N. Y. Small town patronage.

WOMAN WANTED: Joel McCrea, Maureen O'Sullivan—A lawyer carries on an across-the-light-well flirtation with a girl. Gangsters wreck a police car. Romance is born and the girl and the lawyer set out to find the real killer. Maureen O'Sullivan, as the woman wanted both by law and its enemies, and Joel McCrea make one of the finest teams seen in many a month. Entertaining, thrilling and well liked. Average business. Played August 11-13.—A. F. Affelt, Iosco Theatre, Oscoda, Mich. Small town patronage.

Paramount

COLLEGE SCANDAL: Arline Judge, Kent Taylor—A nice program. Running time, 79 minutes. Played August 23-25.—Wm. A. Clark, Garden Theatre, Canton, Ill. General patronage.

COLLEGE SCANDAL: Arline Judge, Kent Taylor—Give me a picture that has a college title or anything pertaining to a college and we will make money on it. This was no exception. For such pictures Elliott Nugent is my favorite director.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

DEVIL IS A WOMAN, THE: Marlene Dietrich—Such a title. Direction disconnected. Dietrich gradually losing ground in these foreign plays. Give her American stories like "The Blonde Venus" and she might come back. Would say to fellow small town theatres, cancel this one. Running time, 80 minutes. Played July 9-11.—Wm. A. Clark, Garden Theatre, Canton, Ill. General patronage.

EVERY NIGHT AT EIGHT: George Raft, Alice Faye—A swell picture. Patsy Kelly nearly steals the picture. This one is above the ordinary run of features and has plenty of entertainment value. Played August 22-23.—Frank A. Finger, New Gem Theatre, Marissa, Ill. Small town patronage.

HERE COMES COOKIE: George Burns, Gracie Allen—Gracie is absolutely the dumbest person ever created. Had the audience in an uproar all the time. George Barbier also excellent. The trap drummer had them staying for the second show. Play it up and it will bring you some extra money. Running time, 63 minutes. Played August 30-31.—Paul H. Figg, Lyric Theatre, Bladenboro, N. C. General patronage.

HOPALONG CASSIDY: William Boyd, Paula Stone—Nothing extra, but is a little different from the general run of horse operas. Will appeal to those who ordinarily would not go for westerns. Bill Boyd very good as big bad good man. Running time, 60 minutes. Played August 24.—Paul H. Figg, Lyric Theatre, Bladenboro, N. C. General patronage.

LIVES OF A BENGAL LANCER: Gary Cooper, Franchot Tone—The kind of a picture that will not please more than about half of the patrons of a small town. Certainly a fine, well produced picture that somehow seems to drag until the closing reels. The lack of feminine characters also keeps the show from going over with the feminine fans. No particular draw.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

MAN ON THE FLYING TRAPEZE, THE: W. C. Fields—A good program and pleased 90 per cent. Fields a real star and a good card for us. Running time, 66 minutes. Played August 30-31-September 1.—Wm. A. Clark, Garden Theatre, Canton, Ill. General patronage.

MAN ON THE FLYING TRAPEZE, THE: W. C. Fields—Fair business on first day. Absolute flop on second. Very silly. Played September 1-2.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

ROCKY MOUNTAIN MYSTERY: Randolph Scott—Better than I expected after some of the rather unfavorable reports I have read. Not a real western but has most of the cowboy flavor and will easily get by in that class.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

STOLEN HARMONY: George Raft, Ben Bernie—Good title, good stars make this a nice program. Running time, 74 minutes. Played July 26-28.—Wm. A. Clark, Garden Theatre, Canton, Ill. General patronage.

STOLEN HARMONY: George Raft, Ben Bernie—Good picture. Pleased everyone. It has romance, action, music, girls, comedy, everything. Business above average. Played August 25-26.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

RKO Radio

ALICE ADAMS: Katharine Hepburn, Fred MacMurray—Believe this to be the best picture from this star. A lot of credit should be given to MacMurray. Full of comedy and should get money if Katie is not too far gone in your town. Running time, 80 minutes.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

ARIZONIAN, THE: Richard Dix—Good picture that drew extra business on Sunday-Monday and pleased. Dix always a good bet here in this type picture. Played August 11-12.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

ARIZONIAN, THE: Richard Dix—Drew normal business but several of our customers remarked about the poor marksmanship of the various sharpshooters in the cast. It seemed to take about a thousand shots to kill two or three men. Played August 24.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

BREAK OF HEARTS: Katharine Hepburn, Charles Boyer—Picture just fair. Subject matter not appealing. Foreign accent not liked. Why a sensible producer will use foreign accent as a lead in a picture is beyond me. We want understandable, plain old American talk. Boyer may go big in some places but he will be a drag here. Running time, 75 minutes. Played August 2-4.—Wm. A. Clark, Garden Theatre, Canton, Ill. General patronage.

CHASING YESTERDAY: Anne Shirley—Title kills this picture to start with and does Anne Shirley no good. Very poor entertainment. Subject matter bad. Looks like the same party that titled "Village Tale" showed his hand in this title. Running time, 77 minutes. Played August 6-8.—Wm. A. Clark, Garden Theatre, Canton, Ill. General patronage.

DOG OF FLANDERS: Frankie Thomas—Star means nothing. Kids of this size should not be in the lead of a picture and dog stuff is all shot. Just another flop for us. May appeal to a few kids and that's all. Running time, 72 minutes. Played August 13-15.—Wm. A. Clark, Garden Theatre, Canton, Ill. General patronage.

DOG OF FLANDERS: Frankie Thomas, Helen Parrish—Fine picture for any small town. Certainly does not have to be double featured. Had many fine comments on this.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

HOT TIP: James Gleason, Zasu Pitts—Fair enough programmer but in a pinch we played on Sunday; not quite suitable or big enough for such a date.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

KENTUCKY KERNELS: Wheeler and Woolsey—Fair picture. Never had a Wheeler-Woolsey picture ever get us excited yet.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LADDIE: John Beal, Gloria Stuart, Virginia Weidler—Excellent production and liked by everyone. Little Virginia Weidler did some excellent work. All cast was good. A family picture one hundred per cent. Running time, 70 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

MURDER ON A HONEYMOON: Edna May Oliver, James Gleason—This seemed to go over on Bargain Night but to me was the poorest thing to come from RKO this year. However, if the fans are satisfied, the exhibitor's opinion is of no account.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

NITWITS, THE: Wheeler and Woolsey—This is sure the correct title for the show. This drew very well and everyone seemed to enjoy it. Wheeler and Woolsey always make money for us. Running time, 78 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

NITWITS, THE: Wheeler and Woolsey—A fair program of the slapstick variety. Running time, 78 minutes. Played July 19-21.—Wm. A. Clark, Garden Theatre, Canton, Ill. General patronage.

NITWITS, THE: Wheeler and Woolsey—Did a good Saturday business and pleased all who saw it. These boys are now making comedies. Running time, 70 minutes. Played August 17.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

NITWITS, THE: Wheeler and Woolsey—From reports of the patrons, this is the best of the efforts of these two comedians. Did not see it myself, but what pleases the ones who bring in the money pleases me. I still hear reports about the dice game at the cigar counter. Running time, 80 minutes. Played August 19-20.—Paul H. Figg, Lyric Theatre, Bladenboro, N. C. General patronage.

ROBERTA: Fred Astaire, Ginger Rogers, Irene Dunne—So few reports in the last two or three numbers of Motion Picture Herald that I though I'd better get busy. This "Roberta" is great entertainment, far ahead of "The Gay Divorcee." Randolph Scott, the cowboy hero of millions, plays the part of Ladies' Dressmaker to perfection. Scott has the most lines in the picture and should have had equal billing with Rogers and Freddie.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

ROMANCE IN MANHATTAN: Ginger Rogers, Francis Lederer—We deem this very clever, but were disappointed in the attendance. Played August 21-22.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

STAR OF MIDNIGHT: William Powell, Ginger Rogers—Close this as a good picture. Good story, well directed. Running time, 90 minutes. Played July 12-14.—Wm. A. Clark, Garden Theatre, Canton, Ill. General patronage.

VILLAGE TALE: Randolph Scott—Picture not so bad, but title means nothing. A title is a big asset to a picture. Don't see how an experienced producer would select a title that means so little. Might get by on a double program with a good strong western subject. Running time, 80 minutes. Played July 23-25.—Wm. A. Clark, Garden Theatre, Canton, Ill. General patronage.

WEDNESDAY'S CHILD: Edward Arnold, Karen Morley—Not a bad picture. Personally thought it good, but did not draw. Did the poorest business of the year. Played as a double feature with "Champagne for Breakfast" but could not get them in. Played August 17-18.—Harriett A. Le Richeux, Arcade Theatre, Camden, N. Y. Small town patronage.

WEST OF THE PECOS: Richard Dix—Just an average action picture that did average business. Not much appeal for city, but all right for country houses. Playcd August 31.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

United Artists

FOLIES BERGERE: Maurice Chevalier, Ann Sothern, Merle Oberon—Never grossed film rental and failed to please. Believe these foreign stars are through in this country. Played August 7.—A. J. Simmons, Plaza Theatre, Lamar, Mo. General patronage.

Universal

BORDER BRIGANDS: Buck Jones—Only fair Northern picture. It seems as if Buck Jones is slipping. His pictures don't draw well anymore for us Running time, 62 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

BORDER BRIGANDS: Buck Jones—Drew average Saturday night attendance and seemed to please. We still believe the westerns should have more comedy. Played August 17.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

IMITATION OF LIFE: Claudette Colbert—One of the finest pictures of the year and easily Universal's best for 1935. Highly praised by the older people. A few "near" morons said they didn't care for it. Played this right after the county fair and probably for that reason didn't draw as much as it should have.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

IT HAPPENED IN NEW YORK: Lyle Talbot, Heather Angel, Gertrude Michael—Our people were well pleased with this clean offering. For some reason, unknown, business was off about twenty-five per cent. Played August 31.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

STONE OF SILVER CREEK: Buck Jones—Just an average western that pleased the young people, and a few of the older ones. Played August 17.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

STONE OF SILVER CREEK: Buck Jones—Better than "Rocky Rhodes" and "Crimson Trail" but too bad Universal is killing Jones with poor story material.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

Warner Bros.

DINKY: Jackie Cooper, Mary Astor—Just one of those little pictures that everyone liked. Played August 31.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

DON'T BET ON BLONDES: Warren William, Claire Dodd—If your customers don't like Warren William and his slurring brogue you had better steer clear of this one. Not so hot. Played August 28.—Paul H. Figg, Lyric Theatre, Bladenboro, N. C. General patronage.

DON'T BET ON BLONDES: Warren William, Claire Dodd—Don't bet on this one to pay off the mortgage. Pass it up if you can. No cast! No story! No patrons! Played August 17-18.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

GOING HIGHBROW: Guy Kibbee, Zasu Pitts—Got by on one day Saturday run. Played August 24.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

GOING HIGHBROW: Guy Kibbee, Zasu Pitts—A very funny picture. Great comedy. Story funny and actors best in their line, and made by the company that knows how to make comedies that are entertaining and clean. They don't make them any better than this.—Bert Silver, Silver Theatre Co., Inc., Greenville, Mich. General patronage.

State Right

COME ON, TARZAN: Ken Maynard—A pretty good western. Better than most and drew better than "Border Brigands." Running time, 65 minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

Short Features

Educational

NIFTY NURSES: Musical Comedies—Very good comedy with plenty of laughs. —Harriett A. Le Richeux, Arcade Theatre, Camden, N. Y. Small town patronage.

PALOOKA FROM PADUCAH: Buster Keaton—Good slapstick comedy.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

PAUL TERRY-TOONS SERIES: All these cartoons seem to lack the punch or a certain something that many others have.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

Fox

ISLE OF BERMUDA: Magic Carpet Series—Very interesting, worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

M-G-M

APPLES TO YOU: Musical Comedies—Only a fair musical. Seen better.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

AIR CONDITIONING CHARTS

that represent standard practice in air conditioning for motion picture theatres. Practical advice on how to attain the best atmospheric conditions for your house winter and summer. Devised to be put on the wall for constant reference. Available until the supply is exhausted at 25 cents each, payment with order. Write direct to

QUIGLEY BOOKSHOP

1790 BROADWAY NEW YORK CITY

FIXER-UPPERS: Laurel & Hardy—The usual Laurel and Hardy comedy that always pleases my patrons. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MENU: Oddities—Very interesting picture. Ladies liked it, and it had new idea for the cooks.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MIDSUMMER MUSH: Charley Chase—Real good comedy. Charley Chase always pleases.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

POOR LITTLE ME: Happy Harmonies Series—Another colored cartoon that some said was the best one yet. I think the adults enjoy these cartoons as much as the kiddies. They are all good. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

RASSLIN' ROUND: Willie Whopper—These cartoons are awful.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Paramount

DIZZY DIVERS: Popeye the Sailor—Paramount has good shorts. This one extra good.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

FEMININE RHYTHM: Ina Ray Hutton and Her Melodears—Good musical short.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

KIDS IN THE SHOE, THE: Color Classics—Excellent. Good music and color.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

United Artists

WISE LITTLE HEN, THE: Silly Symphonies—Very good cartoon that drew no extra business. Silly Symphonies are very artistic and beautiful but with not enough drawing power for us to pay difference between them and other comedies. Running time, eight minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

Universal

DO A GOOD DEED: Oswald Cartoons—Very clever cartoon comedy. Running time, eight minutes.—P. G. Held, Strand Theatre, Griswold, Iowa. General patronage.

Warner-Vitaphone

BUDDY OF THE LEGION: Looney Tunes—Average cartoon.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

HEAR YE! HEAR YE! Vera Van and the Yacht Club Boys—Boys, throw this one in the can. How they can call this a short is more than I can see. Customers wanted to know when that agony would be over.—Paul H. Figg, Lyric Theatre, Bladenboro, N. C. General patronage.

LITTLE JACK LITTLE: Pepper Pot—Extra good one-reeler. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

MORMON TRAIL, THE: See America First Series, E. M. Newman—A very interesting number of this always interesting series. Views of Salt Lake City are very good. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SO YOU WON'T T-T-T-TALK: Roscoe Ates—Fair two-reel comedy. Several laughs.—A. B. Jefferis, New Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

SPRINGTIME IN HOLLAND: Dorothy Dare, Felix Knight—An excellent musical in technicolor. First reel is a little slow but the second reel is great. Dorothy Dare and Felix Knight are very good and the dance numbers clever. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

VAUDEVILLE REEL NO. 4: Pepper Pot Series—These vaudeville reels are all good. They add a pleasing bit of novelty to any program. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Serials

Mascot

MYSTERY MOUNTAIN: Ken Maynard, Verna Hillie—Have run two episodes of this serial and it seems to be off to a good start. Maynard is much better than the average serial star and Tarzan is a whole show by himself. Running time, 2 reels each.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Universal

CALL OF THE SAVAGE: Noah Beery, Jr.—A little too noisy but since they have dressed the leading lady in a leopard skin it is going over better.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

Radio Is Not Helping Musicians, Says Mills

"America, thanks to the radio, is becoming a nation of listeners to music who do nothing about music themselves," Edwin C. Mills, general manager of the American Society of Composers, Authors and Publishers, said recently while in New Orleans on his tour of inspection to the various attorneys for the organization. "Better a hundred poor musicians playing in a town than one perfect orchestra on the radio," he continued. Mr. Mills also deplored the lack of musicians playing in New Orleans theatres, but managers there took issue with him, pointing to the demands of members of his organization.

Netherlands Theatre Attendance Falls Off

Scattered returns from the first six months of the current year reveal that theatre attendance in the Netherlands has fallen off slightly in comparison with the same period of 1934, Consul General K. S. Patton of Amsterdam said in his latest report to the Department of Commerce. Decline of interest in locally made pictures was called a factor. Consul Patton also said that a recent survey revealed 291 houses newly equipped for sound pictures and several theatres under construction.

Sherman Succeeds Mayer

Ben Sherman is now buying for Belle Theatres, Inc., operating 15 houses on the east side of Manhattan, in place of Elias Mayer, who formerly bought all the film for the circuit but resigned to take over the Majestic in Jersey City. Charles Steiner, who assisted Mr. Mayer, has remained with the circuit, however, in his same capacity.

Film Festival in Brussels

An international motion picture festival with the United States participating will be held in Brussels from September 26 to October 17, under the patronage of the Belgian king, who will offer a prize to the best picture exhibited.

Theatre Construction In China at Standstill

Theatre construction in the Tientsin district of China is at a standstill because of the economic uncertainty of China and because of the marked lack of attendance during the past year or so, Consul John B. Ketcham, Tientsin, said this week in a report to the Department of Commerce. Twenty-three houses wired for sound are now in operation in his district, the consul said; of these, 14 are in Tientsin, seven in Peiping and two in Taiyuanfu, the capital of the Shansi Province.

Although the production of native films in North China never has been important before, two companies have been established in Tientsin with plans to produce Chinese pictures, but no finished product has been turned out as yet, the consul said.

German Film Imports Drop in Switzerland

Popularity of German motion pictures has been declining steadily in Switzerland and exhibitors there have been turning more and more toward America for their films during the current year, it was revealed in a recent report from Consul General A. C. Frost of Zurich to the Department of Commerce. The report also showed that Italian and French film imports into Switzerland were lower than in previous years. The proposed establishment of a national Swiss producing organization, about which much discussion has taken place, now appears scarcely likely, in the opinion of the consul general, because of opposition in too many quarters.

Two Egyptian Shorts

Two short subjects of historical importance have just been completed by an Egyptian producing company under the supervision of Egyptian University, according to a report to the Department of Commerce from acting commercial attache L. A. France of Cairo. One reel shows in detail the unwrapping of a mummy princess who lived about 2000 B.C.; the other pictures excavations and recent discoveries of the university at the Pyramids.

Andy Deitz Distributing

Andy Deitz, formerly with Majestic Pictures, is now distributing independent pictures through his own offices located in St. Louis. He has the Louis-Levinsky fight film and "Idol of Millions," a three-reel biography of Jack Dempsey.

THEATRE ACCOUNTING

by WILLIAM F. MORRIS, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity.

Order Now—$3.00—Postage Prepaid

QUIGLEY BOOKSHOP

1790 BROADWAY NEW YORK CITY

J. C. JENKINS--HIS COLYUM

Sioux Falls, S. D.

Dear Herald:

Doggone the doggone luck anyhow, but then outside of that, and a few things we are not responsible for, everything seems to be about as usual except that our family cat has rustled up four kittens from somewhere and brought them home as her addition to the family.

We are occasionally reminded of pleasures which we can only contemplate but seldom experience. This was brought forcibly to our mind by an editorial we have just read in the HERALD setting forth a conversation between the editor of this household companion and a Cree Indian buck as they were seated on a log on the bank of a trout pool near Lake Nipissing, fishing for bullheads probably and imagining that they were catching trout.

From the drift of the conversation between the two we were led to believe that the Indian preferred fishing to laying up a winter's supply of dried berries and fish, and packing away some pemmican for the indolent and improvident relatives of his squaw to live on during a hard winter. The philosophy of that old buck has our unqualified endorsement, but the report doesn't say that the editor expressed any particular pleasure at his philosophy, but we will venture to say that his relatives are not expecting that his pantry will be overburdened with the delicacies of the season for their especial benefit.

We wouldn't mention this only because it calls to our mind the sound reasoning and philosophy of the Cree Indian, and gives us an opportunity to tell the editor and this buck that in fishing for trout they should use periwinkles for bait rather than angleworms. Of course, for bullheads, that's different.

Then again this Indian philosophy calls to mind a gilt-edge edict emanating from the wigwam down on the bank of the Potomac addressed to the council of chiefs and demanding the passage of a measure that will "Soak-the-Rich" as a penalty for laying up beans and sowbelly for the coming winter. As contemplate this mandate we are inclined to grab a can of angleworms and our fishpole and start for Lake Nipissing. Wish we had a few Cree bucks down in Washington.

▽

A Word from the Young

We were sitting in our car on the street, down home the other day, with our two little grandchildren from Powder River, Wyoming. Bennie is 12 years old and Katheryn 10. A young lady came tripping down the street clothed just sufficiently to come within the law and the city ordinance, and Ben spoke up and said, "What's that girl got on?" and Katheryn said, "Nothing," and Ben said, "Oh yes, I know it, but she took that off."

Their grandmother has a Mexican dog named "Dardy," and presently a dog came down the street and Katheryn said, "Say, that pup looks like one of Dardy's," and Ben said "Yeah, but it isn't, but it might be one of Dardy's grandpups."

THREE MORE JOIN REPORTING ARMY

Three exhibitors, from widely scattered areas in the near Northwest, New England and the lower Atlantic seaboard, join the contributors to "What the Picture Did for Me." They are:

O. INGMAR OLESON, Norway Theatre, Ambrose, N. D.

GEORGE OSBORNE, Opera House, Westminster, Md.

PAUL H. FIGG, Lyric Theatre, Bladenboro, N. C.

Read the reports of these showmen appearing in the department in this issue.

▽

We haven't been in South Dakota long enough to form a very intelligent opinion of conditions, but from what we have observed in this section of the state we are expressing the opinion that corn husking this fall will take a lot of people off the relief rolls unless they are like those down in Nebraska, afraid to get off of relief for fear they can't get back on.

▽

When we get the rich thoroughly "soaked" we will then kill off a few million pigs and plow up several sections of cotton, after which we can all go fishing.

▽

Shelterbelt and Blue Pelicans

We wish they would hurry up and get that "Shelterbelt" built in time for the nesting season. If they don't we are going to be short of blue pelicans. Doggone the doggone luck, anyhow.

▽

The Pathfinder says that a spinster died and left her entire estate of $25,000 to her Spitz dog. It didn't say whether she lived in New York or Brooklyn, but we'll betcha she lived in Hollywood. Out there a poodle comes ahead of everything, except Reno.

▽

When the Government gets well established in the free show business—as we are told it intends to do—you boys who are operating a theatre for a living—as some of you are—will then have something else to keep you awake of nights besides basketball, tent shows, home talent shows, etc., etc., etc., and several other things.

You should remember, however, and be thankful that the Government intends recruiting its talent mainly from the relief rolls of the country, since this would operate to reduce your taxes. We are told that 50,000 persons will be given employment, 17,000 of whom are supposed to be actors, and the balance press agents. We are also told that the cost of this enterprise will be borne chiefly by a levy on your admission tickets, which ought to have the effect of keeping you boys aware that you are in the exhibition business. This savors somewhat of a "Soak-the-rich" policy.

▽

Jerry's Safe Now

The other day we drove down to see Jerry Vehrage, who operates one of Nebraska's prize theatres at St. Edwards. Jerry has been trying to struggle along without the HERALD and was about to throw in the sponge when we called, but he is safe now, and so is St. Edwards.

▽

We have just received a letter from C. M. Lay of Dodge, Nebraska, advising us that he has opened a theatre at that place and asking us to send him the HERALD. It is remarkable what foresight some people have. We have met a great many exhibitors in our wanderings, the most of whom feel the need of all the information they can get, but some are not blessed with the vision of Mr. Lay. We predict that Dodge will not find it necessary to go elsewhere for its amusement.

▽

Rodeos and Rodaos

We wouldn't presume to criticize the pronunciation of a word by an eminent gentleman like Edwin C. Hill, but in a broadcast recently he referred to a rodeo and called it "Ro-dao" with an emphasis on the "dao."

We are accepting his pronunciation as being correct, and we are admitting that our long familiarity with the range and cactus plains and shorthorns and cowpunchers, etc., etc., has led us away from the correct English and inclined us to use the common, and accepted term of Ro-deo, with emphasis on the "Ro." However, since Webster and our friend Edwin seem to agree on the pronunciation of the word we are going to acknowledge our ignorance and beg our eminent friend's pardon for still saying "*Ro*-deo."

▽

And then there's another thing, as Andy said to Min that time. You exhibitors of late have shown a very prominent trait of indifference (or laziness) in not reporting to the "What the Picture Did for Me" department. It seems to have become a case of "Let George Do It" with most of you, and George has gone on relief. If you are suffering from that tired feeling you should join some one of the alphabetical bureaus. There is nothing that will buoy up one's depressed spirits like that.

COLONEL J. C. JENKINS,
The Herald's Vagabond Colyumnist

Ayres a Director

Lew Ayres has signed a long-term directorial contract with Nat Levine of Mascot. The contract was closed after Mr. Levine had seen "50 Minutes," a 16 mm. film which Ayres had produced.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

Poor Old Battle-Scarred "Colossal"

In last week's issue of Motion Picture Herald appeared coincidentally two presentations, editorial and advertising, that have to do with the current barrage against poor, old "Colossal," again the object of a sustained artillery attack from various quarters.

The first presentation referred to appears on pages 13 and 14, wherein is detailed the reported success in Fox Midwest Theatres' territories of "The Screen Reporter," which, according to headman Elmer C. Rhoden, aims for a different technique than usual in copy and layout and is pointed to putting the personal touch to motion picture advertising.

"The Screen Reporter" takes the form of one, two and three-column ads of varying depths, tending to the chatter column idea. Included are star cuts, listings of local Fox houses and pictures, intimate bits of information not usually found in theatre display advertising. It is Mr. Rhoden's intention that his managers shall adapt the idea locally and in a number of situations it has already been inaugurated successfully. Reports from various theatremen of the circuit indicate that this form of advertising besides cutting down newspaper expenditures, has attracted more notice than the usual displays. There is evidence of enthusiasm from showmen who in the beginning were inclined to be a bit skittish about the newly proffered ad form.

Says Mr. Rhoden in introducing "The Screen Reporter" to his managers:

"Out of our dissatisfaction with the 'colossal' traditions of motion picture advertising . . . has come an experiment in newspaper advertising which is decidedly original and revolutionary in its application to the theatre. . . ."

A reproduction of a two-column Rhoden ad appears on the following page.

* * *

On pages 46 and 47 of last week's issue, there is set down the second presentation referred to—a spread by United Artists for the picture "Red Salute." One page displays a reproduction of what might be termed an ad from the "Colossal" school, based, according to the copy, on the reactions of a preview audience. The other page shows an advertisement that "makes no claims for the picture."

Monroe Greenthal, United Artists' ad head, offers $100 to the exhibitor giving the soundest answer to the question on whether or not a "great production" needs "the support of superlatives in advertising or can it sustain itself at the box office on the basis of merit alone with the aid of simple announcement advertising."

* * *

Mr. Rhoden is to be credited with many laudable endeavors in getting his theatres out of the rut of run-of-the-mill exhibition. We recall his launching of a "back-to-Barnum" movement which featured a circuitwide effort to bring back to exhibition a color, an atmosphere of forceful and pungent showmanship allowed in the past decade to become dissipated. The current year's campaign was a complete about-face from the Barnum-impetus because Mr. Rhoden said he felt that his advertising had to be in keeping with the new product.

The Fox Midwest chief has undoubtedly struck upon an effective departure from the conventional advertising display which, while often adequate and more, by its sameness tends to defeat its own ends. That by actual proof it has reduced advertising expenditures without affecting grosses is a mark in favor of the new plan which cannot be discounted. That it is aimed to make advertising conform with the higher standard of pictures is also gratifying.

But that the new ad form will immediately or eventually retire old battle-scarred "Colossal" to green pastures, is a point to be argued, as is whether or not old "Colossal" is really ready for retirement.

It all simmers down to the plain statement of fact Mr. Rhoden is credited with in the article, to wit:

"The real problem lies in its widespread application and this depends almost entirely upon the intelligence, even cleverness of manpower." Which might also be offered as an answer to Mr. Greenthal's query.

* * *

The application of "colossal" advertising may readily be likened to the use of dynamite. On certain projects and in skillful hands, the explosive does a most excellent job of work. By the same token, in willing but unknowing fingers, the stuff is just apt to blow the whole outfit plumb to hell.

Mr. Rhoden, it sure do depend upon manpower.

A-Mike Vogel

Identify Stars Idea Tops Omaha Contests

The most successful contest ever staged in those parts, says Charley Schlaifer, Tri-States ad head in Omaha, Neb., referring to the newspaper identification contest sold and followed through by Charley on a suggestion of Evert Cummings, district manager.

Actual contest ran 10 days, but got a heap of publicity ahead and after the windup. It was worked as follows: Each day paper ran cut of two different stars, caption mentioning their names and coming pictures. With these also were run two cuts but unidentified of other stars, photos taken years ago. For instance, on first day cut of Shirley Temple at 18 months of age was run with some slight information to aid contestants in the caption underneath. Early photo of Janet Gaynor was given same treatment. Every day thereafter other star cuts were run, of players of course who were slated for appearance in pictures booked for the new season.

Cash prizes of $60 were given and 50 pairs of tickets to the winners. Over 5,000 entries were received with paper running a four-column shot of the entries, picture including Miss Ethel Good, secretary to Evert Cummings, with her arms loaded with some of the answers.

Schlaifer has been hitting the dailies with other smart topical stuff such as seven column break with photos of and quoting different Omaha children on what they would do if they had the muchly publicized $4.25 to spend weekly available to Shirley Temple. Tieins with the local Ripley believe-it-or-not contest and shots of Omaha girls wearing new fur models in fashion show at the Orpheum were other angles.

Manager Bill Miskell aided in the latter, outstanding being promotion of icicle lobby display made of papier mache. Models promenaded atop icebergs to accompaniment of orchestra and show was called "City of Ice—Polar Fur Parade." Store mentioned display prominently in all ads and papers broke stories.

Win a Hollywood Air Trip!

Makrodt Stages Essay Contest on "Pimpernel"

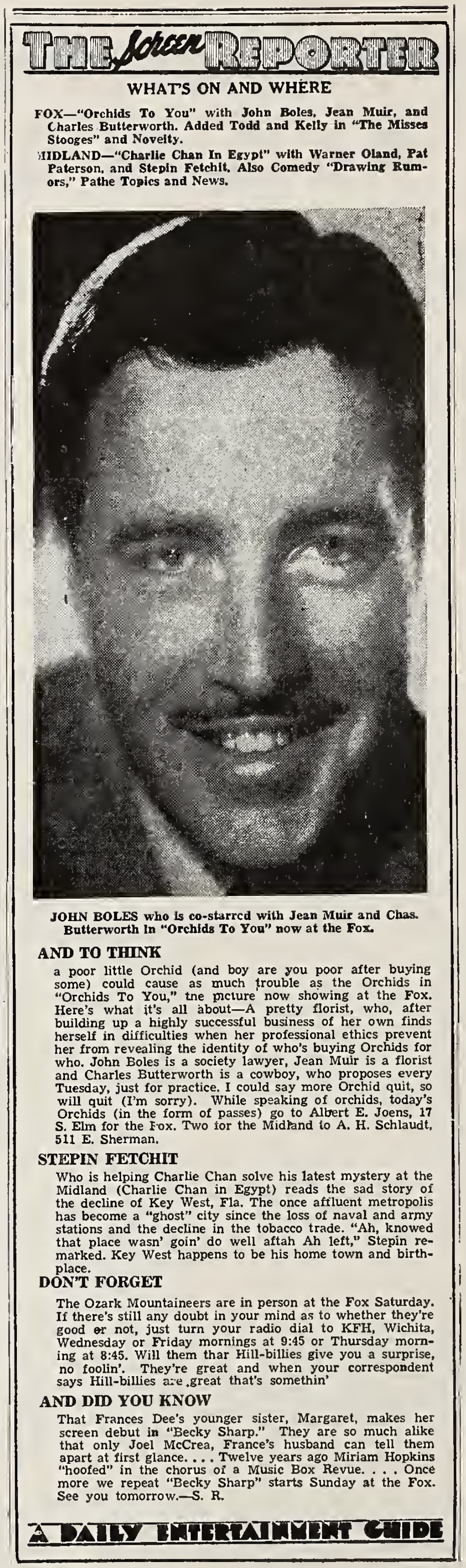
An essay contest on "Scarlet Pimpernel" was staged for children by P. M. Makrodt at the Capitol Theatre in Bombay, India, leaflets containing the synopsis were distributed in streets and to the ten best essays submitted, tickets and a plate of ice cream were awarded.

Win a Hollywood Air Trip!

Celebrities Attend "Dark Angel" Opening

The Hollywood treatment was given the New York Rivoli on the opening there last week of United Artists' "Dark Angel," what with a flock of stage and screen stars and other widely known prominents on hand. Sun arcs and other helpful accessories aided in blocking traffic.

Fifth Avenue area was well covered on tieups with Merle Oberon landing fashion shots in department store windows and their newspaper advertising. Chain stocking stores, book and cigar spots and travel offices also came in with displays.



THE *Screen* REPORTER

WHAT'S ON AND WHERE

FOX—"Orchids To You" with John Boles, Jean Muir, and Charles Butterworth. Added Todd and Kelly in "The Misses Stooges" and Novelty.

MIDLAND—"Charlie Chan In Egypt" with Warner Oland, Pat Paterson, and Stepin Fetchit. Also Comedy "Drawing Rumors," Pathe Topics and News.

JOHN BOLES who is co-starred with Jean Muir and Chas. Butterworth in "Orchids To You" now at the Fox.

AND TO THINK

a poor little Orchid (and boy are you poor after buying some) could cause as much trouble as the Orchids in "Orchids To You," the picture now showing at the Fox. Here's what it's all about—A pretty florist, who, after building up a highly successful business of her own finds herself in difficulties when her professional ethics prevent her from revealing the identity of who's buying Orchids for who. John Boles is a society lawyer, Jean Muir is a florist and Charles Butterworth is a cowboy, who proposes every Tuesday, just for practice. I could say more Orchid quit, so will quit (I'm sorry). While speaking of orchids, today's Orchids (in the form of passes) go to Albert E. Joens, 17 S. Elm for the Fox. Two for the Midland to A. H. Schlaudt, 511 E. Sherman.

STEPIN FETCHIT

Who is helping Charlie Chan solve his latest mystery at the Midland (Charlie Chan in Egypt) reads the sad story of the decline of Key West, Fla. The once affluent metropolis has become a "ghost" city since the loss of naval and army stations and the decline in the tobacco trade. "Ah, knowed that place wasn' goin' do well aftah Ah left," Stepin remarked. Key West happens to be his home town and birthplace.

DON'T FORGET

The Ozark Mountaineers are in person at the Fox Saturday. If there's still any doubt in your mind as to whether they're good or not, just turn your radio dial to KFH, Wichita, Wednesday or Friday mornings at 9:45 or Thursday morning at 8:45. Will them thar Hill-billies give you a surprise, no foolin'. They're great and when your correspondent says Hill-billies are great that's somethin'

AND DID YOU KNOW

That Frances Dee's younger sister, Margaret, makes her screen debut in "Becky Sharp." They are so much alike that only Joel McCrea, France's husband can tell them apart at first glance. . . . Twelve years ago Miriam Hopkins "hoofed" in the chorus of a Music Box Revue. . . . Once more we repeat "Becky Sharp" starts Sunday at the Fox. See you tomorrow.—S. R.

A DAILY ENTERTAINMENT GUIDE

Above is reproduced one of the two-column "Screen Reporter" ads originated and copyrighted by Elmer C. Rhoden, division director of Fox Midwest Theatres and which have been detailed in last week's issue and discussed on editorial page of the current Round Table. To insure close reading, most of these ads run names of locals to whom are given guest tickets, and in the above display names are carried in body of the copy.

Quigley Awards Information . . .

A QUIGLEY AWARD, to be known as a "Quigley Silver", will be presented each month during 1935 for the campaign selected as best by the Judges from all those submitted to Managers' Round Table Club on any single picture played between the first and last days of that month. . . .

▽

A QUIGLEY AWARD, to be known as a "Quigley Bronze", will be presented each month during 1935 for the campaign selected as second best by the Judges from all those submitted to Managers' Round Table Club on any single picture played between the first and last days of that month. . . .

▽

THE QUIGLEY GRAND AWARD will be presented at the end of 1935 to the winner whose campaign is selected by the judges as the most meritorious of all those awarded the monthly plaques during 1935.

▽

THE QUIGLEY SECOND GRAND AWARD will be presented at the end of 1935 to the winner whose campaign is selected by the judges as the second best of all those awarded the monthly plaques during 1935. . . .

▽

THEATREMEN everywhere in the world are eligible. Campaigns may be on domestic or foreign product from major or independent producers. Entries from foreign lands are especially invited and will be accepted for consideration during the month they are received. . . .

▽

VISUAL EVIDENCE must accompany every entry, such as tear sheets, photos, heralds, etc., etc. This ruling must be obeyed. . . .

▽

EQUAL CONSIDERATION will be given every campaign. Theatremen with small budgets will receive the same break. Remember—"it's what you do, not how much you spend."

▽

CAMPAIGNS should be forwarded as soon as possible. They may be mailed after the last day of the month on pictures that have played during the month. This includes attractions played on last days of month and first days of following. . . .

▽

ENTRIES should be mailed to:
Quigley Awards Committee
1790 Broadway - - New York

Tribute to Rogers Arranged by Kunze

Though the campaign was put on for his date on "County Chairman" some time before the death of Will Rogers, Paul Kunze, of the Old Colony and Plymouth Theatres, in Plymouth, Mass., reports a Will Rogers Tribute idea that secured over 2,000 signatures and forwarded to the star in book form landed stories in the Boston papers as well as the local dailies.

To express to Rogers appreciation for the fine standard of his pictures, a local Tribute Committee was formed through the agency of the Plymouth Board of Selectmen, with Kunze appointed chairman. Other members included newspaper editors and similar prominents.

In programs, on screen and in newspapers, announcements were made that signatures would be gathered in the lobbies of both theatres during the run of "County Chairman." Girls in booths secured the signatures of incoming patrons which were taken on the same size stock as was later contained in the bound book.

Similar sheets were distributed at regular meetings of civic and social organizations; police, firemen, members of the clergy and teachers invited to sign, with local paper building up the plan during its execution.

The signatures made up 100 pages bound with leather covers and embossed with gold lettering, front page carrying the message of tribute. Additional pages were devoted to historic points of interest and the book forwarded to the star brought a characteristically Rogers reply.

Paul does not of course recommend the idea for exploitation on the Rogers pictures now being released, but stresses its value as being adaptable to any star whose popularity and importance warrants the effort.

Other Rogers Advertising

Dignity and good judgment mark other ads forwarded on "Steamboat Round the Bend." For instance, on a following page of this section, is reproduced the two-column type ad conceived by George Tyson, at the Harris-Alvin, Pittsburgh, topped by a head of the star from the picture and the line in old-English, "Long Live the King," copy tying in that he was a king among men.

A. Milo De Haven, for the opening of the picture at the State, Greenville, Ohio, ran a page ad headed—"No American Would Think of Missing It," illustrated by two cuts of Rogers, one straight and the other in character.

Jack Arthur's newspaper copy at the Imperial, Toronto, Can., labeled it "more than just a laugh picture," and W. C. Ormond, of the Princess, Ayden, N. C., topped his weekly mimeographed bulletin with a memorial tribute to both Rogers and Wiley Post.

At the Paramount, Lynchburg, Va., Frank Boucher, figured the advent of "Steamboat Round the Bend" enough of a civic happening to rate a splash. Therefore, the Dominion Theatres executive arranged to have the front page of local paper imprinted in red.

Harry Brown, Bob Sternberg's district M and P ad chief promoted one his dailies to run the life story of Rogers, each instalment finishing with note of the current "Steamboat" date at the Paramount and Fenway Theatres in Boston.

AUGUST JUDGES VOTE HOLDEN AND SHANNON

Atlanta Manager Takes Quigley August Silver; Pittsburgher Repeats June Bronze Winning

by A-MIKE VOGEL

The State of Georgia, and the Lucas and Jenkins circuit for the first time in the history of the Competitions take the Award spotlight with the announcement of the decisions reached by a majority vote of the August judges, John D. Clark, Fox Films; E. A. Alperson, National Theatres, and Monroe Greenthal, United Artists' ad head.

Earl M. Holden, manager, Capitol Theatre, Atlanta, Ga., wins the August Silver on RKO Radio's "A Dog of Flanders." Chuck Shannon, manager, Hollywood Theatre, Pittsburgh, Pa., is awarded the August Bronze on Fox's "Doubting Thomas."

Holden thus goes on record as being the first Georgian to click for a plaque and is another theatreman to be considered for the free air trips to Hollywood where the presentations are to be held for the 1935 Grand Awards.

Shannon makes the enviable record of being the first manager to repeat for an Award plaque within a two month period, having first hit for the same recognition in June of this year.

First Mentions are voted to two entrants, Fuzzy Knight, manager, Warner's Fairmont, Fairmont, W. Va., on Warner Brothers' "Irish In Us," and Seymour L. Morris, manager, Schine's Colonia, Norwich, N. Y., on Fox's "Farmer Takes a Wife."

Knight, as readers are aware, has been a lusty smiter in the Competitions, having already taken down two Silver plaques and has been otherwise prominently mentioned. Morris has also been listed in the winning columns.

Newcomers Win Honorables

Thirteen entries in August are ticketed with Honorable Mentions, these certificates going to 14 theatremen, the extra including Milt Harris, Cleveland Loew's State publicity chief who shared honors with Ed Steinbuch. Some of the entrants have generously included names of their assistants.

Included among the Honorables are five newcomers to the Quigley winning lists, Joe Floyd, of Sioux Falls, S. D.; L. O. Daniel, of Houston, Texas; Rus Hardwick, of Clovis, New Mexico; H. H. Harman, St. Louis; and Lloyd A. Hellman, of Newport, Vt. Full listing will be found in column to right with those who have clicked in previous months.

Engraved sheepskin certificates go forward to all the First and Honorable Mention winners.

Four months remain to get in on those Quigley Award free air trips to Hollywood. More on this in next week's issue.

In the meantime there are three big weeks to the September deadline, time enough to put over that campaign and send it in.

First Mention

R. E. "Fuzzy" Knight, Manager, Warner's Fairmont, Fairmont, W. Va. "Irish In Us"

Seymour L. Morris, Manager, Schine's Colonia, Norwich, N. Y. "Farmer Takes a Wife"

Honorable Mention

W. W. Adams, Manager, Interstate, Colonial, Brockton, Mass. "Broadway Gondolier"

Harry Brown, Jr., Publicity Director, M. & P. Paramount, Boston, Mass. "Dante's Inferno"

Wally Caldwell, Manager, Loew's Valentine, Toledo, Ohio. "China Seas"

M. A. Cooper, Manager, Skouras' Fox, Hackensack, N. J. "Ginger"

L. O. Daniel, Jr., Manager, Independent, Delman, Houston, Texas. "Loves of a Dictator"

Joe Floyd, Manager, Wentworth Amusement, Granada, Sioux Falls, S. D. "Becky Sharp"

Russell Hardwick, Manager, Griffith's Lyceum, Clovis, New Mexico. "She"

H. H. Harman, Warner's Schubert Rialto, St. Louis, Mo. "Page Miss Glory"

Lloyd A. Hellman, Manager, Graphic Circuit, Burns, Newport, Vt. "Curly Top"

Lester Pollock, Manager, Loew's Rochester, Rochester, N. Y. "Anna Karenina"

Ed Siegal, Manager, Warner's Ritz, Pittsburgh, Pa. "Public Hero No. 1"

E. A. Steinbuch, Manager; **Milt Harris,** Publicity Director, Loew's State, Cleveland, Ohio. "China Seas"

J. M. Totman, Manager, Warner's, Erie, Pa. "Irish In Us"

Tie New York Daily To "Top Hat" Drive

Fred Astaire being in New York for the debut of "Top Hat," the Radio City Music Hall crew promoted the star to present a special silver trophy named after him to the winning couple at the finals held in Madison Square Garden of the *Daily News* dancing contest played up by the sheet for weeks ahead. Shots of Astaire with the final prizes were run ahead and after there were other shots of star making presentation to the winners, run on opening day of the film. Winners attended the picture as his guests.

Paper further extended cooperation with editorial lauding the production and followed that with two-page roto spread of Astaire and Rogers doing their new dance smash in the picture, "The Piccolino."

Steinbuch-Harris Auto Service for Patrons

For "Public Hero," Ev Steinbuch, manager, and Milt Harris, publicist, Loew's State, Cleveland, effected a tieup with local auto dealer whereby those desiring free transportation from their homes to theatre, called up dealer and were picked up and delivered in state, to the State. Car equipped with loud speaker and radio carrying sign about the free "ride" toured streets prior to opening.

Police cooperation brought the posting of ransom serial numbers on prominent street corners, attractive front was built (see photo) and by special arrangement with telephone company, operator called private homes and advised them to watch for missing ransom money, report to State and receive money reward.

Win a Hollywood Air Trip.

Patrons Vote "Yes"

Evidently the folks in St. Louis indicated clearly they wished to see "Smilin' Thru" again at Loew's State, in that spot, according to the result of the voting sponsored by Manager Harold Evens. Patrons were asked, for two weeks ahead, if they wanted another look at the 1932 hit and the answer was distinctly in the affirmative.

Win a Hollywood Air Trip.

Smalley Has Gal Fingerprint 'Em for "Men Without Names"

Ted Smalley, publicity director, Paramount in New Haven, Conn., for "Men Without Names" used a little different slant on the fingerprinting gag, by installing a booth in his lobby with attractive girl manipulating the apparatus. Imprints were made on heralds with theatre copy and patrons carried them home, thus getting a little extra break. The display booth which was done in red, white and blue was constructed by staff artist Bill Worstell.

"Hot money" was distributed with change by cashier and "ask for 'Dick' Grant at the Paramount," "men without names will reveal their plan at the Paramount," etc. Personals were run in classified ad section.

Win a Hollywood Air Trip.

Swiger Offers First Aid

Holden Swiger, Palace Theatre, Akron, Ohio, stationed an ambulance at his curb during his "Bride of Frankenstein" date with lobby easel and sign on ambulance calling attention to the free emergency service for those who "couldn't take it." 24-sheets illuminated with green spots were mounted on marquee ends.

Win a Hollywood Air Trip.

Skeleton Announces Trailer Of "Mad Love" for Nowitsky

Capitalizing on the voice at the opening of "Mad Love" that warns audience of horrors about to be witnessed in the film, Al Nowitsky, Colonial Theatre, Richmond, Va., acquired a skeleton from the local medical college, which he seated in a large throne chair at side of screen, spotted with green light, thus giving effect of the skeleton warning the folks.

Al, with his ready sensahumor, had special cards made up for prominent barber shops in city, playing up Lorre's bald head and the fact that occasional visits to the barber would aid in saving hair. For bally, man dressed as ghost with grotesque mask paraded streets and girl pulled fake faint in theatre during performance while ambulance with motor cycle police escort carried her away. Ushers handed out bottled nerve sedative with tagged copy advising its use during or after performance.

PUBLIC HERO
"MARCH
Steinbuch-Harris "Hero" Display

LOEW'S MIDLAND
"AGE OF INDISCRETION" WITH MADGE EVANS PAUL LUKAS
"MEMORIES AND MELODIES" PETE SMITH ODDITY
EDWIN C HILL DISNEY CARTOON "COOKIE CARNIVAL"
McManus Constructs New Cool Front

Dog Team in Seibel's Lobby

Bill Nasses' "Farmer" Lobby

McManus Constructs New Cool Selling Front

Johnny McManus, Loew's Midland, Kansas City, Mo. forwards us photo of his "cool" front which was constructed by Artist Jack Gale and G. W. Marshall as can be seen on accompanying illustration. Chromium plated strips on the sides represent two large red thermometers and the snow on the top is made of textone, contrasting with cool shades of blue in the background.

Valance is made of heavy duck, painted in shades of blue and white, polar bears, penguins and icebergs are prominent.

Win a Hollywood Air Trip.

"If the Key Fits, Use It," Says Salmon on "Glass Key"

Monty Salmon, district manager, Quaker Theatres, Philadelphia for the "Glass Key" date at the Tower Theatre there, secured cooperation of dealer who donated an oil burner, order for which was planted in locked trunk in theatre lobby. Imprinted envelopes were distributed with copy reading "you will not find the glass key in this envelope, but you may find a key to the trunk in the Tower, etc., etc."

Win a Hollywood Air Trip.

Martin Overprints Papers

Recently when the "Inquiring Photographer" of one of the New York local dailies asked passersby what they thought of "Love Me Forever" and printed their remarks, Stewart Martin, Amityville Theatre, Amityville, L. I., secured a supply of tear sheets and overprinted them in red ink with "read what the N. Y. public has to say about the picture and then see it at the," etc. These were distributed throughout town and Martin says proved to be the attention-getter he anticipated they would.

Win a Hollywood Air Trip.

Seibel Pulls Ice Stunt With Dog Team on "Wild"

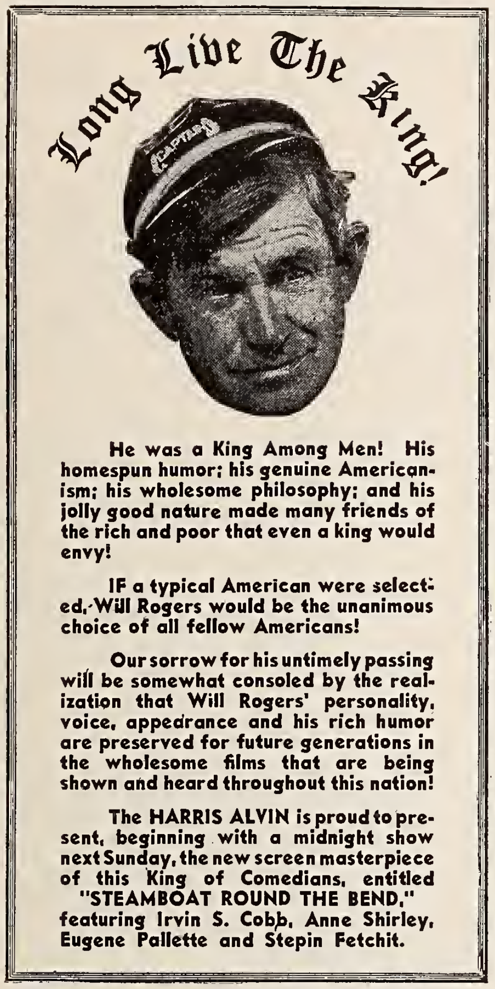
For those who have a large lobby at their disposal and can round up a few dogs—sled or otherwise—Manager M. Seibel, Paramount, St. Paul, recommends a stunt put over on "Call of the Wild." Ice company supplied runway of ice placed in lobby (see photo) and Seibel promoted loan of some of the winning team and sled of last local dog derby.

Seibel got himself a slice of extra publicity by announcing that the pooches would train in the lobby for the next big race showing and invited the dog racers to picture.

Win a Hollywood Air Trip.

"Farmer Takes a Wife" For Nasses in Theatre Lobby

A farm wedding scene was a stunt William Nasses at the Chakeres Murphy Theatre in Wilmington, Ohio pulled for "Farmer Takes a Wife." A blanket of imitation grass was spread on lobby floor on which was constructed a small farm (see photo). Picket fence, doll house, miniature animals and even a tiny bull with horns completed the effect. A cutout bride and groom with attendants were placed in procession style on the walk. Bill says the entire display stood him but $2.75.



Long Live The King!

He was a King Among Men! His homespun humor; his genuine Americanism; his wholesome philosophy; and his jolly good nature made many friends of the rich and poor that even a king would envy!

IF a typical American were selected, Will Rogers would be the unanimous choice of all fellow Americans!

Our sorrow for his untimely passing will be somewhat consoled by the realization that Will Rogers' personality, voice, appearance and his rich humor are preserved for future generations in the wholesome films that are being shown and heard throughout this nation!

The HARRIS ALVIN is proud to present, beginning with a midnight show next Sunday, the new screen masterpiece of this King of Comedians, entitled "STEAMBOAT ROUND THE BEND," featuring Irvin S. Cobb, Anne Shirley, Eugene Pallette and Stepin Fetchit.

Reproduction of George Tyson's two-column ad on "Steamboat Round the Bend" at the Harris-Alvin, Pittsburgh, including Rogers tribute.

Holden's Novelty Post Card Good-Will Builder

A novelty good-will builder is being used by Earle Holden, Capitol Theatre, Atlanta, Ga., in the form of government postcard, which contains small box in which Earle pastes copy of story which appeared in local daily, these items are picked at random from the papers. To the right is copy to the effect that having seen the item, Earle was wondering if party concerned was one of many who attended the Capitol regularly, if not, by presenting card at the door, bearer was entitled to pass to theatre.

Win a Hollywood Air Trip.

Who will be THE BRIDE OF Frankenstein

INEXPENSIVE ADVANCE. Harold Steffins, manager of the Kramer, Detroit, is responsible for this effective but inexpensive display constructed for "Frankenstein."

FIRE AND EMERGENCY DRILL

Duties of Every Member of His Theatre Staff Are Reviewed in Detail by Cleveland Round Tabler

by JULIUS LAMM

Manager, Uptown, Cleveland, Ohio

At a recent meeting of the house personnel devoted to fire and emergency drill, one important detail was stressed and all ushers warned, under penalty of instant dismissal, never to mention the words "I smell smoke," "fire," etc., within the hearing of the audience. A new usher may casually mention "I smell smoke," and immediately it will be transmitted throughout the whole auditorium. In such cases uneasiness among the audience is discernible.

Every usher was instructed how to handle the fire extinguisher and hose, and all were shown the locations of each and everyone in the auditorium. A list of the locations were made up and one posted in the ushers' room and one kept in the manager's office.

It was further explained that this drill is divided into three sections, Local Emergency, Emergency No. 1, Emergency No. 2.

Local Emergency

A Local Emergency is handled by the usher in the section where the local emergency occurs (for instance, an epileptic has an attack). The usher is instructed how to reach him, the best way of carrying him from the seat (which is a locked-grip under the arms, allowing his feet to drag). In the case of a woman fainting or in a fit he is required to obtain assistance, as it is necessary to carry her; dragging a woman along the floor, not being the proper thing.

In handling maniacs, fighting drunkards, degenerates, morons, and disturbers of this class the usher is instructed to obtain assistance under the instructions from the manager, who may find it necessary to call police assistance. If these cases are not properly handled the excitement caused may spread throughout the house.

Emergency No. 1

This is used in cases where the audience has been thrown into an uneasy state or panicky condition through various causes such as smoke being drawn into the house by fans, a woman's scream caused by a local emergency, the cry of "Fire," etc.

In cases of this kind the ushers enter their aisles starting from the rear, speaking very firmly and calmly and in a moderate tone so it may be heard only six seats in from the aisle and two rows down, using the following words: "Keep your seats, please; there is no danger. The performance will go on as usual."

Managers should be very careful in cases of smoke or fire in their immediate vicinity that suction fans, which will draw in smoke, should be immediately shut down. Sometimes the fans will pull in a large amount of smoke before the manager realizes that there is a fire or smoke near the theatre. In this case, in addition to the ushers' instructions, it may be well for the manager to make a calm explanation from the stage, telling the audience of the cause and that there is no danger.

Emergency No. 2

This is only in cases where the audience is in actual danger and has not started making a general exodus. Ushers and doorman, in this case, upon receipt of the alarm immediately open all means of exit as quietly and calmly as possible, and then proceed to exit the audience as quietly and calmly as possible. Upon opening all exit doors near their posts, the ushers return to their posts or sections starting from the rear of the section and working towards the front of the auditorium, using the following words: "Make your exit, please, and walk slowly."

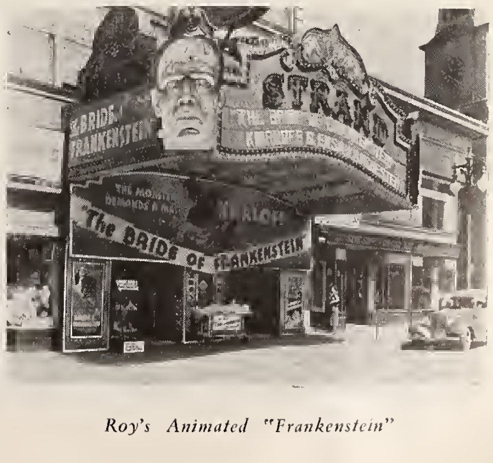
This should be spoken very slowly and calmly in a moderate tone of voice so it may be heard only six seats in from the aisle and two rows at a time. Ushers outside of aisles will attempt to stop any signs of confusion and direct the patrons to the nearest exits. Should it be a case where patrons have been aroused and already started to make their exit, ushers will attempt to make them walk slowly and avoid a panic, by giving special attention to people who have lost their self-control.

After the house has been cleared, ushers will make a complete patrol of the house to make sure that everyone is out, as in many cases of a general exodus some of the patrons have been found to remain crumpled up in an aisle, having fainted. The ushers will then continue under the direction of the manager.

Win a Hollywood Air Trip!

Roy Builds New Front For "Frankenstein"

A special front was created by Andy Roy at the Strand in Albany for "Bride of Frankenstein" for which he used two 24 sheet cutout heads of Karloff with eyes flashing atop marquee (see photo). Operating table with dummy was rolled through main streets and city parks. Special letters were mailed to doctors and medical students and cards "beware he's on the loose" were distributed.



Roy's Animated "Frankenstein"

YOU ARE INVITED TO JOIN UP

FRANK BRYAN hails from High Point, N. C., where he manages the Carolina Theatre. Frank started in showbusiness at Warners' Broadway in Charlotte, leaving there to go to Washington for Fox. He has been with his present employer, L. C. Sipe, for the past two years, having started as doorman and working his way up to his present managerial position.

▽

W. LEVY is no stranger to our pages, having already published many accounts of this member's activities as director and manager of the Cameo Cinema in Durban, South Africa. We don't have to tell him to be sure to keep us informed, because he started his membership off by sending along an account of his recent activities and has been very good in writing us frequently.

▽

TED MINSKY is the assistant manager of the Grange Theatre in Philadelphia, Pa. Well, Ted, you've doubtless been reading our pages often enough to know how active the boys around your territory are, so you're one more to join from there that we can depend on to keep us informed of what's going on down your way.

▽

MAURICE REMER manages the Alan Theatre in Toledo, Ohio. How about a little lively competition in our pages between you and Wally Caldwell at the Valentine, Maurie? He's a pretty active member and good friend of ours and here's hoping this will start you off in the same direction. Are you with us?

▽

WILLIAM C. GREGG up in Dover-Foxcroft, Maine, manages the New Star Theatre. Bill acted as stage manager of the Harvard Dramatic Club and, as he humorously puts it, was attacked by the showbusiness germ and spent a summer acting as part of the stage crew of a barnstorming company at Tamworth, N. H. Just got a letter from Bill and he tells us he's coming into New York to pay us a visit. We're looking forward to meeting you and wish more of our members to come in.

▽

R. A. FITZSIMONS manages the Simons Theatre in Las Animas, Colo., the first member to join from that sector, and so a lot of responsibility rests on Fitz's shoulders. It's up to him to let the rest of the membership know how they put their shows on in Las Animas. We're waiting to hear from you, don't forget that.

▽

KENNETH MEAD is the assistant manager of the Main Theatre in Pueblo, Colo., aiding W. B. Shuttee, an ace showman if ever there was one. Ken served a three-year apprenticeship in a sign shop and then started as theatre artist. Since working at the Main Ken adds that he has become extremely interested in publicity and exploitation and from what we can gather there's plenty of it being put over at that house.

Showmen's Calendar

OCTOBER

1st	Missouri Day
3rd	Warner Oland's Birthday
	Alan Dinehart's Birthday
4th	Rutherford B. Hayes—19th President. Born 1822
5th	Wright Bros. first long distance flight 1905
	Battle of Thames 1813
	Chester Arthur—21st President. Born 1830
6th	Janet Gaynor's Birthday
	Carol Lombard's Birthday
	Statue of Liberty Unveiled 1886
	12th Fire Prevention Week
7th	Yom Kippur (Jewish Holy Day)
	1st Colonial Congress met in N. Y. 1765
	James Whitcomb Riley. Born 1852
8th	Chicago's Great Fire 1871
9th	Washington Monument opened 1884
	Battle of Saratoga 1777
10th	Naval Academy at Annapolis opened 1845
	Verdi (Italian composer). Born 1813
	Helen Hayes' Birthday
12th	Columbus Day
13th	Irene Rich's Birthday
	Corner Stone White House Laid 1792
	Louise Closser Hale's Birthday
14th	Wm. Penn. Born 1644
	Lillian Gish's Birthday
15th	Ina Claire's Birthday
16th	John Brown's Raid. Harper's Ferry 1859
17th	Surrender of Burgoyne at Saratoga 1777
18th	Alaska Day
	Miriam Hopkins' Birthday
	Evelyn Venable's Birthday
19th	Surrender Cornwallis 1781
20th	Spain ceded Florida to U. S. 1820
21st	1st incandescent light produced by Edison 1879
	Groucho Marx's Birthday
22nd	1st wireless across Atlantic 1915
	Constance Bennett's Birthday
24th	Daniel Webster's Death—1852
	Sarah Bernhardt. Born 1845
26th to	Nov. 2 Girl Scout Week
27th	Theo. Roosevelt (26th President). Born 1858
	Navy Day
	John Boles' Birthday
29th	John Adams (2nd President). Born 1735
31st	Hallowe'en
	Admission Day (Nevada) 1864

AL SCHWARTZ is the managing director of the Fountain Square, Granada, and Sanders Theatres in Indianapolis, Ind. Al started off his membership properly, by sending along his contribution with the application blank. Thanks for the nice things you say about the paper, and may you continue to benefit by the items contained therein.

BEN PESKAY a brother of "Hi," is out in Los Angeles, Cal., operating the Banner, Daly and Norwalk Theatres. His publicity manager, Jack Kleinman, at the Banner Theatre, joins at the same time and between them we certainly ought to hear things from that fair city. You're learning the business under the direction of an able showman, Jack.

▽

JEROME GORDON is the owner-manager of the New Lyric Theatre in Hampton, Va. Jerry started at the Palace, Newport News, as usher, then doorman and assistant, and resigned that job for his present assignment. Gordon left showbusiness for a brief period to work for a theatre decorating company, but the lure of operating a house recalled him and he says he intends to stick at it for a year.

▽

HAL J. GILBERT is no stranger to our pages, having contributed numerous times from Bluefield, West Va., where he manages the Granada Theatre. Hal has sent along some interesting accounts of his activities there and here's hoping this little formal welcome will remind him that it's time we heard from him again. Right, Hal?

▽

NAT GOLDBERG at Worcester, Mass., is managing the Family Theatre, at which spot he started as a member of the orchestra. Nat has been in various houses in Boston, having been connected formerly with Gordon Bros., Publix, Fox and now with E. M. Loew's. The Family is the first house Nat has managed and we are sure if he takes advantage of the many stunts publicized in our pages he won't go wrong.

▽

A. C. HARTSHORN is the assistant manager of the Tivoli Theatre in Toronto, Canada, where he aids and abets Dan Krendel. It was our pleasure to meet Hartshorn when he was vacationing here in New York and it's small wonder with that team at the Tivoli that things go along smoothly. Let's hear from you, Hartshorn, and remember us to Dan.

▽

JACK FIELDS managing the Embassy in Baltimore, Md., started at the Aladdin Theatre in 1918 as rewind boy, then usher and assistant and later manager. In 1925 Jack left to sell film for Universal and Tiffany Stahl for five years and went back to theatre managing at the Rivoli. Jack's brother Joe owns the Rivoli and Embassy Theatres, both of which houses our new member has managed.

▽

B. E. PERDUE is the owner-manager of the Queen Theatre in Aspermont, Texas, and he started as an usher at the age of fourteen, soon went to the booth, where he spent five years as operator, later assumed assistant's job and when Perdue was nineteen he was managing his first theatre. The last five years were spent managing several houses he had leased in Texas and in 1935 bought his own equipment and building at his present location.

HIGHLIGHTS FROM HERE AND THERE

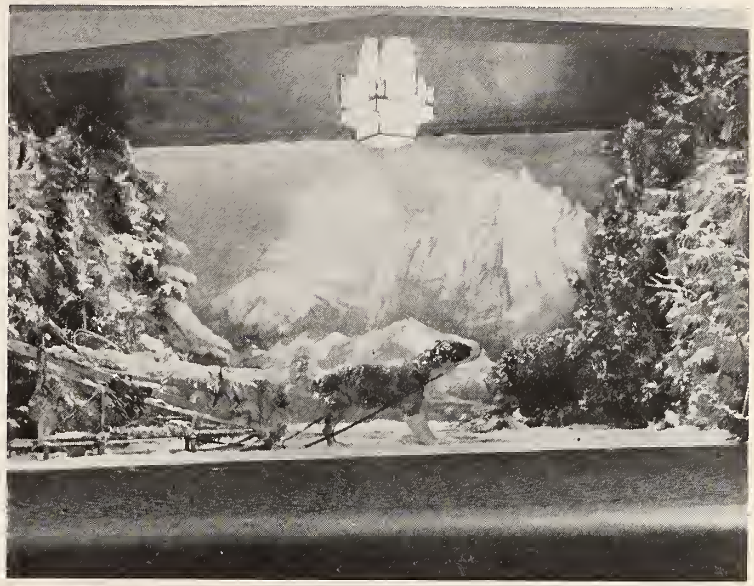
SOME SMART LOBBY DISPLAYS AND OTHER EFFECTIVE SLANTS

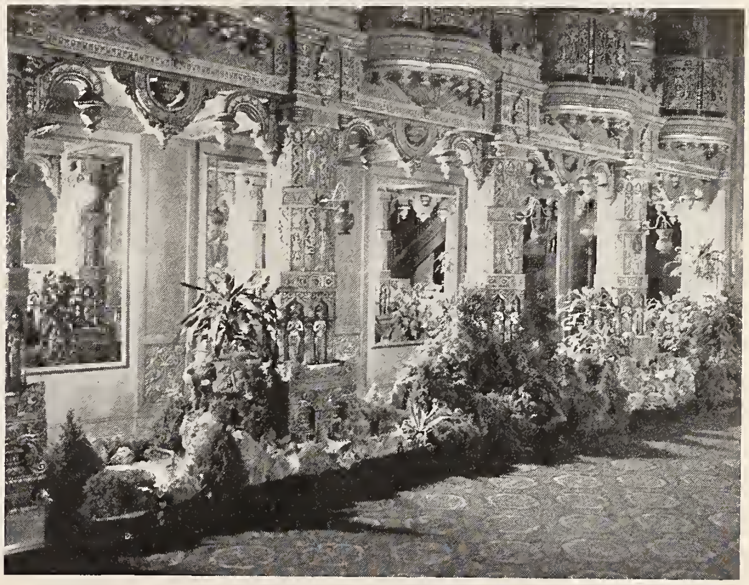
(Above) 'Taint so, says Manager Russ Bovim, of Loew's Ohio, Columbus, in denying regretfully that Joan Crawford and Bob Montgomery were in town as the shot above seems to suggest. The stars, although they certainly seem life-like, are clever cutouts used by Russ about town to bally "No More Ladies." Local daily ran shot of the "stars" with Russ saying hello.

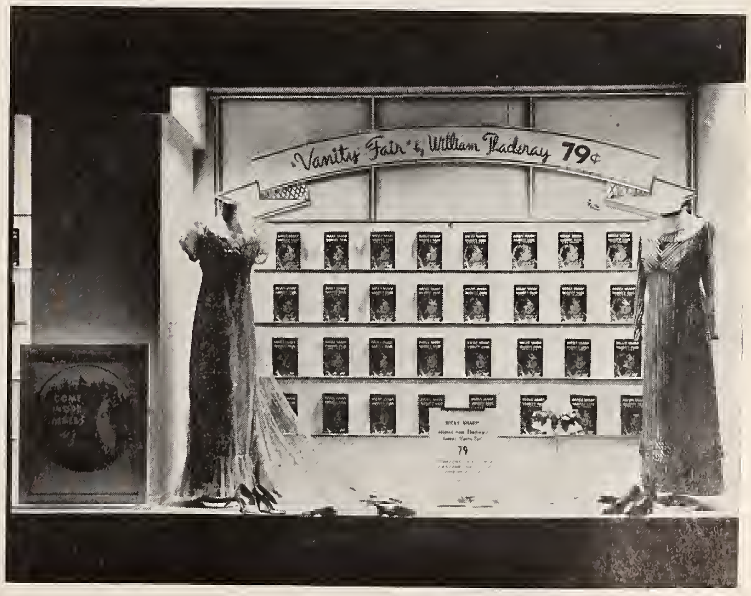
(Above, right) Manager W. C. Ricord, Jr., brought the atmosphere of the Yukon into the lobby of the Stadium, Los Angeles, with this display on "Call of the Wild." Background was painted drop ingeniously lighted and real pine trees were used. Snow was starched corn-flakes and sled packed with Arctic equipment. Note dog pointing at deer to right and bear behind the trees.

(Right, center) Transformation of his main lobby into beautiful rock garden was executed by Manager Ed McBride, of Loew's State, Syracuse, with cooperation of local horticulturists. Display represents woodland scene with trees, century plants, fossil rock and waterfall and creek running length of garden. Two tons of rock and five bales of peat were used.

(Right) For "Becky Sharp" at the Radio City Music Hall, the Gimbel department store devoted one of the best windows to this unusual display of "Vanity Fair" reprints, book from which picture was adapted. Tied in effectively were two of the costumes worn by Miriam Hopkins, shown left and right.







WITH THE OVERSEAS MEMBERS

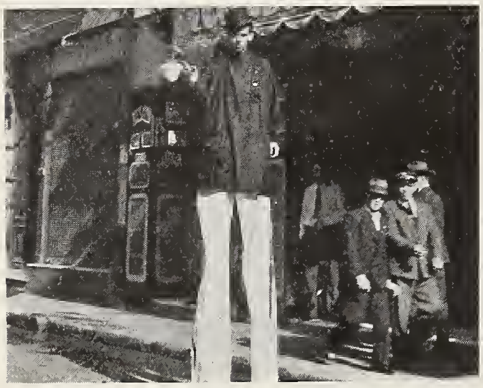
Atmospheric "Cleopatra" Front In Milan

(Left) AMERICO ABOAF, Paramount manager in Rome, Italy, forwards shot of the front of the Cinema Farini, in Milan, Italy, on "Cleopatra." Although the house is not prominently located, a worthy effort was obviously made to invest the display with an atmosphere in keeping with the picture.

(Right) RAY SIMMONDS, of the London Fox publicity office is credited with this very smart window at Selfridge's on "Bright Eyes" at the Regal Theatre. Blowup of scene still in screen setting and simulated film with regular size stills as frames made for an out of the ordinary display.

Clever Film Window From London

▽ ▽ ▽



They've Stilt-Walkers Also in Argentina

(Left) E. ZANOVELLO, United Artists' Argentina manager, supervised this street ballyhoo for the advance on "Mighty Barnum" at the Empire Theatre, Rosario, Argentina. Giant medallion of Wallace Beery was suspended over the center of the thoroughfare.

(Right) CHEN HUA TAO, manager of the Orion Theatre, Amoy, China, engaged a 30-piece brass band to parade the main streets on "One Night of Love." The title translated into four Chinese characters was sold via the one-sheet boards carried by four men in the procession.

Grace Moore in ONE NIGHT OF LOVE
曲情育春

The Brass Band Bally In China

▽ ▽ ▽

Snappy Stage Setting From Santiago

(Left) A. RUSCICA, Fox branch manager in Chile, arranged an artistic prologue on "Love Time" at the Real Theatre, Santiago, stage setting of which is herewith reproduced. Musicians appropriately costumed played selections later heard in the picture.

(Right) BILL LYONS, Australian United Artists' publicity director, secured this well-executed window for the date on "Funny Little Bunnies" at the Regent, in Adelaide. Various Silly Symphony characters were added in the tieup to plug the sale of Easter eggs.

Easter GIFT TIME at John Martin's
9 SHOPPING DAYS TO EASTER
"FUNNY LITTLE BUNNIES"
EASTER EGGS
JOHNNIES

Bunnies Sell Eggs In Adelaide

▽ ▽ ▽

The Crowd Roars
Cagney
Servis
Servis Special
Servis Electric Stoves

Cagney Aids Stove Sale in South Africa

(Left) W. LEVY, managing director, Cameo Cinema, Durban, South Africa, takes a bow for this very ingenious window on "The Crowd Roars." The racing car was made up of electric stove models with dummy driver at the wheel and tied up to contest put on by the dealers.

(Right) J. C. CARRICO, manager of the Cine Popular, Juiz de Fora, Brazil, designed this fortress-on-wheels for a bally on "Bengal Lancer." In addition to adopting American exploitation methods, it is to be noted that Senor Carrico also used an American-made car to put over his stunt.

LANCEIROS DA INDIA

"Bengal Lancer" Bally In Brazil

Ben Friedman Feted On Silver Anniversary

Managers and executives of the Randforce circuit together with other well-wishers gathered at the Marboro Theatre, Brooklyn, N. Y., at midnight Sept. 7 to honor Ben Friedman, Marboro manager, on the completion of his twenty-fifth year in show business. The occasion was in the nature of a surprise and from all accounts, Ben was properly thrilled to the gratification of his brother managers.

Friedman in his theatre career has served with Loew, Small Strausberg and Schine Theatres before making his present connection with the Randforce circuit with which he has been for the last eighteen years.

Win a Hollywood Air Trip!

Movie Club Display At Steel Pier

E. M. Orowitz, old-time Paramounteer and pioneer Hollywood chatter broacaster, has arranged a sizable display at the Steel Pier in Atlantic City for his "Emo Movie Club," listing stations using this program.

Interest builder to listeners-in to this hour on various stations is series of 8 by 10 star photos which angle also is plugged in newspaper ads by accounts sponsoring broadcast.

Win a Hollywood Air Trip!

Boy Scouts Parade For Noble on "Call of Wild"

The highlight of Ralph Noble's "Call of the Wild" campaign at the Pulaski Theatre, Little Rock, Ark., was tieup with Boy Scouts which resulted in street parade and special matinee showing. Two boys dressed as Gable and Oakie and girl as Young with a huge St. Bernard dog pulling a 10-foot bannered sled led the parade.

Hotel operators called guests announcing picture opening and large department store displayed portable sound projector in one of their windows and played "Call of the Wild" trailer continuously. Front of theatre was built with log slabs covered with bark and box-office was converted into trading post.

Win a Hollywood Air Trip!

Five and Ten Cooperates With McDowell on "Nitwits"

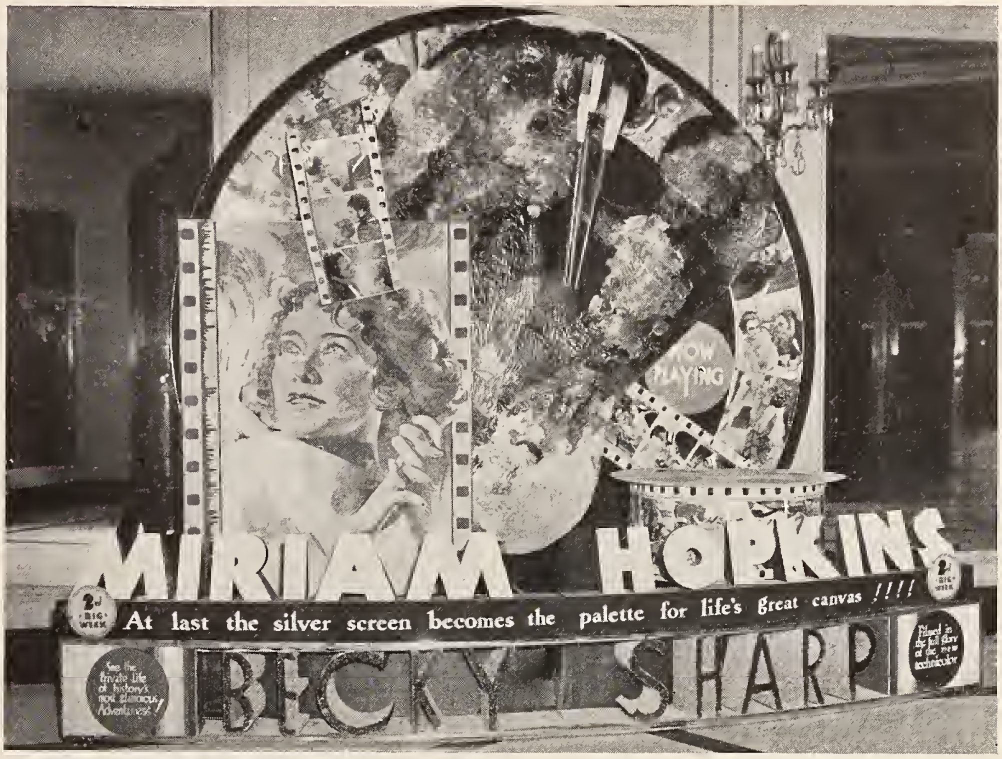
Col. Walter McDowell, Palace Theatre, Jamestown, N. Y., secured cooperation of five and ten for his "Nit Wits" date. Special luncheons and sundaes bearing picture title were featured and window was devoted to display of peanuts with prizes offered to those coming closest to guessing correct number. In order to make their guess they had to enter store and place their "guesses" in ballot box placed in back of store.

"Have You Contributed Lately?"

Paper Ties in With Pollock On "Public Hero" Contests

Tying in with classified section of newspaper, Les Pollock, Loew's Rochester, Rochester, N. Y., put on a slogan contest in which entrants were asked to clip any five ads and write a slogan for that particular product. Winners were awarded tickets to see "Public Hero."

Another contest was the cartoon clues run in daily, tickets offered for best cartoons submitted in which facial outlines spelled some star's name.


NOW PLAYING
MIRIAM HOPKINS
2nd BIG WEEK
At last the silver screen becomes the palette for life's great canvas !!!!
BECKY SHARP
See the Private life of history's most glamorous Adventuress!

One of the most colorful lobby setpieces seen hereabouts was used some weeks back at the RKO Keith Memorial, in Boston, in advance of "Becky Sharp." Jack Goldstein, former ad chief, and now exploitation head of United Artists, forwarded photo illustrated above and following description, before pushing off to his new duties.

The background of this display is covered with black duvetyne as is the base. The letters are the same as those used on a previous Hepburn display backed with flame colored rayon taffeta. The large palette is cut out of wall board and treated with Texton to simulate paint smears. This was painted in different colors and shellacked. The brushes were cut out of lumber and cut to shape and painted in natural colors.

The head of Miriam Hopkins was done in oils in natural colors. The reel of film was made by using stills to simulate the frames in film. These were tinted in increasing degrees of strength of color up to the point where the film disappears behind the palette and on the far side emerging from the palette the stills are in full color.

This display may also be broken up into sections and so stored or reassembled into a new design. In photographing it, the photographer failed to use pancromatic film or a color filter, consequently some of the full values of the display are not shown in their true value. Cyl-Champlain, artist, created the display.

ROUND TABLE BIRTHDAY GREETINGS

Nat Allentuck
Carl Anderka
Urban R. Anderson
Paul Apple
Jean Armand
E. N. Bailey
Richard L. Bare
C. F. Benefiel
James S. Biggers
Frank Boucher
Mort Bratter
Stephen G. Brenner
Henry W. Brown
Ray C. Bruder
John F. Burhorn
Charles F. Burns
Ed J. Cangley
J. D. Chaffin
Lawrence P. Coe
Frank L. Cost
S. A. Deuel
R. B. Diefenbach
Russell Edwin
M. A. Ellsworth
Earle Eveland
James G. Fair
James Fawns
Charles F. Feinhals
Mrs. Edith Fordyce
Abe Frank
Arnold Gates
William Gerst
Sol Greenberg
C. A. Grissinger
Herbert D. Grove
Barney Gurnette
Herbert P. Haberstick
Lyle Harding
William Harding
Lewis J. Hartman
W. B. Henderson
W. A. Heston
Rossiter Hobkirk
Fred E. Irion
George E. Kann
Nick Karl
C. W. Kelly
Nyman Kessler
Gus Kerasotes
Mike Kirkhart
Stan Kruger
Frank Linesberger
Roy Lowrie
James Lucas
Fred E. McSpadden
E. T. Mathes
John E. Manuel
Mike Medigovitch
Walter Morris
Ray L. Niles
M. H. Nicol
Stewart North
W. R. Paara
George N. Phillips
H. J. Quartemont
Arthur D. Rabe
Pierce Rawling
Fred Reeths
Albert H. Reynolds
Carl Rogers
Henry Rogers
J. E. Ross, Jr.
Francis Schlax
Howard Schuster
Bernard E. Schnaper
Edward Shiddell
David Sidman
Roy Sterrett
Ray G. Stevens
George Sweeney
E. M. Tannenbaum
Wesley L. Tefft
John W. Tripp
Burgess Waltmon
R. E. Wanamaker
Marion B. Warrick
Robert M. Weitman
Herman Weinberg
Earl N. Willey
A. H. Yoemans

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 282—(A) Suppose in an equipment using "A" or "B" eliminators, either one of them fail during a show, what emergency could be taken that would keep the show running? (B) Why is it important that ground connections on all equipments in the projection room be carefully made, the ground wire being connected to a cold water pipe?

Answer to Question No. 276

Bluebook School Question No. 276 was: (A) Suppose during the operation of sound equipment, a motor-boating noise suddenly developed. Where would you first look for its cause, and what remedy would you apply? (B) Suppose during a changeover, the switch controlling a fader relay is depressed and no sound is obtained from the incoming projector. Where would you first look for the trouble? What usually can be done in such an emergency to keep the show running?

The engineers who prepared this question answer:

"(A) This fault most likely would be due to lateral shifting of the position of the film, so that the frame lines or sprocket holes would be modulating the sound. The remedy, of course, would be to set the guide rollers properly.

"(B) Such a condition would probably be due to some defect in the circuit controlling the energizing coils of the relay. If the trouble cannot be immediately located and remedied, sound may be obtained by manual operation of the relay, which of course would be the logical procedure. When the day's performance was over, the source of the trouble could be located, and whatever was wrong made right."

The following made good on Question No. 276: C. Rau and S. Evans; G. E. Doe; D. Danielson; C. Oldham; T. Van Vaulkenburg; R. J. Arntson; H. Edwards; B. DeVietti; P. and L. Felt; D. N. Alsbrook; J. Wentworth; O. Allbright; F. H. S. and P. Dalbey; M. and J. DeVoy; D. U. Granger; H. R. Baldwin; N. L. Haynes and A. Richardson; D. Howard and J. Hurst; M. Walker and B. R. Walker; R. and K. Wells; P. Itt; F. L. Savlor and G. N. Guidetti; P. F. Michaelson; G. Johnson and L. R. Spooner; F. Simms and O. L. Daris; B. and S. True; M. F. Fallon; B. R. Mills and N. Prane; L. Grant and R. Geddings; G. R. Squires; J. Hendershot; K. Y. Spencer, B. H. Sanders, J. Gensen and D. L. Lode; Nic Granby; M. Spencer and D. Arlen; F. H. Klar, L. Klar and T. H. Morton; L. M. and C. B. Traxler; M. Henderson and K. L. Knight; D. H. and L. B. Palmer; S. Spooner and B. H. Thaller; D. L. Monehan and L. B. Bryant; L. A. Dodson and F. L. Benton; T. T. Golley; R. D. Oberleigh and J. Lansing; G. Lathrope; B. L. Donald and F. Y. Gradley; L. M. Richards; A. L. Bannitt; B. Samuels and G. J. Donlas; G. Howard and T. K. Aldridge; L. R. O'Leary; M. and S. T. Gibson.

(A) Rau and Evans say, "The first place to look for such trouble would be loose connection on the amplifier rack. Other possible causes might be (1) loose ground connection on the projector; (2) defective C battery, if used; (3) low plate voltage; (4) noisy photocell battery; (5) guide rollers out of adjustment. The remedy of course would depend upon the cause of the trouble. Remedy is in each case quite obvious."

Danielson says, "I would look first for a possible maladjustment of the guide rollers or some obstruction causing misalignment of the film, or some fault in the film itself. The remedy is in each case apparent—namely, readjust the guide rollers, remove the obstruction. There is of course no remedy for faults in the film itself—and they do occur! The fault can also be caused by maladjustment of the exciter lamp [I can't quite see that.—F. H. R.], a short in the amplifier, or a by-pass condenser. Another possible cause is an open input, in which case no other sound will be heard. Defective or dirty contacts also can set up such a trouble."

R. J. Arntson says, "I would immediately inspect the film gate to see if the film was riding in perfect alignment. I would press inward on the guides to ascertain whether or not that would remove or decrease the trouble. If all were as should be there, its cause might be unbalanced amplifier tubes, or frame lines abnormally extended into the sound tracks. That has occurred. Also, I have myself had motor-boating caused by unbalanced amplifier tubes."

From all of which I think we may agree that out-of-alignment of the film itself is, as the engineers say, the first thing to look for when motorboating occurs, though naming the other possible seats of such trouble is good.

F. H. RICHARDSON'S NEW BLUE BOOK OF PROJECTION

A new edition of this famous book is now on the press. Projection, sound reproduction and trouble-shooting all in one compact, handy volume of 700 pages, including 153 illustrations of hook-ups, wiring diagrams and schematics.

Experts consider it the most up-to-date and practical projection manual on the market. Contains an extremely simple index system for instant use in emergency breakdowns. A book that should be part of every projection room in the country. Order early and get an original author's autographed copy.

QUIGLEY BOOKSHOP
1790 Broadway New York
$5.25

(B) Danielson says, "Faulty fader switch contacts, faulty relay, faulty relay and fader contacts, open circuit. [Mean intermittently open, don't you?—F. H. R.]. A quick remedy is to short past the faulty contacts. Or the relay may be manually operated until a hurried inspection discloses the seat of trouble, which nine times out of ten will be next to a soldered switch or relay contact. The trouble may of course be due to bent switch springs failing to make contact."

We may assume projectionists' answers to such questions to be based to a considerable extent upon the equipments they are handling, or have handled. This should be taken into consideration and does not at all condemn an answer that might not "fit" for some other equipment.

To Section B J. Wyman answers thus: "The most common cause for such a happening is a burned-out exciter lamp. If the exciter is o. k. in every way, the next step is to examine the sound gate aperture and make sure the light beam is not obstructed. If a quick inspection shows the optical end of things to be all right, inspect the relay points of the incoming projector. They may be open by a few thousandths of an inch, due to either decreased spring tension, or dirty points, which latter may open the circuit. If so, they may be quickly cleaned by passing an ordinary visiting card or its equivalent between them; or No. 00 sandpaper may be used, but only very carefully.

"I assume both projectors operate through one amplifier. If it be a double channel system (two amplifiers, one for each projector) and the incoming amplifier is defective, the projectionist may switch to the other amplifier by means of jacks or cords usually provided for use in such emergencies. In this last I assume the incoming system to have been found to be o.k. in the things already named.

"In locating sound trouble, the projectionist must be methodical, starting with the exciter lamp and following through to the amplifier. It is not well to make changes or do things without definite reasons. If one twists knobs, snips wires, pulls out tubes, changes adjustments or does other thing without very definite reason, then it is not only possible, but quite likely a very simple fault may be magnified into an all-night job. If you don't know what the matter is, and feel unable to make intelligent search for it, *let things alone,* call a service man, make proper announcement to the audience and run on one projector until the trouble is located and remedied by the service engineer."

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Northern Frontier (G)	Kermit Maynard-Eleanor Hunt	Feb. 1	57	Mar. 9
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13	*58	Mar. 16

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Fighting Blood	Kermit Maynard-Polly Ann Young	Oct. 5		
Timber War	Kermit Maynard	Nov. 5		

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence (A)	Chick Chandler-Shirley Grey	Mar. 30	66	Aug. 17
Shot in the Dark, A (G)	Charles Starrett-Marion Shilling	Feb. 15	65	June 1

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
False Pretenses	Sidney Blackmer-Irene Ware			
Girl Who Came Back	Shirley Grey-Sidney Blackmer			
Happiness C.O.D.	Donald Meek-Irene Ware			
Whispering Tongues				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26	61	
Air Hawks (See "Air Fury" "In the Cutting Room," Mar. 30.)	Ralph Bellamy-Tala Birell	May 7	70	
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70	
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70	
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 18	68	
Eight Bells (See "In the Cutting Room," Feb. 23.)	Ann Sothern-Ralph Bellamy	Apr. 11	70	
Fighting Shadows (G)	Tim McCoy-Geneva Mitchell	Apr. 18	58	May 25
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69	
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar. 20	68	Apr. 6
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar. 8	56	Apr. 13
Justice of the Range	Tim McCoy-Billie Seward	May 25	58	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar. 1	69	Mar. 23
Love Me Forever	Grace Moore-Lee Carrillo	June 27	93	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15	57	May 25
Party Wire (G)	Jean Arthur-Victory Jory	Apr. 27	69	Apr. 20
Revenge Rider (See "Alias John Law" "In the Cutting Room," Dec. 8,'34.)	Tim McCoy-Billie Seward	Mar. 18	57	
Riding Wild	Tim McCoy-Billie Seward	June 28	56	
Superspeed	Norman Foster-Florence Rice	Sept. 1		
Swell Head	Wallace Ford-Barbara Kent	Apr. 8	62	
Together We Live (See "In the Cutting Room," Nov. 3,'34.)	Ben Lyon-Sheila Manners	Aug. 16		
Unknown Woman	Marian Marsh-Richard Cromwell	June 14	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20	65	May 11

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling of Dan Matthews, The	Richard Arlen			
Crime and Punishment	Peter Lorre-Edward Arnold			
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 12		
Grand Exit	Ann Sothern-Edmund Lowe			
Guard That Girl	Robert Allen-Florence Rice			
Heir to Trouble	Ken Maynard-Kathleen Perry			
If You Could Only Cook	Jean Arthur			
It Never Rains	Roger Pryor			
Lost Horizon	Ronald Colman			
Moonlight on the River	Ann Sothern-Harry Richman			
One Way Ticket	Lloyd Nolan-Peggy Conklin			
Opera Hat	Gary Cooper			
Public Menace, The	Jean Arthur-George Murphy	Sept. 24		
She Couldn't Take It	George Raft-Joan Bennett			
She Married Her Boss	C. Colbert-Michael Bartlett	Sept. 19		
Song of the Damned	Victor Jory-Florence Rice			
Western Frontier	Ken Maynard-Lucile Browne			

COMMODORE PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Calibre	Bob Steele	Mar. 8	6 rls	
Brand of Hate	Bob Steele	Feb. 13	6 rls	
Cactus Kid	Jack Perrin	Feb. 26	6 rls	
Kid Courageous	Bob Steele	July 26	6 rls	
Loser's End	Jack Perrin	Aug. 26	6 rls	
Mystery Ranch	Tom Tyler	Apr. 12	6 rls	
Silver Bullet	Tom Tyler	May 11	6 rls	
Terror of the Plains	Tom Tyler	June 27	6 rls	
Tombstone Terror	Bob Steele	Apr. 25	6 rls	
Tracy Rides	Tom Tyler	Feb. 26	6 rls	
Western Justice	Bob Steele	June 14	6 rls	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ridin' Through	Tom Tyler	Oct. 26	6 rls	
Shadow of Silk Lennox	Lon Chaney, Jr.	Sept. 15	6 rls	
Toll of the Desert	Fred Kohler, Jr.	Oct. 1	6 rls	
Wolf Riders	Jack Perrin	Sept. 26	6 rls	

DANUBIA PICTURES

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Iglo	Marica Gerval	Sept 3	85	
Homely Girl	Javor Murathy	Sept. 1	88	
Honor Among Thieves	Kabos-Csikos	Sept. 10	73	
Hussar Romance	Irene Agal	Apr. 21	75	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hallo Budapest	Anna Roselle	Sept. 25	83	
Iron Man	Torzs-Turay	Sept. 15	71	
Queen of Roses	Zita Pertzel	Sept. 20	90	
Sweet Stepmother	Maria Tasnadi	Sept. 20	81	

DU WORLD PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille (A)	Y. Printemps-Pierre Fresnay	Apr. 15	85	May 18
Don Quixote	Challapin-Sydney Fox	July 1		July 8
Dream of My People	Cantor Rosenblatt	June 1		
Iceland Fishermen	Pierre Loti story	Sept. 1		
Last Wilderness, The (G)	Howard Hill	May 14	63	May 25
Ra Mu		Sept. 1		
Sans Famille	Robert Lynen	Aug. 1		
World in Revolt	Graham McNamee	Mar. 1		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frasquita	Franz Lehar	Oct. 1		
Hello Paris		Oct. 15		
Scandal in Budapest		Nov. 1		
Wedding Rehearsal	Roland Young-Merle Oberon	Sept. 15		

FIRST DIVISION

(Releases First Division Production and in certain territories Monogram, Liberty, Chesterfield and Invincible pictures.)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Java Head (A)	Anna May Wong-Elizabeth Allan		Sept. 1	70	Aug. 17
Rainbow's End	Hoot Gibson		June 10	60	
Sunset Range (G)	Hoot Gibson		May 1	55	Mar. 9

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Mimi (A)	Douglas Fairbanks, Jr. - Gertrude Lawrence		Nov. 1	98	June 8

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May 18	97	Apr. 6
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug. 31	83	Aug. 3
Case of the Curious Bride 879	Warren William	Apr. 13	68	Apr. 13
G Men, The (A) 880	James Cagney-Margaret Lindsay	May 4	85	Apr. 27
Girl from Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June 1	69	June 1
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20	97	Mar. 23
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 16	95	Mar. 23
In Caliente (G) 856	Dolores Del Rio-Pat O'Brien	May 25	84	July 8
Irish in Us, The (G) 866	James Cagney-Pat O'Brien	Aug. 3	80	July 20
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr. 27	71	Apr. 27
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 8	97	May 18
Traveling Saleslady (G) 870	Joan Blondell	Apr. 8	63	Apr. 6
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9	61	Mar. 9

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broadway Hostess (See "In the Cutting Room," Sept. 7.)	Winifred Shaw-Lyle Talbot			
Captain Blood 855	Errol Flynn-Olivia De Haviland			
Enemy of Man	Paul Muni-Josephine Hutchinson			
Girl of the Lucky Legs, The (See "Case of the Lucky Legs" "In the Cutting Room," Aug. 17.)	Warren William-Genevieve Tobin	Oct. 5		
Goose and the Gander 967 (See "In the Cutting Room," Mar. 9.)	Kay Francis-George Brent	Sept. 21	65	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hard Luck Dame	Bette Davis-Franchot Tone			
Moonlight on the Prairie (See "In the Cutting Room," Aug. 17.)	Dick Foran-Sheila Mannors			
Murder of Dr. Harrigan, The	Kay Linaker-Ricardo Cortez			
Payoff, The (See "In the Cutting Room," July 6.)	James Dunn-Claire Dodd		64	
Shipmates Forever (See "In the Cutting Room," July 27.)	Dick Powell-Ruby Keeler	Oct. 12		
Stars Over Broadway	Pat O'Brien-Jean Muir			

FOX FILMS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Sheep (A) 543	Edmund Lowe-Claire Trevor	June 14	75	May 18
Charlie Chan in Egypt (G) 544	Warner Oland-"Pat" Paterson	June 21	72	June 8
Cowboy Millionaire (G) 538	George O'Brien	May 10	67	Apr. 27
Curly Top (G) 549	Shirley Temple	July 26	*75	July 27
Dante's Inferno (A) 611	Claire Trevor-Spencer Tracy	Aug. 23	88	Aug. 10
Daring Young Man, The (G) 528	James Dunn-Mae Clarke	May 24	75	Apr. 27
Doubting Thomas (G) 542	Will Rogers	June 7	73	Apr. 20
Dressed to Thrill (G) 605	Clive Brook-Tutta Rolf	Aug. 16	68	July 13
Farmer Takes a Wife, The (G) 608	Janet Gaynor-Henry Fonda	Aug. 2	91	July 20
Gay Deception, The (G) 602	Francis Lederer-Frances Dee	Aug. 30	*75	Aug. 24
George White's 1935 Scandals (A) 534	Alice Faye-James Dunn	Mar. 29	83	Apr. 6
Ginger (G) 545	Jackie Searl-Jane Withers	July 5	74	July 27
Hard Rock Harrigan (G) 548	George O'Brien	July 19	*65	July 6
It's a Small World (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12	71	Apr. 6
Ladies Love Danger 540 (See "Secret Lives" "In the Cutting Room," Mar. 30.)	Gilbert Roland-Mona Barrie	May 3	69	
Orchids to You (G) 546	Jean Muir-John Boles	July 12	*75	June 22
Our Little Girl (G) 539	Shirley Temple	May 17	65	June 15
Redheds on Parade (G) 804	John Boles-Dixie Lee	Sept. 13	77	July 13
Silk Hat Kid (G) 547	Lew Ayres-Mae Clarke	July 19	67	Aug. 31
Spring Tonic (G) 535	Lew Ayres-Claire Trevor	Apr. 19	58	July 6
Steamboat Round the Bend (G) 612	Will Rogers-Anne Shirley	Sept. 6	*102	Aug. 3
$10 Raise (G) 537	Edward Everett Horton	Apr. 5	70	Mar. 23
Under the Pampas Moon (G) 541	Warner Baxter-Ketti Gallian	May 31	78	May 25
Welcome Home (G) 603	James Dunn-Arline Judge	Aug. 9	72	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy	James Dunn-Dorothy Wilson	Oct. 25		
Beauty's Daughter (See "In the Cutting Room," Aug. 17.)	Claire Trevor-Ralph Bellamy			
Charlie Chan in Shanghai 610 (See "In the Cutting Room," Aug. 31.)	Warner Oland-Irene Hervey	Oct. 11		
Hard to Get	Warner Baxter-Jane Wyatt			
Here's to Romance (G) 609	Nino Martini-Genevieve Tobin	Oct. 4	*83	Aug. 31
In Old Kentucky (G)	Will Rogers		*85	July 13
Music Is Magic (See "Ball of Fire" "In the Cutting Room," Aug. 17.)	Alice Faye-Ray Walker			
This Is the Life	Jane Withers-John McGuire	Oct. 18		
Thunder Mountain 607	George O'Brien	Sept. 27		
Thunder in the Night (G) 613	Edmund Lowe-Karen Morley	Sept. 20	67	July 13
Way Down East (G)	Rochelle Hudson-Henry Fonda		*84	Aug. 24

20th CENTURY (Fox Release)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charlie Chan's Secret	Warner Oland-Rosina Lawrence			
Man Who Broke the Bank at Monte Carlo, The	Ronald Colman-Joan Bennett			
Metropolitan	Lawrence Tibbett-Virginia Bruce			
Thanks a Million	Dick Powell-Ann Dvorak			

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July 15	72	June 15
Loves of a Dictator (A) 760	Clive Brook-Madeleine Carroll	June 15	81	Feb. 16
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr. 15	74	Dec. 29,'34
My Heart Is Calling (G) 3409	Jan Kiepura	May 1	90	Feb. 2
My Song for You 3414	Jan Kiepura	June 1	70	Nov. 10,'34
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug. 1	85	July 6

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray		63	May 18
Born for Glory 3508	Barry Mackay-John Mills		74	
Dr. Nikola 3507	Boris Karloff			
First a Girl 3512	Jessie Matthews-Sonnie Hale			
King of the Damned 3504	Conrad Veidt-Helen Vinson			
King Solomon's Mines 3511				
Modern Masquerade 3505	Jessie Matthews			
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter		74	Apr. 13
Passing of the Third Floor Back, The 3510	Conrad Veidt			
Rhodes, the Empire Builder 3514	Walter Huston			
Secret Agent 3506	Madeleine Carroll-Peter Lorre			
Soldiers Three 3515	Maureen O'Sullivan-C. Aubrey Smith			
Transatlantic Tunnel 3513	Richard Dix-Madge Evans			
Untitled 3518	George Arliss			

INVINCIBLE PICTURES

[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death from a Distance	Russell Hopton-Lola Lane	Apr. 30		
Public Opinion (A)	Lois Wilson-Shirley Grey	Mar. 15	66	Sept. 7
Symphony for Living (G)	Evelyn Brent-Al Shean	Jan. 20	75	July 6

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle			
Loaded Dice				
Murder at Glen Athol				
Society Fever	Lois Wilson - Lloyd Hughes			

LIBERTY PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble 1012	H. B. Warner-Onslow Stevens	July 10	65	
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May 1	73	
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10	73	
Sweepstake Annie (G) 1009	Marian Nixon-Tom Brown	Mar. 5	81	Feb. 23
Without Children 1008	M. Churchill-Bruce Cabot	Apr. 15	68	

MAJESTIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook - Irene Hervey	Apr. 15	64	Mar. 30
Mutiny Ahead (G)	Neil Hamilton-Kathleen Burke	Mar. 1	63	July 13
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar. 10	69	Dec. 1,'34
Reckless Roads	Judith Allen - Regis Toomey	July 1	66	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Secret Agent X				

MASCOT PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug. 25	84	Aug. 31
Headline Woman (G)	Roger Pryor-Heather Angel	May 15	70	May 18
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22	69	June 29
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May 1	65	May 11

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential	Donald Cook-Evalyn Knapp			
Streamline Express	Victor Jory-Evelyn Venable			
Waterfront Lady	Ann Rutherford-Frank Albertson			

METRO - GOLDWYN - MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Indiscretion (A)	May Robson-Madge Evans	May 10	80	May 11
Anna Karenina (G)	Greta Garbo-Fredric March	Sept. 6	95	July 6
Baby Face Harrington (G)	Charles Butterworth	Apr. 12	63	Mar. 30
Bishop Misbehaves, The (See "In the Cutting Room," Aug. 10.)	Edmund Gwenn - Maureen O'Sullivan	Sept. 13		
Bonnie Scotland (See "In the Cutting Room," June 15.)	Laurel and Hardy	Aug. 23	82	
Calm Yourself (G)	Madge Evans-Robert Young	June 28	69	June 22
China Seas (G)	Clark Gable - Jean Harlow - Wallace Beery	Aug. 16	89	Aug. 3
Escapade (G)	William Powell-Luise Rainer	July 5	89	July 13
Flame Within, The (A)	Ann Harding-Herbert Marshall	May 17	73	May 18
Here Comes the Band (G)	Ted Lewis-Virginia Bruce	Aug. 30	87	Aug. 17
Mad Love (A)	Peter Lorre-Frances Drake	July 12	69	July 6
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr. 26	60	Apr. 6
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May 24	70	May 18
Murder Man, The (G)	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29	106	Mar. 2
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14	82	June 8
One New York Night (See "Mystery in Room 309" "In the Cutting Room," Mar. 16.)	Franchot Tone-Una Merkel	Apr. 5	71	
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31	89	May 25
Pursuit (G)	Chester Morris-Sally Eilers	Aug. 9	62	Aug. 3
Reckless (A)	Jean Harlow-Wm. Powell	Apr. 19	99	Apr. 13
Smilin' Through (Re-release)	Norma Shearer-Fredric March - Leslie Howard	Aug. 23	100	Oct. 22,'32
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8	69	Mar. 2
Vagabond Lady (G)	Robert Young-Evelyn Venable	May 3	75	June 22
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar. 1	77	Feb. 23
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22	90	Mar. 16
Woman Wanted (G)	Joel McCrea-Maureen O'Sullivan	Aug. 2	68	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ah, Wilderness	Wallace Beery-Lionel Barrymore			
Broadway Melody of 1936 (G)	Jack Benny-June Knight	Sept. 20	103	Sept. 7
Capture of Tarzan, The	Johnny Weissmuller - Maureen O'Sullivan			
I Live My Life (See "In the Cutting Room," July 13.)	Joan Crawford-Brian Aherne	Oct. 4		
Let Freedom Ring	Jack Benny-Una Merkel	Oct. 25		
Mala	Mala-Lotus Long			
Mutiny on the Bounty	Clark Gable-Charles Laughton-Franchot Tone	Oct. 18		
Night at the Opera, A	Marx Brothers	Nov. 1		
O'Shaughnessy's Boy (See "In the Cutting Room," June 15.)	Wallace Beery-Jackie Cooper	Sept. 27		
Perfect Gentleman, A	Frank Morgan-C. Courtneidge	Oct. 11		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Riff-Raff	Jean Harlow-Spencer Tracy			
Robin Hood of El Dorado	Warner Baxter-Ann Loring			
Tale of Two Cities, A	Ronald Colman-Elizabeth Allan			
Untitled	Wm. Powell - Rosalind Russell	Nov. 8		

MONOGRAM PICTURES CORPORATION

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3026	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 3
Dawn Rider, The 3033	John Wayne-Marion Burns	June 20	57	
Desert Trail 3037 (See "In the Cutting Room," Feb. 23.)	John Wayne-Mary Kornman	Apr. 22	54	
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr. 25	72	Mar. 9
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15	77	June 1
Honeymoon Limited (G) 3016	Neil Hamilton-Irene Hervey	July 1	70	June 22
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 15	76	Apr. 13
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July 15	76	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25	64	June 29
Mystery Man (G) 3025	Robert Armstrong	Apr. 25	62	Feb. 18
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July 20	52	May 18

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23	77	Aug. 23
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 6	82	Aug. 31
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21	79	June 8
Crusades, The (G)	Loretta Young-Henry Wilcoxon	Aug. 21	125	Aug. 10
Devil Is a Woman, The (A) 3441	Marlene Oietrich-Cesar Romero	May 3	80	Mar. 2
Dr. Jekyll and Mr. Hyde 3459 (Re-issue)	Fredric March-Miriam Hopkins	July 5	85	Oec. 26,'31
Every Night at Eight (G) 3501	George Raft-Alice Faye	Aug. 2	80	Aug. 10
Four Hours to Kill (A) 3439	Richard Barthelmess	Apr. 19	74	Apr. 6
Glass Key, The (G) 3444	George Raft	May 31	77	May 25
Goin' to Town (A) 3442	Mae West	May 17	71	May 11
Here Comes Cookie (G) 3507	George Burns-Gracie Allen	Aug. 30	65	Aug. 24
Hold 'Em Yale (G) 3438	Patricia Ellis-Cesar Romero	Apr. 12	63	Mar. 30
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23	59	
Man on the Flying Trapeze, The (G) 3451	W. C. Fields	July 26	66	Aug. 10
Men Without Names (G) 3446	Fred MacMurray-Madge Evans	June 28	66	June 29
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10	67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5	83	June 1
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24	67	Apr. 6
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19	83	Mar. 2
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June 7	68	May 4
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19	76	July 20
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 26	70	July 27
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr. 26	74	Apr. 27
This Woman is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	Aug. 9	75	
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept. 13	61	Seot. 7
Virginian, The 3460 (Re-issue)	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June 14	83	
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 16	75	Aug. 17

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything Goes	Bing Crosby-Ethel Merman			
Big Broadcast of 1936, The 3511 (See "In the Cutting Room," Aug. 31.)	Jack Oakie-Burns & Allen	Sept. 20		
Bouncer, The	Carl Brisson-Arline Judge			
Bride Comes Home, The	Claudette Colbert-F. MacMurray			
Collegiate	Joe Penner-Jack Oakie	Nov. 22		
Coronado	Leon Errol-Johnny Oowns			
Eagle's Brood, The	Wm. Boyd-Jimmy Ellison	Oct. 18		
Gettin' Smart	Lee Tracy-Grace Bradley	Dct. 4		
Hands Across the Table	C. Lombard-Fred MacMurray			
It's a Great Life	Joe Morrison-Rosalind Keith	Dct. 4		
Last Outpost, The 3505 (See "In the Cutting Room," July 13.)	Cary Grant-Gertrude Michael	Dct. 11		
Little America	Admiral Byrd	Dct. 4		
Mary Burns, Fugitive	Sylvia Sidney-Alan Baxter			
Milky Way, The	Harold Lloyd-Adolphe Menjou			
Peter Ibbetson 3510 (See "In the Cutting Room," June 22.)	Gary Cooper-Ann Harding	Dct. 18		
Rose of the Rancho (See "In the Cutting Room," Aug. 17.)	John Boles-Gladys Swarthout	Dct. 25		
So Red the Rose (See "In the Cutting Room," Aug. 17.)	Margaret Sullavan-R. Scott			
Virginia Judge, The 3512 (See "In the Cutting Room," Aug. 31.)	Walter C. Kelly-Marsha Hunt	Sept. 27		
Wanderer of the Wasteland 3502 (See "In the Cutting Room, Aug. 3.)	Gail Patrick-Oean Jagger	Sept. 20		

REPUBLIC PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Two Sinners 3507 (See "Two Black Sheep," "In the Cutting Room," Aug. 3.)	Dtto Kruger-Martha Sleeper	Sept. 12		
Westward Ho (G) 3556	John Wayne-Sheila Mannors	Sept. 1	60	Aug. 3

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cappy Ricks Returns 3508	R. McWade-Florine McKinney	Sept. 25		
Crime of Doctor Crespi, The 3546	Erich von Stroheim - Harriet Russell			
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Sept. 28		
Lawless Range 3562	John Wayne-Sheila Mannors	Oct. 3		
New Frontier, The	John Wayne-Muriel Evans	Oct. 24		
Spanish Cape Mystery, The 3530 (See "In the Cutting Room," Sept. 7.)	Helen Twelvetrees-Donald Cook	Oct. 25		
Tumbling Tumbleweeds 3566	Gene Autry-Lucile Browne	Sept. 19	57	

RKO RADIO PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug. 23	99½	Aug. 10
Arizonian, The (G) 538	Richard Oix-Margot Grahame	June 28	75½	June 8
Becky Sharp (A) 4101	Miriam Hopkins	June 28	75	June 22
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31	80	May 25
Chasing Yesterday (G) 528	Anne Shirley	May 3	77½	Apr. 6
Dog of Flanders (G) 525	Frankie Thomas-Helen Parrish	Mar. 22	72	Mar. 2
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14	72	May 25
Hot Tip (G) 542	James Gleason-Zasu Pitts	Aug. 16	69	Aug. 31
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24	91	May 4
Jalna (G) 540	Ian Hunter-Kay Johnson	Aug. 9	78	Aug. 17
Laddie (G) 526	John Beal-Gloria Stuart	Apr. 5	69½	Mar. 9
Nitwits, The (G) 534	Wheeler and Woolsey	June 7	81½	May 25
Dld Man Rhythm 539 (See "In the Cutting Room," June 8.)	Buddy Rogers-Betty Grable	July 19	76	
People's Enemy (A) 527	Preston Foster-Melvyn Douglas	Mar. 15	70	May 4
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept. 13	82½	Aug. 31
Roberta (G) 524	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 8	105½	Feb. 23
She (G) 537	Helen Gahagan-Randolph Scott	July 12	94½	July 13
Star of Midnight (G) 529	William Powell-Ginger Rogers	Apr. 19	90	Apr. 6
Strangers All (G) 531	May Robson	Apr. 26	69½	Mar. 30
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6	99½	Aug. 24
Village Tale (A) 530	Randolph Scott-Kay Johnson	May 10	80	June 25

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley (See "In the Cutting Room," Aug. 31.)	Barbara Stanwyck-Preston Foster			
Freckles 536 (See "In the Cutting Room," Aug. 10.)	Carol Stone-Tom Brown	Sept. 27		
Hi Gaucho (See "In the Cutting Room," Aug. 17.)	John Carroll-Steffi Duna			
His Family Tree 604	James Barton-Maureen Delany	Sept. 20		
Last Days of Pompeii, The 501 (See "In the Cutting Room," Aug. 17.)	Dorothy Wilson-Preston Foster	Oct. 4		
Love Song	Lily Pons-Henry Fonda			
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Dct. 11	*74	Aug. 31
Rainmakers, The 605 (See "In the Cutting Room," Aug. 17.)	Wheeler and Woolsey	Oct. 25		
Sylvia Scarlett	Katharine Hepburn-Cary Grant			
Tamed	Ginger Rogers-George Brent			
Three Musketeers 544 (See "In the Cutting Room," Aug. 10.)	Margot Grahame-Walter Abel	Oct. 18		
To Beat the Band (See "In the Cutting Room," Sept. 7.)	Helen Broderick-Hugh Herbert			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Kilou (The Tiger) (G)		Bennett Pictures		*55	June 1
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	June 10
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1	61	May 11
Struggle for Life (G)		Foy Productions	June 18	53	June 29
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May 15	59	May 18
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1	58	July 13

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brewster's Millions (G)	Jack Buchanan-Lili Oamita	May 20	78	Apr. 13
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 4
Cardinal Richelieu (G)	George Arliss	Apr. 28	80	Mar. 30
Clive of India (G)	Ronald Colman-Loretta Young	Jan. 25	90	Jan. 26
Dark Angel, The (See "In the Cutting Room," July 13.)	Merle Oberon - Fredric March - H. Marshall-Kath. Alexander	Sept. 6		
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27	80	Apr. 20
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb. 22	80	Feb. 23
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21	105	Apr. 6
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17	95	June 8
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14	75	July 14
Red Salute (See "In the Cutting Room," July 27.)	B. Stanwyck-Robert Young	Sept. 13		
Sanders of the River (G)	Leslie Banks - Paul Robeson - Nina Mae - MacKinney	July 4	95	Apr. 20
Scarlet Pimpernel, The (G)	Leslie Howard-Merle Oberon	Feb. 8	95	Jan. 26
Thunder in the East (Reviewed under the title, "The Battle")	Charles Boyer-Merle Oberon	May 13	79	Dec. 1,'34
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8	90	Feb. 23

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast (See "In the Cutting Room," July 20.)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27		
Man Who Could Work Miracles, The	Roland Young	Oec. 11		
Melody Lingers On, The	Josephine Hutchinson - George Houston	Oct. 25		
Modern Times	Charlie Chaplin	Oct. 11		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Moscow Nights	H. Baur-Penelope Dudley Ward			
Shoot the Chutes	Eddie Canter-Ethel Merman	Dec. 25		
Splendor	Miriam Hopkins-Joel McCrea			
Things to Come	Raymond Massey	Nov. 29		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May 27	66	July 6
Border Brigands 8085	Buck Jones	May 27	56	
Bride of Frankenstein (A) 8009	Boris Karloff	May 6	80	Apr. 20
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20	65	June 8
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2	93	July 20
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb. 18	98	Feb. 9
It Happened In New York (G) 8023	Lyle Talbot-Heather Angel	Mar. 18	66	Apr. 13
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15	68	July 6
Manhattan Moon 8026 (See "In the Cutting Room," June 15.)	Ricardo Cortez-Dorothy Page	Aug. 5	69	
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22	69	Apr. 6
Mystery of Edwin Drood (G) 8024	Claude Rains-Heather Angel	Feb. 4	87	Mar. 30
Night Life of the Gods (G) 8008	Alan Mowbray	Mar. 11	73	Jan. 12
Outlawed Guns 8086	Buck Jones-Ruth Channing	July 29	62	
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr. 1	80	Mar. 30
Raven, The (A) 8016	Karloff-Bela Lugosi	July 22	61	June 15
Rendezvous at Midnight 8031 (See "In the Cutting Room," Nov. 17.'34)	Ralph Bellamy	Feb. 11	62	
She Gets Her Man (G) 8018	Zasu Pitts-Hugh O'Connell	Aug. 19	*65	Aug. 10
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr. 15	60	Apr. 20
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar. 3	72	Mar. 23
Werewolf of London (A) 8015	Henry Hull	June 3	75	May 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alone Together 9034 (See "In the Cutting Room," Sept. 7.)	Zasu Pitts-Hugh O'Connell	Oct. 7		
East of Java	Chas. Bickford-Elizabeth Young			
Fighting Youth 9017	Charles Farrell-June Martel	Sept. 30		
His Night Out	Edward Everett Horton - Irene Hervey			
King Solomon of Broadway 9018 (See "In the Cutting Room," Aug. 3.)	Edmund Lowe-Dorothy Page	Sept. 30		
Magnificent Obsession 8006	Irene Dunne-Robert Taylor			
Remember Last Night 9011 (See "Hangover Murders" "In the Cutting Room." Sept. 7.)	Edw. Arnold-C. Cummings	Oct. 28		
Storm Over the Andes 9026 (See "In the Cutting Room," July 20.)	Jack Holt-Mona Barrie	Sept. 16		
Stormy 9016 (See "In the Cutting Room," July 27.)	Noah Beery, Jr.-Jean Rogers			
Three Kids and a Queen 9023	May Robson-Frankie Darro	Oct. 30		
Throwback, The 9041 (See "In the Cutting Room," Aug. 10.)	Buck Jones-Muriel Evans	Sept. 16		

WARNER BROS.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown	June 15	72	July 27
Broadway Gondolier (G) 804	Dick Powell-Joan Blondell	July 27	98	July 6
Dinky (G) 824	Jackie Cooper-Mary Astor	May 11	65	Sept. 7
Don't Bet on Blondes (G) 813	Warren William-Claire Dodd	July 13	60	July 27
Florentine Dagger, The (G) 829	Donald Woods-Margaret Lindsay	Mar. 30	69	May 4
Front Page Woman (G) 812	Bette Davis-George Brent	July 20	82	July 20
Going Highbrow (G) 818	Guy Kibbee-Zasu Pitts	July 6	67	Sept. 7
Little Big Shot (G)	Sybil Jason-Glenda Farrell	Sept. 7	72	Aug. 3
Night at the Ritz, A (G) 823	William Gargan-Patricia Ellis	Mar. 23	63	May 25
Page Miss Glory (G)	Marion Davies-Dick Powell	Sept. 7	92	July 13
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14	78	Aug. 24
Stranded (G) 808	Kay Francis-Geo. Brent	June 29	76	June 29
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23	95	Mar. 2
We're In the Money (G)	Joan Blondell-Glenda Farrell	Aug. 17	*65	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Country Boy	Barton MacLane-Mary Astor			
Dr. Socrates 909 (See "In the Cutting Room," Aug. 3.)	Paul Muni-Ann Dvorak	Oct. 19	70	
Frisco Kid (See "In the Cutting Room," Aug. 31.)	James Cagney-Marg't Lindsay			
I Found Stella Parrish	Kay Francis-Paul Lukas			
I Live for Love (See "In the Cutting Room," Aug. 31.)	Dolores Del Rio-E. Marshall	Sept. 28		
Meet the Duchess	Dolores Del Rio - W. William			
Midsummer Night's Dream	All Star		135	
Money Man	Edw. G. Robinson-Bette Davis			
Personal Maid's Secret (See "Living Up to Lizzie" "In the Cutting Room," Aug. 17.)	Margaret Lindsay-Warren Hull	Oct. 26		

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		95	Apr. 13
April Blossoms (G)	Richard Tauber	B. I. P.		85	June 1
Avec l'Assurance (G)	Saint-Granier	Paramount	May 3	83	May 18
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1
Czardas Duchess, The (G)	Marta Eggerth	Ufa	Apr. 24	102	May 4
Dance Band (G)	Buddy Rogers	Assoc. British		65	June 15
Dandy Dick (G)	Will Hay	Assoc. British		70	Mar. 16
Der Judas von Tirol	Fritz Rasp	86th St. Corp.	Apr. 26	78	
Der Page vom Dalmasse-Hotel	Dolly Haas	86th St. Corp.	Mar. 22	80	
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May 3	80	
Die Unschuld vom Lande	Lucie Englisch	86th St. Corp.	May 10	85	
Die vom Niederrhein	Lien Deyers	86th St. Corp.	May 17	84	
Divine Spark, The (G)	Marta Eggerth-P. Holmes	Gaumont-British		82	July 13
Drei vom der Kavallerie	Paul Hoerbiger	86th St. Corp.	Apr. 12	90	
Elizabeth of England (G)	Matheson Lang	Assoc. British		95	June 1
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heroes of the Arctic (G)		Amkino	May 23	70	June 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
In a Monastery Garden (A)	John Stuart	R & S.	Mar. 12	77	Mar. 30
It's a Bet (G)	Helen Chandler	British Int'l		80	Mar. 16
La Crise Est Finie (G)	Albert Prejean	European Films	Mar. 12	81	Mar. 30
Les As Du Turf (G)	Pauley	Paramount	May 10	99	May 18
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27
Men on Wings (G)	Koval-Samborsky	Amkino	June 7	85	June 15
Moscow Laughs (G)	Leonid Utesov	Amkino	Mar. 21	95	Apr. 27
Oh! Daddy (G)	Leslie Henson	Gaumont-British		75	Mar. 16
Old Curiosity Shop	Elaine Benson	Assoc. British		85	Feb. 2
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 26	86	July 13
Phantom Fiend, The (A)	Ivor Novello-Elizabeth Allan	Olympic	Apr. 19	67	Apr. 27
Phantom Light, The (G)	Gordon Harker	Gaumont-British		75	Feb. 9
Red Village, The (A)	S. Shkuret	Amkino	May 1	90	May 18
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28	88	July 13
Rosen aus dem Sueden	Paul Hoerbiger	86th St. Corp.	Apr. 19	87	
Schwarzer Jaeger Johanna	Marianne Hoppe	86th St. Corp.	Mar. 29	90	
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb. 17	118	
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27
Song of Happiness (G)	M. Victorov	Amkino	Apr. 6	90	Apr. 20
Soviet Journey (G)		Amkino		91	Aug. 17
Soviet Russia Today (G)		Amkino	Mar. 3	67	Mar. 16
Strauss' Great Waltz (G)	Jessie Matthews	Tom Arnold	Apr. 6	72	Apr. 27
Strictly Illegal (G)	Leslie Fuller	Gaumont-British		70	Mar. 16
Student's Romance, The (G)	Grete Natzler	Assoc. British		78	Aug. 10
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Triumph of Sherlock Holmes, The (A)	Arthur Wontner	Olympic Pictures		87	Mar. 9
Youth of Maxim, The (A)	Boros Chirkov	Amkino	Apr. 17	80	May 11
Zigeunerbluth	Adele Sandrock	86th St. Corp.	Apr. 5	82	

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY PROD'TIONS

COMICOLOR CARTOONS

Title	Rel. Date	Min.
Aladdin	Aug. 10,'34	7
The Headless Horseman	Oct. 1,'34	1 rl.
The Valiant Tailor	Oct. 29,'34	1 rl.
Don Quixote	Nov. 28,'34	8
Jack Frost	Dec. 24,'34	8
Little Black Sambo	Feb. 6	8
Bremen Town Musicians	Mar. 8	8
Old Mother Hubbard	Apr. 3	7
Mary's Little Lamb	May 1	7
Summertime	June 15	1 rl.
Sinbad the Sailor	July 30	1 rl.
Three Bears, The	Aug. 30	1 rl.
Balloon Land	Sept. 30	1 rl.
Simple Simon	Oct. 30	

COLUMBIA

BARNEY GOOGLE

Title	Rel. Date	Min.
No. 1		

BROADWAY COMEDIES

Title	Rel. Date	Min.
Alimony Aches Andy Clyde	June 29	19
Captain Hits the Ceiling, The (All Star)	July 28	19
Do Your Stuff (3 Radio Rogues)	June 15	19
Double Trouble Andy Clyde		
Gobs of Trouble (All Star)	July 12	19
Gum Shoes (All Star)	Mar. 1	21
His Bridal Sweet Harry Langdon	Mar. 15	20
Hoi Polloi (3 Stooges)	Aug. 29	
I'm a Father Andy Clyde	Feb. 7	20
It Always Happens Andy Clyde		
Leather Necker, The Harry Langdon	May 9	20
Old Sawbones Andy Clyde	Apr. 11	17
Pardon My Scotch (3 Stooges)	Aug. 1	
Pop Goes the Easel (3 Stooges)	Mar. 29	20
Restless Knights (3 Stooges)	Feb. 20	16½
Stage Fright (All Star)	June 1	19
Tramp, Tramp, Tramp Andy Clyde	May 22	20
Uncivil Warriors (3 Stooges)	Apr. 26	20

COLOR RHAPSODIES
1934-35

Title	Rel. Date	Min.
A Cat, a Bell and Mouse	May 10	7
Little Rover	June 28	9
Make Believe Revue, The	Mar. 22	10
Monkey Love	Aug. 15	
Neighbors	Aug. 15	

KRAZY KAT CARTOONS
1934-35

Title	Rel. Date	Min.
5. Hotcha Melody	Mar. 15	7
6. King's Jester	May 20	7
7. Peace Conference, The	Apr. 26	
1935-36		
8. Garden Gaieties	Aug. 1	

LAUGHING WITH MEDBURY
1934-35

Title	Rel. Date	Min.
In the Old Days	Mar. 22	10
Strange Championships	July 20	10

NEWS WORLD OF SPORT SERIES
1934-35

Title	Rel. Date	Min.
Air Thrills	Mar. 1	10
Flying Feet	May 3	10
Hold That Shark	Mar. 29	10
Pardon My Grip	Feb. 1	10
Spills and Splashes	Aug. 5	10
Tense Moments	Aug. 20	10
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10

SCRAPPY CARTOONS
1934-35

Title	Rel. Date	Min.
Gold Getters	Mar. 1	7
Graduation Exercises	Apr. 12	7
Let's Ring Doorbells		
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 28	7
Scrappy's Ghost Story	May 24	7
Scrappy's Trailer	Aug. 29	

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 7—	Mar. 15	10½
No. 8—	Apr. 12	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 9—	May 10	10
No. 10—	June 6	10
No. 11—	July 5	10
No. 12—	Aug. 2	10
No. 13—	Aug. 30	10
1935-36		
No. 1—	Sept. 13	
No. 2—	Oct. 11	

SPICE OF LIFE
1934-35

Title	Rel. Date	Min.
No. 6—	Mar. 1	10
No. 7—	Apr. 25	10

STARS OF TOMORROW

Title	Rel. Date	Min.
No. 1	Aug. 1	
No. 2	Sept. 7	

VOICE OF EXPERIENCE

Title	Rel. Date	Min.
No. 1		

DU WORLD PICTURES

SEMI-FEATURES AND SHORTS

Title	Rel. Date	Min.
Cathedrals	Oct. 1	19
Frankie and Johnny Charles Laughton	Oct. 1,'34	8
Stars in the Making Frank Albertson	Oct. 1,'34	17

EDUCATIONAL
[Distributed through Fox Films]

CORONET COMEDIES

Title	Rel. Date	Min.
An Ear for Music	Mar. 8	18
Easy Money	Feb. 8	18
Grooms in Gloom	May 10	17
Just Another Murder	Sept. 27	2 rls.
Stylish Stouts	Aug. 23	2 rls.

FROLICS OF YOUTH

Title	Rel. Date	Min.
It Never Rains	May 24	20
Little Big Top, The	Feb. 1	21

MARRIAGE VOWS SERIES

Title	Rel. Date	Min.
Dumb Luck	Jan. 18	17
How Am I Doing?	Jan. 4	20

MIRTHQUAKE COMEDIES

Title	Rel. Date	Min.
Magic Word, The	July 5	17
Time Out	June 14	20

MUSICAL COMEDIES

Title	Rel. Date	Min.
Hail Brother	Mar. 22	19
Moonlight and Melody		2 rls.

SONG AND COMEDY HITS

Title	Rel. Date	Min.
College Capers	Sept. 27	12
Hurray for Rhythm	Aug. 16	11
Radio Rascals	Aug. 2	11
Rodeo Day	Sept. 13	1 rl.

SONG HIT STORIES

Title	Rel. Date	Min.
Fireman's Day Off	Apr. 12	10
Gay Old Days	Jan. 4	10
Life of the Party, The	Apr. 26	9
Old Camp Ground, The	Mar. 15	9
Song Plugger	Jan. 18	9

SPECIAL

Title	Rel. Date	Min.
Wings Over Mt. Everest	July 19	22

STAR PERSONALITY COMEDIES

Title	Rel. Date	Min.
Amateur Husband, The	Aug. 16	16
A Nose for News	Apr. 5	17
E-Flat Man	Aug. 9	21
Friendly Spirits	May 31	20
Hayseed Romance	Mar. 15	20
Light Fantastic, The	June 28	18
Mr. Widget	Jan. 25	21
Object Not Matrimony	Mar. 1	18
One Run Elmer	Feb. 22	19
Only the Brave	Apr. 19	17
Penny Wise	Sept. 6	2 rls.
Tars and Stripes	May 3	20

PAUL TERRY-TOONS

Title	Rel. Date	Min.
Amateur Night	July 5	6
Bird Land	Aug. 23	6
Bull Fight, The	Feb. 8	6
Chain Letters	July 26	6
Circus Days	Sept. 6	6
Dog Show, The	Dec. 28,'34	6
Fireman Save My Child	Feb. 22	6
First Snow, The	Jan. 11	6
Five Puplets	Apr. 19	6
Flying Oil	Apr. 5	6
Foxy-Fox, The	July 19	6
Hey Diddle Diddle	Sept. 20	6
King Looney XIV	June 7	6
Moans and Groans	June 28	6
Modern Red Riding Hood, A	May 17	6
Moth and the Spider, The	Mar. 8	6
Old Dog Tray	Mar. 21	6
Opera Night	May 31	6
Peg Leg Pete, the Pirate	May 3	6
South Pole or Bust	Dec. 14,'34	6
What a Night	Jan. 25	6

TREASURE CHEST

Title	Rel. Date	Min.
Chums	Mar. 1	9
Clever Critters	Sept. 13	1 rl.
Dog Days	July 12	8
Harlem Harmony	Dec. 21,'34	10
Personality and the Pen	May 10	10
Ski-Scrapers	May 24	8
Taming the Wild	Apr. 26	10

TUXEDO COMEDIES

Title	Rel. Date	Min.
Dame Shy	Aug. 2	18
Kiss the Bride	Sept. 13	21
Ye Old Saw Mill	Aug. 30	17

YOUNG ROMANCE

Title	Rel. Date	Min.
All for One	June 21	19
Love in a Hurry	May 17	16
Moon Over Manhattan	Feb. 15	17
Rhythm of Paree	Sept. 20	2 rls.

FIRST DIVISION

MARCH OF TIME

Title	Rel. Date	Min.
No. 1	Feb. 1	
No. 2	Mar. 8	
No. 3	Apr. 19	
No. 4	May 31	

MUSICAL MOODS
(Technicolor)

Title	Rel. Date	Min.
In a Monastery Garden	Nov. 1,'34	
Mexican Idyll	Oct. 16,'34	
By the Waters of Minnetonka		
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4	8
Mediterranean Songs		7
Barcarolle		8
In a Mountain Pass		
Fingal's Cave (Black & White)	Nov. 13,'34	
Waltz in A Flat Major		
Dance of the Hours	Dec. 15,'34	
Air for the G String	Nov. 3,'34	
Liebestraum	Dec. 1,'34	

6 THRILLING JOURNEYS

Title	Rel. Date	Min.
Old Faithful Speaks		8
Realm of Ghosts		
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		
Craters of the Moon		

FOX FILMS

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Armies of the World		10
Casting for Luck		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
Tracking the Explorers		10

MAGIC CARPET SERIES

Title	Rel. Date	Min.
The Coast of Catalonia		
Crossroads of the World		9
Geneva-by-the-Lake		10

METRO-GOLDWYN-MAYER

CHARLEY CHASE

Title	Rel. Date	Min.
Chases of Pimple Street	Dec. 22,'34	20
Fate's Fathead	Nov. 17,'34	18
Four Star Boarder	Apr. 27	20
Infernal Triangle	Aug. 17	20
Nurse to You	Oct. 5	
Okay Toots	Feb. 2	18
Poker at Eight	Mar. 9	21
Southern Exposure	Apr. 6	21

CHIC SALE SPECIAL

Title	Rel. Date	Min.
Perfect Tribute, The		19

IRVIN S. COBB

Title	Rel. Date	Min.
Ballad of Paducah Jail	Oct. 20,'34	19
Speaking of Relations		19
You Brings the Ducks	Nov. 23,'34	16

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 1—Buried Loot		19
No. 2—Alibi Racket		18

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Africa Land of Contrast		9
Citadels of the Mediterranean		1 rl.
Colorful Guatemala	Feb. 23	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Historic Mexico City	Sept. 7	9
Ireland, The Emerald Isle	Dec. 8,'34	8
Los Angeles, Wonder City of the West	Mar. 16	9
Rainbow Canyon	Feb. 2	8
Zeeland, The Hidden Paradise	Jan. 5	7
Zion, Canyon of Color	Nov. 10,'34	8

GOOFY MOVIES

Title	Rel. Date	Min.
No. 8	Oct. 6,'34	9
No. 9	Nov. 3,'34	10
No. 10	Dec. 1,'34	10

HAPPY HARMONIES
(Harman-Ising

Title	Rel. Date	Min.
4—Bosco's Parlor Pranks	Nov. 24,'34	9
5—Toyland Broadcast	Dec. 22,'34	8
6—Hey, Hey, Fever	Jan. 9	9
7—When the Cat's Away	Feb. 16	9
8—The Lost Chick	Mar. 9	9
9—Calico Dragon	Mar. 30	8
10—Good Little Monkeys	Apr. 13	9
11—Chinese Nightingale	Apr. 27	10
12—Poor Little Me	May 11	11
Barnyard Babies	May 25	

LAUREL & HARDY

Title	Rel. Date	Min.
Fixer-Uppers	Feb. 9	21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Thicker Than Water		21
Tit for Tat	Jan. 5	20

M-G-M MINIATURES

Title	Rel. Date	Min.
How to Sleep	Sept. 14	
Trained Hoofs	Oct. 12	

M-G-M SPORTS PARADE

Title	Rel. Date	Min.
Basketball Technique		8
Football Teamwork		

MUSICAL REVUES

Title	Rel. Date	Min.
Gentlemen of Polish		2 rls.
Gypsy Night	Jan. 12	18
Memories and Melodies	Feb. 16	16
Two Hearts in Wax Time	Mar. 23	15
What Price Jazz?		18

ODDITIES

Title	Rel. Date	Min.
Chain Letter Dimes	Apr. 20	7
Dartmouth Days	Nov. 17,'34	11
Donkey Baseball	Mar. 2	9
Fightin' Fish	Apr. 6	9
Little People, The	May 4	9
Motorcycle Cossacks	Jan. 12	9
Pitcairn Island Today		10
Prince, King of Dogs		9
Sporting Nuts	Mar. 23	9
Strikes and Spares	Oct. 20,'34	9
Windy	Feb. 9	9

OUR GANG

Title	Rel. Date	Min.
Anniversary Trouble	Jan. 1	18
Beginner's Luck	Feb. 23	20
Little Papa		
Little Sinner	Oct. 26	
Lucky Corner, The		
Teacher's Beau	Apr. 27	20
Shrimps for a Day	Dec. 8,'34	21
Sprucin' Up	June 1	17

SPECIAL

Title	Rel. Date	Min.
Lucky Beginners		20

TODD-KELLY

Title	Rel. Date	Min.
Bum Voyage	Dec. 15,'34	20
Done in Oil	Nov. 10,'34	18
Misses Stooge, The	Apr. 20	19
Sing, Sister, Sing!	Mar. 2	21
Slightly Static		
Three Chumps Ahead		2 rls.
Tin Man, The	Mar. 30	15
Treasure Blues	Jan. 26	19
Twin Triplets	Oct. 12	

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Baby Be Good	Jan. 8	7
Betty Boop and Grampy	Aug. 16	7
Judge For a Day	Sept. 20	
Language All My Own, A	July 19	7
Little Soap and Water, A	June 21	
No! No! A Thousand Times No!	May 24	7
Stop That Noise	Mar. 15	7
Swat the Fly	Apr. 19	7
Taking the Blame	Feb. 15	7
When My Ship Comes In	Dec. 21,'34	7

COLOR CLASSICS

Title	Rel. Date	Min.
Dancing on the Moon	July 12	
Elephant Never Forgets, An	Dec. 28,'34	7
Kids in the Shoe, The	May 10	7
Song of the Birds	Mar. 1	7
Time For Love	Sept. 6	7

HEADLINERS

Title	Rel. Date	Min.
Cab Calloway's Jitterbug Party	May 24	
Excuse My Gloves Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	10
Feminine Rhythm Ina Ray Hutton and Her Melodears	Feb. 8	10
Follow the Leader Isham Jones and His Orchestra	July 26	10
Hark Ye, Hark Ben Bernie-Grace Barry	Mar. 22	10
Is My Face Black Molasses 'n' January	May 3	10
Magic of Music, The Richard Himber and His Orchestra	Aug. 2	11
Melody Magic Johnny Green and His Orchestra	Apr. 12	10
Million Dollar Notes Red Nichols and His World Famous Pennies	Feb. 8	11
Musical Cocktail Anson Weeks and His Orchestra	July 5	10
Sirens of Syncopation Phil Spitalny and His Musical Ladies	Aug. 16	9
Song Writers of the Gay Nineties Pat Rooney	Mar. 1	10
Symphony in Black Duke Ellington and His Orchestra	Sept. 13	
Yacht Club Boys Garden Party	Dec. 28,'34	10

PARAMOUNT PICTORIAL NEW SERIES

Title	Rel. Date	Min.
No. 6—Twilight Melody — Pets from the Wild— Howard Chandler Christy	Jan. 4	10
No. 7—Queen of the Waters —Billy Blue Gum—Meri-cano	Feb. 1	10
No. 8—Aubrey Rainier—Old Madeira—Rube Goldberg, World Famous Humorist	Mar. 1	10
No. 9—Marseilles — Bird City — Eddie Dowling (Thumbs Up)	Mar. 29	10
No. 10—Metropolis Afloat— Lilies (Technicolor)—Lew Pollack	Apr. 26	10
No. 11—Main Street Afloat —Songmakers of a Nation (Joseph E. Howard)	May 24	10
No. 12—Fashions Afloat — Clubs to You — Herman Hupfeld	June 21	10
No. 13—Willard Robison — Gadgets for Madame — Steel Thunderbolts	July 19	11
1935-36		
No. 1—Song Makers of the Nation — Hoagy Carmichael—Venice, the City in the Sea (Technicolor) —Flame Fighters	Aug. 16	11
No. 2—	Sept. 13	
No. 3—	Oct. 11	

PARAMOUNT VARIETIES

Title	Rel. Date	Min.
No. 7—	Feb. 1	10
No. 8—	Mar. 1	
No. 9—	Mar. 29	
Broadway Highlights No. 1	May 17	10
Broadway Highlights No. 2	June 28	10
Broadway Highlights No. 3	Aug. 9	10
Coo-Coo News	Jan. 25	10
Famous People at Play	June 14	
Hollywood Extra Girl	Aug. 23	11
Jungle Antics	Feb. 22	10
Manhattan Rhythm	May 3	10
March of the Presidents	Sept. 27	
Movie Milestones	July 26	10
Movie Sideshow	Jan. 11	
Nature Speaks	July 12	
No Motor to Guide Him	June 7	
Popular Science (color)	May 31	10
Screen Souvenirs No. 3	Feb. 8	10
Screen Souvenirs No. 4	Apr. 19	10
Shorty Goes South	Sept. 13	
Shorty on the Farm	Apr. 5	9
Strings and Strains	Mar. 22	10
Superstition of the Rabbit's Foot	Mar. 8	9
Superstition of Walking Under a Ladder	Dec. 28,'34	11

POPEYE THE SAILOR

Title	Rel. Date	Min.
A Dream Walking	Sept. 28,'34	7
Be Kind to "Aminals"	Feb. 22	7
Beware of Barnacle Bill	Jan. 5	7
Choose Your "Weppins"	May 31	7
Dizzy Divers	July 26	7
For Better or Worser	June 28	7
Hyp-Nut-Tist, The	Apr. 26	7
King of the Mardi Gras	Sept. 27	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Pleased to Me Cha!	Mar. 22	7
We Aim to Please	Dec. 28,'34	7
You Gotta Be a Football Hero	Aug. 30	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
No. 1 (Cinecolor)	Sept. 20	
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 6—A Sportlight Cocktail	Dec. 28,'34	10
No. 7—King of the Everglades	Jan. 25	10
No. 8—Feline Athletes	Feb. 22	10
Ne. 9—Sporting Sounds	Mar. 22	10
Ne. 10—Nerve Control	Apr. 19	10
No. 11—Animal Intelligence	May 17	10
No. 12—Top Form	June 7	10
No. 13—Hollywood Hobbles	July 5	10
No. 14—Jungle Waters	Aug. 2	10
No. 15—Making Manhandlers	Aug. 30	10
Ne. 16—Hooked Lightning	Sept. 27	10

PRINCIPAL

Title	Rel. Date	Min.
CONFLICTS OF NATURE SERIES		
Farmer's Friend	Oct. 11,'34	7

RKO RADIO PICTURES

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Dancing Millionaire	Dec. 14,'34	19
Hunger Pains	Feb. 22	17½
Pickled Peppers	June 7	19½
Wig Wag	Apr. 12	19½
CHICK CHANDLER COMEDIES		
Big Mouthpiece	Nov. 9,'34	20
Horse Heir	Feb. 1	19½
Raised and Called	Mar. 22	20
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14	21½
Everything's Ducky	Oct. 19,'34	21
Flying Down to Zero	Apr. 19	19
In a Pig's Eye	Dec. 28,'34	20½
DUMBBELL LETTERS		
No. 9	Jan. 18	5
No. 10	Feb. 1	5
No. 11	Feb. 15	5
No. 12	Mar. 1	5
No. 13	Mar. 15	5
No. 14	Mar. 29	5
No. 15	Apr. 12	5
No. 16	Apr. 26	4
No. 17	May 10	4½
No. 18	May 24	5
No. 19	June 7	5
No. 20	June 20	5
No. 21	July 5	
EASY ACES		
Little New New York	June 14	10
Pharaohland	Feb. 22	9
Six Day Grind	July 26	10½
Topnotchers	Apr. 19	11
Unusualities	Aug. 9	0½
FOUR STAR COMEDIES		
Hit and Rum	Apr. 26	19
How to Break 90 at Croquet	Jan. 4	15
Salesmanship Ahoy	July 19	18½
HEADLINER SERIES 1934-35		
No. 3—This Band Age	Jan. 25	21½
No. 4—Sim Phoney Concert	Mar. 15	21
No. 5—Drawing Rumors	July 12	17
(1935-36)		
No. 1—Night Life	Sept. 13	
EDGAR KENNEDY COMEDIES		
Bric-a-Brac	Jan. 18	19
Edgar Hamlet	July 5	20½
Poisoned Ivory	Nov. 16,'34	21
Sock Me to Sleep	May 17	
South 'Seasickness	Mar. 29	20½
Wrong Direction	Nov. 16,'34	21
MARCH OF TIME		
No. 5	Aug. 16	20
No. 6	Sept. 20	
MUSICALS		
If This Isn't Love	Sept. 28,'34	21½
Night at the Biltmore Bowl, A	June 21	17½
Spirit of 1976	Feb. 15	21½
MUSICOMEDIES SERIES (Ruth Etting)		
An Old Spanish Onion	Mar. 1	20
Bandits and Ballads	Dec. 7,'34	18½
Ticket or Leave It	May 26	21
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-1934)		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Newly Reweds	Aug. 2	
Where There's a Will	Oct. 4	
RADIO MUSICAL COMEDIES		
Metropolitan Nocturne	Aug. 23	18
RAINBOW PARADE CARTOONS		
Hunting Season	Aug. 9	7
Japanese Lantern	Mar. 8	8
Merry Kittens, The	May 31	7
Parrotville Post Office	June 28	
Parrotville Old Folks	Jan. 25	7
Picnic Panic	May 3	9
Putting on the Dog	July 19	
Rag Dog	July 19	7½
Spinning Mice	Apr. 5	8
Sunshine Makers, The	Jan. 11	8
SMART SET		
A Quiet Fourth	Aug. 9	15
SPECIALS		
A Day with the Dionne Quintuplets	Dec. 28,'34	11½
A Trip Thru Fijiland	May 10	14½
SPORTS WITH BILL CORUM		
Inside the Ropes	Aug. 16	10
STRUGGLE TO LIVE		
Neptune Mysteries	Aug. 16	
SUPERBA COMEDIES		
Home Work	Sept. 20	
VAGABOND ADVENTURE SERIES		
Fakeers of the East	Dec. 7,'34	18½
Isle of Spice	Jan. 11	10½
Jamaica	May 17	9½
Quebec	Aug. 2	9½
Red Republic	Sept. 21,'34	10
Roumania	June 28	11
Saar, The	Mar. 22	11
WORLD ON PARADE		
Land of the Eagle	Aug. 23	

STATE RIGHTS

Title	Min.
AL BONOY (General Electric)	
Excursions in Science No. 1	8
CARTOON EXHIBITOR	
Of All Things	4
METROPOLIS-TAPERNOUX	
Bolero	14
Sorcerer's Apprentice, The	10
PAT GARYN	
O'Mahoney-George Bout	17
PHIL BROWN	
Norwegian Sketches	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
10. Two-Gun Mickey	Dec. 25,'34	8
11. Mickey's Man Friday	Jan. 17	7
12. Band Concert (Color)	Feb. 23	
13. Mickey's Service Station	Mar. 15	9
14. Mickey's Kangaroo	Apr. 20	9
15. Mickey's Garden	July 31	8
16. Mickey's Fire Brigade (Color)		
SILLY SYMPHONIES		
10. The Golden Touch	Mar. 21	8
11. Robber Kitten	Apr. 18	9
12. Cookie Carnival, The	May 23	8
13. Who Killed Cock Robin?	June 26	10
14. Music Land		

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 2—Toyland Premiere	Dec. 10,'34	9
No. 3—Candyland	Apr. 22	1 rl.
No. 4—Springtime Serenade	May 27	1 rl.
No. 5—Three Lazy Mice	July 15	9
GOING PLACES with LOWELL THOMAS		
No. 6	Jan. 14	9
No. 7	Feb. 18	9
No. 8	Mar. 25	11
No. 9	May 27	10
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Sept. 30	1 rl.
OSWALD CARTOONS		
Amateur Broadcast	Aug. 26	1 rl.
At Your Service	July 8	8
Bronco Buster	Aug. 5	7
Do a Good Deed	Mar. 25	7
Elmer the Great Dane	Apr. 29	1 rl.
Hill Billy	Feb. 1	9
Quail Hunt, The	Oct. 7	1 rl.
Robinson Crusoe Isle	Jan. 7	9
Towne Hall Follies	June 3	8
Two Little Lambs	Mar. 11	8½
STRANGER THAN FICTION SERIES		
No. 6—Novelty	Jan. 28	8
No. 7—Novelty	Mar. 4	8
No. 8—Novelty	Apr. 1	10
No. 9—Novelty	Apr. 22	10
No. 10—Novelty	June 3	10
No. 11—Novelty	June 24	10
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Sept. 23	1 rl.
UNIVERSAL COMEDIES		
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Desert Harmonies (Mentone No. 12-A)	Apr. 10	10
Doin' the Town (Mentone No. 9-A)	Jan. 30	18
Double Crossed (Van Ronkel No. 5)	July 3	20
Father Knows Best Sterling Holloway	Feb. 20	2 rls.
Great Idea, A (Mentone No. 1-B)	Aug. 28	2 rls.
Here's the Gang (Mentone No. 13-A)	May 8	20
His Last Fling (Van Ronkel No. 6)	July 31	20
Hollywood Trouble	Jan. 9	20
Meet the Professor (Mentone No. 10-A)	Feb. 13	19
My Girl Sally Sterling Holloway (Van Ronkel No. 5)	June 5	19
Old Age Pension Henry Armetta	Mar. 27	20
Revue a la Carte Tom Patricola (Mentone No. 8)	Jan. 16	17
Speedy Justice (Mentone 2-B)	Sept. 18	2 rls.
Telephone Blues (Mentone No. 11-A)	Mar. 13	19
Whole Show, The (Mentone No. 7-A) James Barton	Dec. 26,'34	20
Would You Be Willing? (Van Ronkel No. 4)	May 22	2 rls.

VITAPHONE SHORTS

Title	Rel. Date	Min.
BIG V. COMEDIES 1934-35		
Get Rich Quick Allen Jenkins	Apr. 20	20
His First Flame Shemp Howard- Daphne Pollard	Mar. 9	19
Old Grey Mayor, The Bop Hope	Apr. 6	19
Vacation Daze Jenkins & Donnelly	Jna. 19	2 rls.
Once Over Lightly Roscoe Ates	Jan. 12	20
Radio Scout El Brendel	Jan. 26	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4	2 rls.
Pretty Polly Polly Moran	June 1	19
Serves You Right Shemp Howard	June 15	20
Husband's Holiday Hobart Cavanaugh	July 6	17
High, Wide and Hansom Herb Williams	July 20	2rls.
Watch the Birdie Bop Hope	Aug. 10	20
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20
1935-36 (Vitaphone Comedies)		
Keystone Hotel Old Timers	Sept. 21	20
BROADWAY BREVITIES 1934-35		
Gypsy Sweetheart Winifred Shaw- Phil Regan (Technicolor)	Mar. 30	20
See, See, Senorita Tito Guizar-Armida	Jan. 12	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5	21
Radio Silly Cross & Dunn	Jan. 19	2 rls.
Cherchez La Femme Jeanne Aubert	Feb. 2	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 23	20
Mr. & Mrs. Melody Ilomay Bailey-Lee Sims	Mar. 16	20
Shoestring Follies Eddie Peabody	Feb. 16	21
Singing Silhouettes, The Olga Baclanova	Mar. 30	20
Castle of Dreams, The Morton Downey	Apr. 6	20
Cure It with Music Fifi D'Orsay	Apr. 13	2 rls.
In This Corner Roscoe Ates	Apr. 27	2 rls.
Main Street Follies Hal Le Roy	May 11	20
Love Department, The Bernice Claire	May 18	20
$50 Bill Eleanore Whitney- 12 Aristocrats	May 25	20
Better Than Gold Fifi D'Orsay	June 8	20
Springtime in Holland Dorothy Dare- Felix Knight (Technicolor)	June 22	20
Film Follies, The Ray Perkins	June 29	22
Surprise Duncan Sisters	July 27	21
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	2 rls.
Vodka Boatmen Yacht Club Boys	Oct. 5	20
Lady in Black, The Countess Olga Albani	Aug. 17	20
LOONEY TUNES (1934-1935)		
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		7
No. 5—Buddy's Pony Express	Mar. 9	1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Lost World	May 18	1 rl.
No. 8—Buddy's Bug Hunt	June 22	7
No. 9—Buddy Steps Out	July 20	7
No. 10—Buddy, the Gee Man	Aug. 24	7
No. 11—Cartoonist Nightmare, A		7
MELODY MASTERS (1934-1935)		
Will Osborne and His Orchestra	Oec. 1,'34	10
A & P Gypsies Harry Horlick	Jan. 26	10
Charlie Davis and Band	Feb. 16	10
Rimac's Rhumba Orchestra	Apr. 13	10
Barney Rapp and His New Englanders	Mar. 16	10
Freddy Martin and His Orchestra	May 11	10
Dave Apollon and His Band	June 8	10
Borrah Minevitch and His Harmonica Rascals	July 6	10
Rubinoff	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14	10
MERRIE MELODIES 1934-35 (In Color)		
No. 6—Along Flirtation Walk	Apr. 6	7
No. 7—My Green Fedora	May 4	1 rl.
No. 8—Go Into Your Dance	June 8	1 rl.
No. 9—Country Mouse, The	July 13	7
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	
SEE AMERICA FIRST E. N. NEWMAN		
No. 4—Remember the Alamo	Dec. 29,'34	10
No. 5—Trail of the '49ers	Jan. 19	10
No. 6—Dixieland	Feb. 9	10
No. 7—Blue and the Gray, The	Mar. 2	10
No. 8—The Mormon Trail	Mar. 23	10
No. 9—Westward Bound	Apr. 13	10
No. 10—Remember the Maine	May 4	10
No. 11—The Yanks Are Coming	June 1	10
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11
PEPPER POT 1934-35		
Good Badminton	Nov. 24,'34	1 rl.
Stuffy's Errand of Mercy	Dec. 15,'34	9

(THE RELEASE CHART--CONT'D)

Listening In Radio Reel No. 2	Dec. 1,34	10
Vaudeville Reel No. 2	Dec. 29,'34	10
Harry Von Tilzer	Jan. 5	10
Chas. Ahearn	Jan. 19	10
A Trip Thru a Hollywood Studio	Feb. 2	9
We Do Our Part Radio Reel No. 3	Feb. 9	1 rl.
Vaudeville Reel No. 3	Feb. 16	1 rl.
Guess Stars Radio Ramblers	Mar. 2	10
Billy Hill	Mar. 16	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30	11
Some Bridge Work Easy Aces	Apr. 13	10
Vaudeville Reel No. 4	Apr. 27	1 rl.
Kings of the Turf	May 11	9
Two Boobs in a Balloon Edgar Bergen	May 25	9
Moving Melodies J. Fred Coots-Lillian Shade	June 8	10
All Colored Vaudeville Adelaide Hall	June 22	10
Rah, Rah, Radio Ralph Kirbery	July 6	10
What's the Idea? Lew Pollack	Aug. 17	11

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN ENTERPRISES

Title	Rel. Date	Min.
New Adventures of Tarzan, The Herman Brix	June 10	2 rls. (each)

FIRST DIVISION

Title	Rel. Date	Min.
Young Eagles Boy Scouts	July 1,'34	2 rls. (each)

MASCOT

Title	Rel. Date	Min.
Adventures of Rex and Rinty Rex, King of Wild Horses-Rin Tin Tin, Jr.	Aug. 27	2 rls. (each)
Law of the Wild Rex - Rin Tin Tin, Jr. Ben Turpin-Bob Custer	Sept. 5,'34	2 rls. (each)
Miracle Rider Tom Mix	May 18	(1st episode, 5 rls, followed by 14 two-reel episodes)
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3,'34	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23	2 rls. (each)

PRINCIPAL

Title	Rel. Date	Min.
Chandu on the Magic Island Bela Lugosi-Maria Alba		
Return of Chandu, The Bela Lugosi-Maria Alba	Oct. 1,'34	(Seven real feature followed by eight two-reel episdos)

UNIVERSAL

Title	Rel. Date	Min.
Call of the Savage Noah Beery, Jr.	Apr. 15	20 (each)
Roaring West Buck Jones (15 episodes)	July 8	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams-Jean Rogers	Oct. 21	2 rls.

Mickey's Birthday Plans Go Merrily Forward

In addition to the Loew Theatre circuit and leading independent circuits, many theatres in the RKO circuit also will celebrate the seventh birthday of Mickey Mouse by featuring a group of Walt Disney cartoons for several days starting September 28th.

Definite plans have been completed whereby all RKO houses featuring a Mickey Mouse revue will usher in the celebration with extra publicity and exploitation.

Europe will follow America's lead by running all-Disney programs and special Mickey Mouse matinees the week of September 28 at leading theatres in leading cities. Several magazines and newspapers in England have made arrangements to run special pages and colored supplements.

United Artists, distributors of the Disney product, and King Features, have completed arrangements whereby 114 newspapers in this country and 9 in Canada will celebrate the birthday by devoting a special comic strip exclusively to Mickey Mouse and other Disney characters on September 28th.

Stop Selling America Short, Says H. M. Warner

After spending three months in Hollywood, during which time he authorized and inaugurated an extensive expansion building program at the Warner Brothers Burbank studios, Harry M. Warner, president of the company, before leaving for New York, expressed the hope that business leaders would launch immediately whatever building and expansion plans they may have.

"Now is the time to go forward, to abandon the marking-time policy and advance toward prosperity," Mr. Warner said. "Heads of industry, by proper expansion, can provide employment to many now on relief rolls who would much prefer to earn their livelihood rather than subsist on doles. To the nation's business leaders, I say, 'Let's stop selling America short.'"

Eddie Dowling Forms Producing Company

The Eddie Dowling Producing Corporation has been incorporated at Wilmington, Del., to carry on the business of theatrical proprietors, producers, etc., listing a capital of $100,000 and 1,000 shares of non par value stock. The incorporators were C. S. Peabbles, Walter Lenz and W. T. Hobson of Wilmington.

CHANCE GAMES 'WAR' LOOMS IN CALIFORNIA

Fox West Coast Threatens to Retaliate on "Unprecedented Scale" Against Independents

"Chance game" cash giveaways as a problem of theatre practice threaten to bring a competitive war to southern California. The games are growing to such an extent that in Chicago they are now awarded seven nights a week in one form or another, they are spreading on the southern Atlantic seaboard, New England and New York, and continue in many sectors to be the subject of court controversy.

Disturbed over the widespread adoption in southern California, where 65 per cent of all independents are awarding cash through chance games, Fox West Coast, dominant circuit, has issued an ultimatum that further spread of the practice will compel the management to compete with the independents in a like manner, but "on an unprecedented scale." The Independent Theatre Owners of Southern California, apparently disturbed over Fox's threat, is warning its membership to be cautious, suggesting that if the use of the games "could be modified to an extent that they would not cause Fox West Coast to start them on a large scale, it would naturally benefit the independent owners."

A "kick-back" was felt this week in Willimantic, Conn., by the owners of the Willimantic theatre, who were sued for $350 by a patron who said that she had not received the sum she asks for in a superior court suit, even though, it was alleged, she held the "lucky number."

The idea was spreading on a wholesale scale to Florida, where Guy F. Kenimer, distributor of "Screeno" in that state, closed with the Sparks Circuit of 64 houses for rights to the game.

And in Chicago—a hotbed of chance games—the idea was spreading even further. Several local exhibitors now are using one game or another every night in the week.

Des Moines theatres, however, were dropping the games, following a ruling by the state attorney general, pending an injunction suit in district court at Des Moines, brought by the state against A. H. Blank's Tri-State Theatres.

"Bank Night" crept into Maine exhibition practices with adoption of the system by Mullin and Pinanski-Publix at the State theatre at Portland.

Meanwhile, certification of copyright from Washington is holding up the decision of federal court at Boston on the infringement suit brought by the "Bank Night" copyright owners against the sponsors of "Gold Mine."

On the other hand, Judge Christopher E. Stein, of records court, at Detroit, dismissed a complaint against Jacob Schreiber's Colonial theatre, ruling that the practice is not a lottery, as no charge is made for the chance to win.

Bank Night is a lottery under Ohio law even if no cash consideration is involved, former judge John A. Clive charged in court of appeals in Cleveland in representing Mountain Theatres.

Another territory-wide court battle over the plan is pending in New York, where the Independent Theatre Owners Association indicated it will make court tests of every chance game on the market, in order to enlighten members on their legality locally.

Loew's and Consolidated, two of the largest circuits in the New York territory, affiliated and independent, respectively, are considering reinstating chance games.

"Bingo" is the subject of a Rhode Island court controversy between authorities and users, while in Philadelphia Dave Barrist and his Quality Premium Company were preparing to sponsor a test to establish the legality in that territory of "Movie Sweepstakes.

With Walgreen's 260 Cook County, Illinois, drug stores starting on a "daily dividend" giveway, it is understood that "Bank Night" officials for that territory are investigating infringements possibilities.

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PEP UP THAT PICTURE! KEEP YOUR PICture at maximum efficiency at less cost. Resurface your screen regularly. The original RE-NU SCREEN SURFACE COMPANY, Chicago or your nearest National Theatre dealer.

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LITERALLY, the news about Eastman Super X spread like wildfire. Never has a film "caught on" faster, or been more widely adopted in so short a time. The reason: Super X is a real find for the cinema world. Introducing new standards of speed and photographic quality, coupled with rare versatility, it represents a major advance in raw-film research . . . a true contribution to the art of the motion picture. Eastman Kodak Co., Rochester, N.Y. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

mae west

a paramount star

MAE WEST's next starring picture for PARAMOUNT will be "KLONDIKE LOU". Directed by Raoul Walsh.

4400

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

Score Charge Inquiry Looms in Music Fight

Exhibitors' Coming Testimony in U. S. Suit Against Composers' Society Will Warrant Federal Action, Say Publishers; Producers Want Music Interests to Draw Contract Granting Reproducing Rights » » »

Film Stock Values Up $203,729,000 in Year

Fourteen Motion Picture Issues 65 Per Cent Higher in Value Than a Year Ago; Rise One to Forty Points; Film Shares Now Valued at More Than $518,000,000 » »

In Two Sections — Section One

Next Week:

MARTIN QUIGLEY 20th ANNIVERSARY

VOL. 120, NO. 12

Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.

SEPT. 21, 1935

BROA

MELOD

M-G-M's Sensati

They're making box-office history! Hooray ROBERT TAYLOR, June Knight, JACK BENNY, Una Merkel, Nick Long, Jr., Frances Langford,

FORWARD

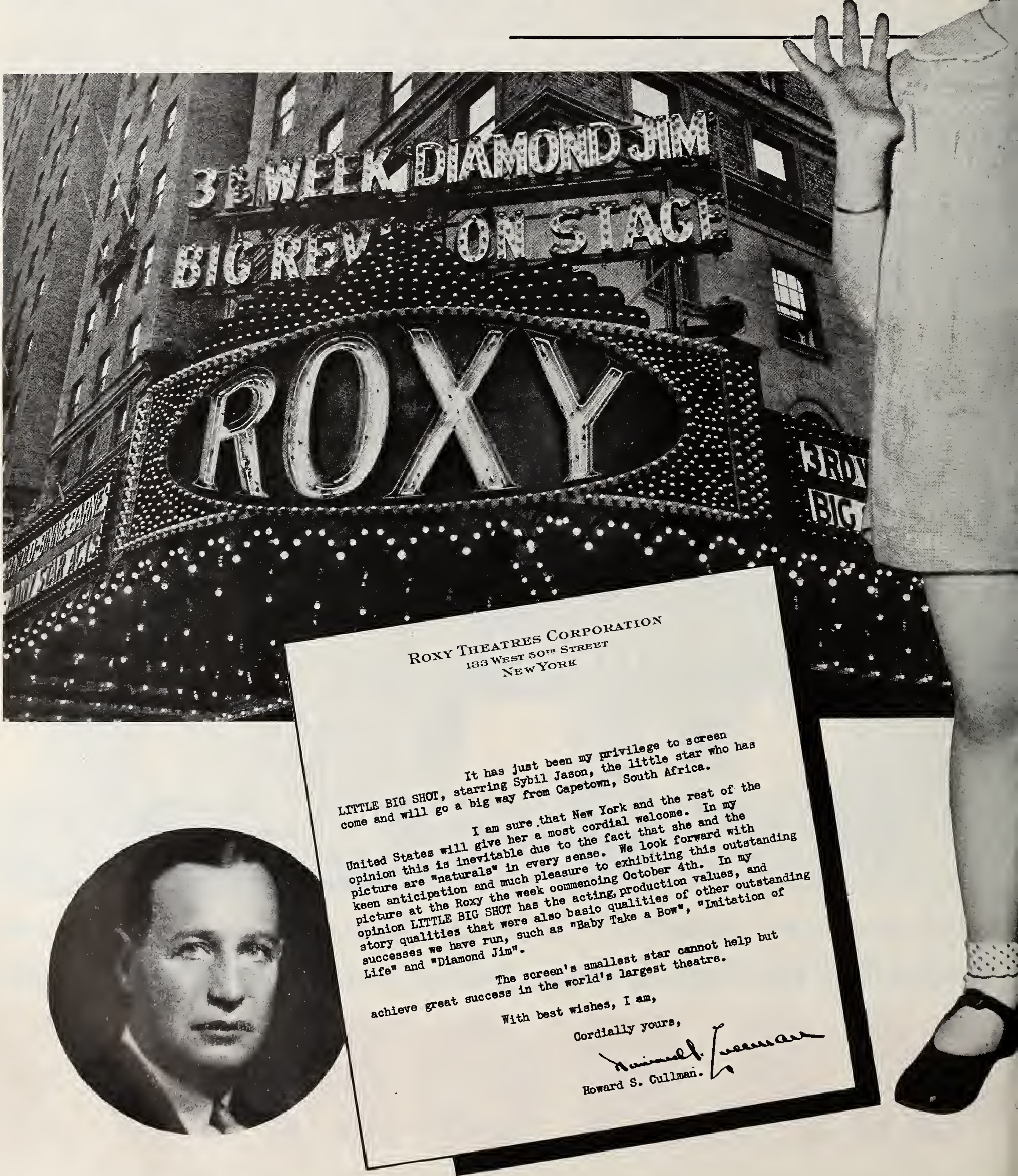
DWAY
of 1936
of the Nation!

Sid Silvers, ELEANOR POWELL, Buddy Ebsen and the Gang! Hooray
Director Roy Del Ruth, Producer John W. Considine, Jr., and M-G-M!

MARCH!

ANOTHER "GEM"

Littlest Star to Make N. Y. Debut



Roxy Theatres Corporation
133 West 50th Street
New York

It has just been my privilege to screen LITTLE BIG SHOT, starring Sybil Jason, the little star who has come and will go a big way from Capetown, South Africa.

I am sure that New York and the rest of the United States will give her a most cordial welcome. In my opinion this is inevitable due to the fact that she and the picture are "naturals" in every sense. We look forward with keen anticipation and much pleasure to exhibiting this outstanding picture at the Roxy the week commencing October 4th. In my opinion LITTLE BIG SHOT has the acting, production values, and story qualities that were also basic qualities of other outstanding successes we have run, such as "Baby Take a Bow", "Imitation of Life" and "Diamond Jim".

The screen's smallest star cannot help but achieve great success in the world's largest theatre.

With best wishes, I am,

Cordially yours,

Howard S. Cullman.

FOR THE ROXY

at Broadway's Biggest House

Howard S. Cullman, the man who called the turn on scores of the trade's top profit properties, turns to Warner Bros. for an attraction to continue the phenomenal records of his world-famed 6,000-seat show palace—

SYBIL JASON

Uncle Sam's Favorite Child

in

"Little Big Shot"

With GLENDA FARRELL • ROBERT ARMSTRONG
EDWARD EVERETT HORTON • JACK LaRUE

Directed by Michael Curtiz. The song, 'I'm a Little Big Shot', by Dixon & Wrubel

"Topnotch entertainment . . . slated for fancy grosses at the box-office." *Motion Picture Daily*

"Sybil Jason has everything necessary for screen success." *Variety Daily*

WARNER BROS . . . PRODUCERS

FLASH
FROM LONDON

THE FASTEST MAN ON EARTH

(Sir Malcolm Campbell . . . 301 m.p.h. in "Bluebird")

RETURNS TO THE FASTEST BUSINESS ON EARTH

FOX MOVIETONE NEWS

Produced by Truman Talley
Laurence Stallings, Editor

Lowell Thomas, Narrator
Sir Malcolm Campbell, British Editor

SEP 20 1935 ©CIB 274909

MOTION PICTURE HERALD

Vol. 120, No. 12 · September 21, 1935

Pink Bud

WERE it not for a certain conveyance of a truculent attitude toward society as it is now organized, one might view with considerable approbation the announcement of The New Film Alliance, Inc., as a motion picture development.

The Alliance, it says, is interested in "the formation of production, distribution and exhibition groups throughout the country which will unite on a non-profit making basis and show films which deal honestly and in an adult manner with the problems of everyday life, and which will serve to combat the dangers of war, fascism and censorship." "Closed subscription showings of new foreign and domestic pictures not yet commercially released, censored films, and frequent revivals of film classics at popular prices" are also contemplated.

Several of the names identified with the movement present persons of marked capacity and attainment, while others, in seemingly the more active relation, suggest an enthusiasm based on long standing maladjustment to the contemporary world with attendant unemployment.

It is entirely proper for persons who are not pleased with books, newspapers, motion pictures, painting, sculpture or other products of the media of expression to go into production for themselves on their own account. This is much better from the point of view of the established screen of the people than having them try to make over the whole industry. A lot of speeches, for instance, are more fittingly delivered from soap boxes in Trafalgar Square or Columbus Circle than from the United States Senate or other officially high places. A soap box department may afford an effective but unimportant outlet for pressures by belligerent minorities which would otherwise be a pestiferation in the career of the industry.

Movements of the sort are, to be sure, not in any reality motion picture matters, representing rather a reaching for the screen as a tool in the furtherance of external purposes of sorts. The motion picture with which these young men seem so dissatisfied chances to have evolved in the service of the box office millions and may fairly be taken to represent them to the best ability of the best picture makers the world has evolved in pursuit of serving mass demand.

It is evident enough to calm, detached observers that if anything remarkably different is to be done about the nature of motion pictures it will first be necessary to make over the audiences of the millions.

Once again it must be recorded that the motion picture did not make its audience and has been in existence but a few of the years of the ages in which the race and its faint cultures have evolved. He who would deal "in an adult manner with the problems of everyday life" on the screen or elsewhere will presently find how scarce adults are. That, happily, is not a concern or problem of the motion picture in the amusement industry.

Propaganda of any sort for any special purpose has no place on the amusement screen. That, however, does not justify the reds, pinks and variegated leftists in charging the screen with propaganda in the making and presentation of pictures that are attuned to the status quo. The status quo is where the people live and how they live and represents the best they have been able to do so far in attaining a civilization.

It is to be observed in passing as, perhaps, illuminating the motivations of the New Film Alliance, that its president has said that it is planning to make "worker's films." The workers of the land have by their combined buying power long controlled the nature of the pabulum of the screen. If it is not "adult" it is because they have sought from the theatre something else.

Among the members of the board of the Alliance is Mr. Andre Sennwald of the New York *Times* motion picture section, a facile critic and commentator who does not always know his art from his politics, and who shares with his able fellow board member, Mr. Richard Watts, Russian traveler and critic for the New York *Herald-Tribune*, the distinction of supplying our favorite sources of disagreement. Writing in *The Times* of Sunday last Mr. Sennwald, incidental to a discussion of the metropolitan progress of double billing, says:

"This phenomena is a tribute to the screen as the great mass narcotic. Standards of taste can be improved only by brutally inflicting intelligent films on the amorphous millions for whom Hollywood is the artistic and intellectual center of the universe."

Sometime, if he persists in his eager observations, Mr. Sennwald will find that the millions are "amorphous" because they are millions and that they insist on staying that way—and why quarrel with Creation, on the screen? The ancient art of the printed word is still big enough to take care of the intellectual minorities.

It is just as well that the New Film Alliance, Inc., should straightway announce itself on a "non-profit making basis." That is likely to prove exceedingly correct in all dimensions.

△ △ △

IDLING over a morning's wheatcakes we discovered that Childs' "wine list" presents an offering of 23 cocktails, eighteen liqueurs, fifty-four miscellaneous hard drinks—and just five wines.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S

Music Fight

The ramifications of the government's prosecution of the American Society of Composers, Authors and Publishers are expected to develop a first-class investigation of score charges made by film distributors to exhibitors, when the trial is resumed in the federal court in New York in November.

The music publishers and copyright owners this week indicated they are confident such a turn will develop when exhibitors are placed on the stand and they testify to the huge sums collected by the producer-distributors since the birth of sound in the name of score charge.

Meanwhile there is a growing complexity of worries for the music interests, and for the producer-distributors, because of the eventuality that ASCAP might be dissolved in the face of their recording contractual obligations. The story is on page 13.

Korda Party Honored

A luncheon in compliment to Alexander Korda and his British associates, Sir Connop Guthrie and Etienne Pallos, was tendered by Martin Quigley at the Rockefeller Center Luncheon Club yesterday.

Those present were: Mr. Korda, Sir Connop, Mr. Pallos, Will H. Hays, Nicholas M. Schenck, Dr. A. H. Giannini, Robert H. Cochrane, W. G. Van Schmus, Harry D. Buckley, Ned Depinet, Al Lichtman, Arthur Kelly, Maurice Silverstone, Carl E. Milliken, Colvin Brown and Mr. Quigley.

Amusement Census

Determined not to repeat the fiasco of the 1933 census of amusement and other service industries, the United States Census Bureau last week began the establishment of offices in Philadelphia which will serve as headquarters for the 1935 census of business.

The coming three months will be devoted to preparing for the canvass of theatres and business establishments of all kinds which will begin January 2, next. The study was made possible by a grant of $8,000,000 from the works fund.

Philadelphia was selected as headquarters for the census because it will be conducted chiefly by people from relief rolls, the total employment in that city and throughout the country being expected to reach a figure of 35,000 during the actual canvassing of places of business, which will require from three to four months to complete.

"Basic information will be gathered relating to the number of operating units, employment, payrolls, receipts and other pertinent data," it was said at the bureau in announcing the initiation of work. "With this source information, together with the data compiled in other censuses, there will be permanent statistical records embracing all segments of business activities.

"It is expected that the data made available in this census will be of particular value for administrative purposes by Federal, state and local agencies and by financial, industrial and commercial organizations. The information will be of great value to private industry," the Bureau continued, "in developing plans for business recovery and expansion."

$13,000,000 to Chance

The American motion picture industry, through 10,000 exhibitors, is contributing $13,000,000 a year to the premium and chance game distributors and copyright owners, it is learned in a survey among informed film and premium circles in New York. This breaks down to $250,000 weekly—a small fortune diverted from the normal channels of the industry to outside interests. The giveaways range from a 10-cent dish to a $16,000 home and a $3,000 accumulated cash Bank Night award.

From many key cities come reports of the continued wide sweep of the practice, with prosecutions, court battles and infringement actions piling up in its wake. The story of the "giveaway industry" is told on page 23.

Also . . .

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Stock Values Up

The upswinging stock market has increased the value of motion picture stocks some $203,000,000 in one year, ending Monday.

Wall Street bankers, brokers and traders, almost trigger-like in their quickness to observe a good stock performer, for weeks have been eyeing the motion picture issues on the New York Stock Exchange. As a group these stocks have been leading many in the "blue chip" divisions as consistent risers on the "big board," and today some 14 film and equipment issues are worth $518,463,679, compared to their valuation of $314,733,983 one year ago.

This remarkable performance of film stocks is analyzed statistically and otherwise, on pages 15 and 16.

Gaumont's Net

Word of a $3,600,000 net Gaumont-British profit in England arrived on these shores during the week at about the same hour as Arthur Jarratt, in charge of constructing the programs for the company's 400 to 450 United Kingdom theatres.

Mr. Jarratt has come both for a holiday and for study. He has some suggestions, too, for Hollywood—but he will not "spill a lot of hot air" about the progress of British pictures.

As Europe's largest film buyer, Mr. Jarratt, who serves the tastes of 4,000,000 British cinema patrons every week, will be listened to when he tells Hollywood that: (1) More attention must be paid to American accents in pictures marketed by Hollywood in England; (2) Shirley Temple is England's best liked box office attraction, while Greta Garbo's appeal is limited; (3) Clean films still make the most money; (4) Public intelligence is under-rated; (5) The story is the most important film item; and, (6) Cheery films make more money than gloomy ones. See page 40.

Clearance Suit

Clearance and zoning became an issue before the supreme court of New York this week when Skouras Theatres Corporation brought action against Twentieth Century-Fox and the RKO circuit alleging breach of a franchise agreement whereby Skouras theatres enjoyed seven days' protection over nearby RKO houses.

George Skouras alleged he had been damaged by the RKO contract and sought an injunction. See page 26.

NEWS SUMMARY COVERING THE SCREEN WORLD

Still in the News

William Fox, former tycoon of the film and theatre companies bearing his name, continues to be very much in the news as the principal in litigations growing out of his activity in connection with his one-time holdings.

He scored a point when Federal Judge Robert P. Patterson in New York voided a subpoena served on him for examination in a case involving a San Francisco theatre deal, but lost one when Justice Meier Steinbrink in New York supreme court ruled he must submit to questioning on all details in another action.

These and other developments in the Fox companies are related in the story on page 29.

Pioneer Is Dead

Herbert L. Rothchild, leading San Francisco attorney and an early motion picture exhibitor on the West Coast, died suddenly at his home early this week. He was 54 years old.

Mr. Rothchild was a pioneer in advancing pictures from the nickleodeons to the large theatres of today and he built San Francisco's first de luxe picture theatre, the California. His widow and three children survive.

AT&T 1st Target

The American Telephone and Telegraph Company will be the subject of the first hearings of the House committee which is inquiring into patent manipulations, according to Dr. William I. Sirovich, chairman of the House Committee on Patents. The hearings will be held late this month at the Fifth Avenue hotel, New York.

The investigation, which is authorized by a resolution adopted at the last session of Congress, is designed to investigate the effect on public welfare of patent pooling, cross-licensing or patent manipulation, and to study conditions in which competition is believed to be restrained or stifled by owners of underlying patents.

Dr. Sirovich said the first hearing will take place immediately after the report of the committee's staff of investigators, accountants, engineers and statisticians now engaged in collecting data on various industries is completed.

"It is significant that on the eve of the hearing, the AT&T modified its policy by offering to allow newspapers to use their own equipment in transmitting telephoto pictures," the Congressman said. "The lifting of the exorbitant tax exacted in the transmission of telephoto pictures would be a great victory for newspapers. For example, instead of a newspaper paying about $1,000 in charges for transmitting pictures of the grounded liner *Dixie* from Florida to a newspaper in New York, if the tax were lifted, it would only entail the cost of paying for a long-distance telephone call from one point to the other."

Television's Future

The extent to which international opinion is divided over the future of television in the motion picture theatre ranges from the decision of London television and film interests to install the medium in the Dominion theatre there, as a test, to the observation of Andrew C. Cruse, chief of the electrical division of the United States Department of Commerce, that there is little or no future ahead for television in the theatre.

The week brought forth many television developments, from New York, Paris, California, London and Berlin. These, together with expressions about the new entertainment medium, are reported on page 33.

May Drop Censors

It is believed in New Orleans that the Louisiana film censor board's lease on life will be terminated shortly at a special session of the legislature that is expected to be called by the enemies of the late Senator Huey P. Long to repeal the laws he had drafted.

Several New Orleans exhibitors who desire that their names be kept secret are said to be preparing a bill for introduction into the coming session, when it is called, to repeal Senator Long's measure establishing the board, inasmuch as all films now released have been carefully scrutinized by the exchanges and exhibitors.

Experiment

Will H. Hays, president, reporting to directors of the Motion Picture Producers and Distributors of America, Inc., at their quarterly meeting in New York Wednesday, said that production plans for the new season will launch "the greatest experiment in public taste ever conducted by the American motion picture industry," topped by Shakespearean films which will disclose the vast possibilities of the screen for the expression of the highest forms of art and drama, and by music from the operas sung by the great living singers of the world.

Mr. Hays, returning from the Coast, where he studied production and amplified the work of the Production Code Administration, advised the directors that their advertising budgets be made commensurate with the greater entertainment features of the new season.

"Possibly the most significant fact at this time," he said, "is that the industry is engaged in a great experiment wherein producers on the whole are more concerned with inviting the widest possible public support for higher types of entertainment than they are with attempts to discover the theoretical common denominator of the public's appreciation."

Walsh Resigns

William T. Walsh, for fifteen years managing editor of Photoplay Magazine, has resigned, effective September 25. His resignation follows upon that of Kathryn Dougherty, editor and publisher, the week prior. Mr. Walsh, before his association with Photoplay, was for some years editor of the Technical World, which became Illustrated World in Chicago. He has also written a number of novels including "The Mirage of the Many," in which he presented a fictional state of affairs and the attainments of the radicals by 1952. Developments by 1935 indicate that he was conservative.

Mitchell Explains

Further discussion of factors involved in proposed adoption of a standard 2,000-foot reel occupied representatives of all national distributors and of the Society of Motion Picture Engineers, meeting early this week at the Motion Picture Producers and Distributors of America, Inc., headquarters in New York.

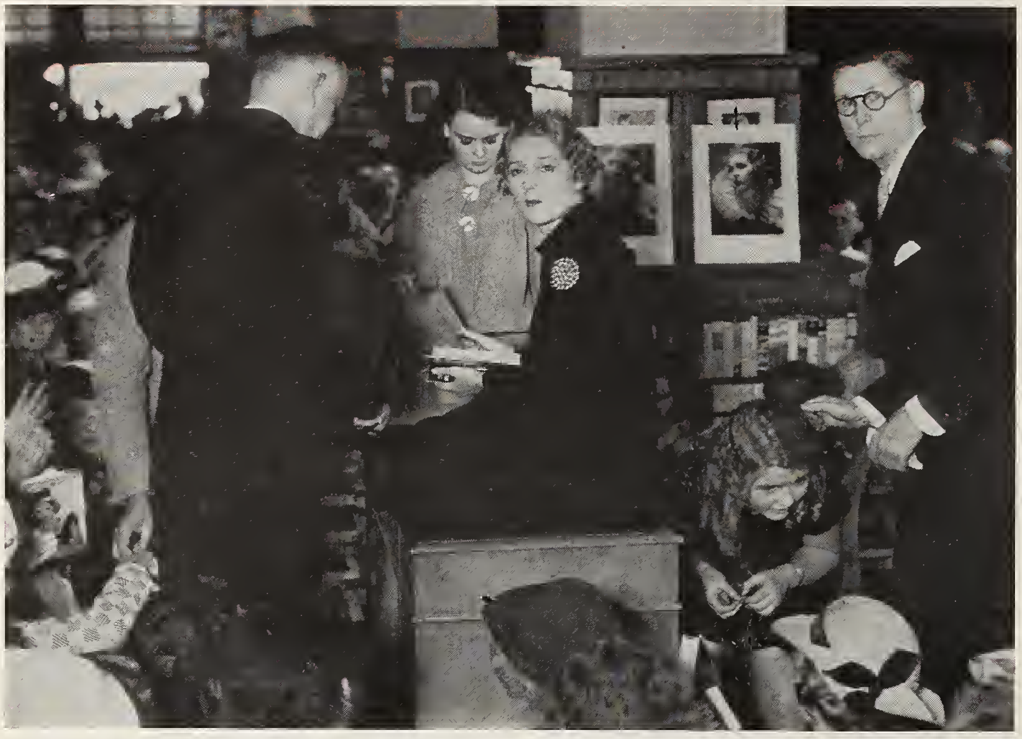
Gordon S. Mitchell, chairman of the technical branch of the Academy of Motion Picture Arts and Sciences, which is recommending adoption of the new length reel, submitted figures on costs and savings involved in the new reel.

Booking Rumpus

Following through on its announced opposition to booking circuits, the Kinematograph Renters' Society in London now comes out with a demand of definite proof of ownership from anyone desiring to book for a theatre.

Exhibitors are hinting at legal action and possible Government legislation to protect their interests. See page 39

This Week in Pictures



MARY PICKFORD, AUTOGRAPHER. The United Artists producer-star-author autographs copies of her new novel, "The Demi-Widow," at the J. W. Robinson Company, Los Angeles, before a lively throng. At the extreme right is Mark Larkin, her publicity director.

AMERICAN INTRODUCTION. Jan Kiepura, Polish singer and actor, is now in Hollywood for his first appearance on the American screen, under the Paramount banner. "Give Us This Night" is the title selected for the production, going shortly into work. Kiepura has been in Continental product.

BUYER. Arthur Jarratt (below), booker for the 450 houses of GB Theatre Circuit in England, was in New York this week with Mrs. Jarratt, Hollywood-bound on a vacation.

DEBUT. Alma Lloyd, the director's daughter, signed by Warners, makes her screen debut in "Stars Over Broadway."

GREETINGS! (Below) Jane Withers, in 20th Century-Fox's "The Immigrant," is visited by Mr. and Mrs. Irving Berlin on the lot where the nine-year-old star is working on the new picture.

SONGSTRESS. (Below) Niela Goodelle, radio soprano, has completed "Rhythm of Paree," her first two-reel for Educational (Fox release). She celebrated her birthday the same week.

SAILING. Alexander Korda, London Films producer and partner in United Artists, was to sail Thursday for England following visits in New York and Hollywood and consummation of negotiations. (l. to r.) Arthur W. Kelly, Sir Connop Guthrie. Mr. Korda, Al Lichtman and Etienne Pallos.

DIRECTOR - STAR. Lew Ayres has been signed to direct for Republic. He also will star in "The Leathernecks Have Landed."

CARTOONIST. (Below) Hal Forrest and Mrs. Forrest visit Noah Beery, Jr., who plays "Skeeter" in Universal's "Tailspin Tommy in the Great Air Mystery." Mr. Forrest created the newspaper strip.

LEADING LADY. Into Hal Roach's Our Gang, youngster funsters, comes Darla Hood of Oklahoma City, to be the new leading lady for the makers of the comedies distributed by Metro-Goldwyn-Mayer. Her first is "Our Gang Follies of 1936." She is three years old.

AT PREMIERE. Herbert Wilcox, producer, and Anna Neagle, star of "Peg of Old Drury," British and Dominions production which recently had its premiere at the Leicester Square theatre in London. The story is set in London of the 18th Century.

RADIO TO SCREEN. James Melton, whose voice is familiar to radio listeners the world over, makes his Warner Brothers' film feature debut in "Stars Over Broadway," now in work on the Coast. Here he is chatting between scenes with Mrs. Edsel Ford.

Famous Players Annual Convention
King Edward Hotel. August 30th 1935

CANADA THEATREMEN. In Toronto recently gathered more than 100 managers of the Eastern Division of Famous Players-Canadian circuit for their annual convention, featured by a banquet at the King Edward hotel, where bonus checks amounting to $25,000 were distributed by N. L. Nathanson, president. Other executives present included J. J. Fitzgibbons, director of theatre operations; Clarence Robson, Eastern Division supervisor; R. W. Bolstad, comptroller; T. J. Bragg, secretary-treasurer; Morris Stein, Toronto supervisor; J. R. Nairn, director of advertising. Among visitors were E. C. Grainger, of Fox Films; Jules Levy of RKO Radio, and A-Mike Vogel, chairman of the Managers' Round Table of Motion Picture Herald.

SCORE CHARGE PROBE SEEN AS CLIMAX OF MUSIC FIGHT

Defendants in ASCAP Suit Say Exhibitors' Testimony Will Show Department of Justice Inquiry Will Be Warranted

A sweeping governmental investigation of score charges, by which exhibitors have paid film distributors millions of dollars since the advent of sound, is expected by members of the Music Publishers Protective Association and other music interests as an outgrowth of the Government's monopoly suit against the American Society of Composers, Authors and Publishers and other organizations, which is scheduled to be resumed November 4 in the United States district court in New York.

Spokesmen for the defendants in the Government action this week expressed confidence that when exhibitors called as Government witnesses are placed on the stand sufficient information will be developed to warrant an inquiry by the Department of Justice.

The specific basis for the prediction could not be learned, but it was pointed out that the federal government in Canada became "extremely interested" in disclosures during an inquiry in Toronto last June by Judge James Parker into the activities of the Canadian Performing Rights Society when exhibitor organization representatives testified that in 1934 "$2,000,000 was paid by exhibitors in Canada to the music publishers." A representative of the Music Publishers Protective Association subsequently explained to the investigating committee that the organization received only $5,000 in that year, and the difference between the two widely variant figures went to film distributors in the form of score charge, supposedly to cover the additional cost incurred by the studios in producing pictures with sound.

Call Fee Undeserved

A possible ground on which an investigation, for which exhibitors have been clamoring for several years, could be based is indicated in the charge that whereas the score fee presumably is to defray the added expense imposed on the producers, including the cost of music recordings, that actually it is collected on films in which very little music is used, or public domain music on which there is no copyright recording fee, and that the amounts collected exceed many times the actual total cost.

It is pointed out in important distributor home office circles, however, that before the Government would attempt such an inquiry some semblance of illegality would have to be shown.

At the same time, anticipating possible extinction of the powerful American Society of Composers, Authors and Publishers by virtue of the Government's suit on monopoly charges, serious internal dissension and drastic legislation, the motion picture producers are attempting to devise means of continuing unimpaired the rights to reproduce copyrighted music in films in event the Society is eliminated.

This is apparent in the present negotiations between film company attorneys and the Music Publishers Protective Association, which grants the synchronization rights, for a blanket license covering the performing rights in theatres as well.

The new development gives emphasis to the direction in which the recent trend of events has been moving—an accumulation of threats and worries for ASCAP from various sources, outstanding of which are these:

1. Resumption after a summer recess of the federal anti-trust action in which dissolution of the Society is sought.

2. The threat of Warner Bros. to withdraw its music companies from the ASCAP fold and set up its own performing rights bureau.

3. The injunction in Washington enjoining ASCAP from doing business in the state.

4. Recent legislation, including the Duffy bill, which passed the Senate, and taking and licensing enactments in several states.

Motion picture producers, foreseeing the possibility that the society beginning with the new year may no longer be the agency through which performing licenses will issue, are considerably disturbed by the possibility that exhibition of their completed product would be prevented because of their contracts with the Music Publishers Protective Association.

Subject to Licenses

These contracts provide that the right of recording music on film is granted subject to performances in only those theatres having licenses from the Society. How, ask the producers, will performances be possible when ASCAP is no longer in existence or when the Society is prohibited from doing business, as happened in the state of Washington?

To guard against such a contingency, the producers have asked the publishers' group to draw up a contract granting, along with recording rights, a license to reproduce in any theatre whether subscribing to ASCAP or not, with the provision that if ASCAP were vindicated all performing grants would revert to it.

Paine Defends Stand

Everyone concerned, and especially the producers and heads of the large circuits, realize that the situation as it looms at present is fraught with potentialities of confusion. For one thing, it is a serious matter for a film company to turn out a picture under a publishers' license without the assurance that the entire market will be open for its distribution.

An agreement such as the producers are seeking hinges entirely on their willingness to pay for the performing privilege or work out some method of collection of a music tax from the theatres, said John G. Paine, agent and trustee of the Music Publishers Protective Association. The producers have not indicated that they are willing to meet these terms and, in fact, have intimated that they would not expect to pay anything additional above the recording fee, he said.

Music Publishers' Representative Says Association Got $5,000 of $2,000,000 Canadian Exhibitors Said They Paid

"Certainly," observed Mr. Paine, "the producers are justified in asking the right to perform the music, but they are not justified in expecting the copyright owner to give them this right for nothing."

The producers' representatives informed Mr. Paine that an alternative would be to assume the performance fees now paid by the theatres to ASCAP. This might be a simplification of the problem, they said, if they had a chance to get this back from the theatres. But, they pointed out, there is no such opportunity, and to assume the performance fee would increase the cost of production.

Cites Alternative

Mr. Paine informed the producers that should they assume the performing royalties, the pro rata cost per picture or per rental "would not be large," but on the other hand if they failed to make some arrangement to assure reproduction, the inability to exhibit their film would mark up against their earnings a loss greater than would be entailed in the cost of a license.

Mr. Paine is of the opinion that the approximate $2,000,000 that would cover the cost of all music used in pictures under a blanket contract could be absorbed by the producing-distributing companies since, he estimated, it would figure but a small amount per reel.

He said a blanket agreement would also provide for such contingencies as have arisen in the past when groups of exhibitors have refused to pay the seat tax and thus were ineligible to exhibit films under the publishers' contract, as was the case in Texas in 1929 when 168 exhibitors resisted the payments.

Await Producers' Reply

The publishers are now awaiting the producers' reply submitting an offer or counterproposal.

In recent months there has been a decided trend on the part of some of the large film companies to extend their music holdings, building up their own catalogues with a corresponding decrease in the use of the organized publishers' sources. In music publishing circles on Broadway this is taken as

(Continued on following page)

PRODUCERS ASK PUBLISHERS' LICENSE

(Continued from preceding page)

an arming against the time when the Society will be dissolved and the various lists will be thrown on the open market. On this phase, Mr. Paine commented:

"It has proved more costly to the motion picture industry to develop an independent position in music than to pay the licenses required by the music industry. Then, too, the film industry, by its attempt to build up an independent position, has separated itself from an enormously valuable catalogue and substituted for it a catalogue that has been hastily gotten together, the largest part of which has been composed by 'ghost writers.' "

Points to Increased Costs

Mr. Paine gave it as his opinion that except for compositions by skilled writers of outstanding reputation, the musical uses made by pictures today are "very inferior" to the films of 1929, 1930 and 1931, when all producers obtained their music through the publishers' association. Mr. Paine said that in the days when Fox Film enjoyed a blanket license from the publishers—indirectly through Erpi and RCA Photophone—the maximum charge in any one year in that period did not exceed $225,000 for all uses. Today, Mr. Paine said it had been reported to him, the musical costs of Fox Film are "considerably over $500,000."

The direct music sources of Twentieth Century-Fox are the Movietone Music Corporation, a wholly owned subsidiary, and Sam Fox Publishing Company, neither affiliated with the publishers' association.

"To operate as the motion picture companies are now is economically unsound and it is certainly definitely artistically unsound," continued Mr. Paine, referring to the large companies which have acquired music organizations of their own. He deprecated the quality of the independent lists as against his catalogue of "the exquisite orchestral works of the world's foremost musicians."

Declares Costs Doubled

In the days when the producers obtained recording rights under a blanket license from the publishing companies, the total bill to the industry was about $600,000 a year, said Mr. Paine. Today it costs the industry some $1,400,000 to tap its music resources, he claimed, explaining that writers and composers under contract draw $1,000,000 a year, $125,000 goes for licenses to the MPPA, $100,000 to publishers not affiliated with the association, and maintenance of the film companies' own music organizations involves a further expenditure of $200,000.

He said a survey made by the association in the old days showed that on the basis of the $600,000 figure, the cost for each individual use of a composition approximatch $90.

Some of these figures are challenged, however, by the independent publishers, who say that the revenue to them is nearer $200,000 or $250,000 than $100,000 yearly, one important company alone grossing $120,000 in synchronization rights last year. Furthermore, it is cited that most of the film companies having musical subsidiaries are showing a profit, for example Robbins Music Corporation, which has earned $550,000 for MGM in the last five years. The Warner music companies are also considerably in the black.

ORGANIST REFUSES TO PLAY "INTERNATIONALE"

Reds were given a lesson in patriotism by G. Howard Scott, organist at Convention Hall, Asbury Park, N. J., recently, when he refused to play a number for the first time since he inaugurated request programs several years ago.

The number asked for was the "Internationale," rallying song of the Communists. Mr. Scott said: "We don't play that song here, but in place of this request I'm going to play a tune we much prefer."

With that he played a part of Sousa's "Stars and Stripes Forever."

The audience broke out into applause.

The producers' acquisitions pointed a trend away from the organized publishers to escape the heavy recording fees, which they considered unjustified. These royalties, said Mr. Paine, are arbitrary and vary according to the nature of the composition and its use, ranging from $50 to $150 for background music to $1,000 or more for more extensive use of an important number. He insists, however, that the cost of specially written compositions is much greater.

World Copyright Problem

Leading music publishers, even those affiliated with film companies, question the advisability of extensive purchases of catalogues for studio use because the world rights are involved, with their attendant pitfalls as to the copyright laws of various foreign countries. It was pointed out the publishers themselves frequently do not know the ramifications of underlying copyright ownerships, and that the situation is made more difficult by the fact that rights are retained in foreign countries for as long as 50 years after the composer's death, as compared with expiration of copyrights 28 years after issuance in this country.

Mr. Paine claimed the publishers' association performs a service for the producer in this respect, since his office maintains a card index file of practically all compositions used in the last five years and is able to tell at a glance the status of all copyrights.

Despite these drawbacks, motion picture companies are currently bargaining for music properties, with Warner and MGM as the chief contenders and Paramount, Fox, RKO and Columbia also in the bidding. Mills Music, Inc., is reported offering its catalogue at an asking price of $1,500,000 and is negotiating with Twentieth Century-Fox.

One of the most serious threats to the organized music industry as represented by ASCAP is the preparation being made by Warner to secede when its contract expires December 31, this year. With four music subsidiaries contributing 25 to 30 per cent of the Society's compositions, Warner's revenue is placed in the neighborhood of $350,000 a year from all performing rights. The company feels its share should be much larger, and sets $1,000,000 as an arbitrary figure for its compensation yearly.

Point System Considered

Warner's objections may be met by the adoption of a point system, which is under consideration by ASCAP, whereby publishers would be compensated on the basis of use of compositions instead of the present arbitrary classification system. Herman Starr, treasurer of Warner, is to succeed Edwin H. Morris, vice-president and general manager of the Warner music interests, on the ASCAP board, but Warner denies this will have any effect on its announced intention to withdraw from the organization in event the royalty setup is not revamped so as to increase its payments.

Broadcasters Protest

Meanwhile the broadcasters are protesting to ASCAP over this development, since a new performing bureau would increase their fees, and the Society has advised them that it will, under any circumstances, license the Warner catalogues in behalf of the writers.

Informed music publishing circles hold that the Warner threat to withdraw is a well designed bluff intended to force ASCAP to meet its terms. Warner, however, has warned broadcasters that use of its music after the expiration of the ASCAP contract will be subject to infringement.

There are other disturbances within the Society's ranks, chiefly over the classification of the members in the publishers' division under which revenue is distributed, and long standing objections to the self-perpetuating board of directors and officers.

Must Remain Defendant

The Music Publishers Protective Association lost its plea for dismissal of the action brought against it by S. Theodore Hodgman, as assignee for the Royal Amplitone Corporation, when Federal Judge Bondy in New York ruled it must remain a defendant with the American Telephone & Telegraph Company, Western Electric, Erpi and ASCAP. The action is a conspiracy and anti-trust suit involving patents, and is for $5,000,000.

The association contended it had never entered into any contracts that might be involved in the dispute and therefore could not have been a party to the alleged conspiracy to keep Amplitone out of the sound equipment field.

Open at Demopolis

The latest addition to the Wilby and Kincey circuit is the Marengo, a new 740-seat house recently opened at Demopolis, Ga. L. J. Pepper is in charge of the new theatre.

$203,729,000 GAIN IN VALUE OF FILM STOCKS

Fourteen Stocks Show Increase of 65 Per Cent Over $518,463,679 of Year Ago; Lead All Groups Days at a Time

"The amusement industry is unique in its ability to make a rapid recovery from financial difficulties."—Dr. A. H. Giannini, international banker.

Fourteen motion picture stocks of leading corporations in this and closely related fields gained $203,729,696 in value during the year ended Monday, an increase of 65 per cent, from $314,733,983 to $518,463,679.

This market performance is considered remarkable in Wall Street and on many occasions, especially in recent weeks, has drawn the attention of both bankers and traders. For days at a time the motion picture stocks, as a unit, led all other groups in the rising market.

Broadway's new record theatre crowds and long queues of filmgoers on the Main Streets of the country today are being mirrored in activity in staid old Wall Street and the surrounding canyons of New York's financial district—the trading heart of the world.

Far downtown, off from the bright lights of the Gay White Way, bankers, brokers and alert stock market traders are sitting up and taking a participating interest in the rejuvenation of the amusement world as represented largely by the motion picture. Daily the trend is the cause of complimentary comment in the financial pages of the news press.

The reaction is a steadily growing bustle around the posts where motion picture issues change hands on the teaming floor of the New York Stock Exchange in the shadows of the towers at Broad and Wall.

Up One to Forty Points

Interest in the stocks of the creators of the new-day record-breaking box office attractions has reached a particularly high pitch in the last few days, although it has been growing with noticeable consistency for a year, stimulated by a general business recovery, a better quality product, and, the expanded market resulting from the adoption by the industry last year of a higher production standard.

In cold statistics, these stocks, representing virtually all of the socalled "major" producer-distributors and the larger companies affiliated with the screen, are up from one to 40 points over their quoted prices of this time last year. Not a single issue of the 14 had lost ground at the end of the year.

A statistical study of the rise in motion picture stocks on the New York Stock Exchange, which, on Monday, sent their valuation up to $518,000,000 from their September, 1934, value of $314,000,000, appears on the following page.

Taking a lusty part in the general market upswing that is following bigger industrial earnings and fatter pay envelopes, motion picture stocks, as reflected in the accompanying compilation on the next page, spurted $157,146,292 in market value in the nine months from September 15, 1934, to June 15, 1935.

And the dusting off of the "Standing Room Only" signs in the three months from June 15 to the past Monday added no less than $46,785,734, which is even more rapid advancement than that which marked the first nine months.

The extent to which improvement in every branch of the motion picture business was stimulated is illustrated in the compilation, which has all but three of the film stocks listed on the New York Stock Exchange. The exceptions, Fox, Paramount and Pathe, were omitted because of corporate and capital changes that make year-old comparisons irrelevant, these changes having taken place during reorganization.

Giannini Sees Expansion

Even further expansion financially is predicted for the industry, by Dr. A. H. Giannini, chairman of the general executive committee of the Bank of America National Trust and Savings Association, which has long been known as the "moving picture bank."

Dr. Giannini, who for years has been backing many film producers, this week told the financial reporting service of Dow, Jones and Company that the motion picture industry in this country and abroad is at the beginning of another period of growth and prosperity.

"Bankers in the past have gone into the industry in the wrong way and have lost money in its securities," he explained, adding: "They did not perform a straight banking service of lending on films as they would lend on steel, cotton, dry goods or any other commodity, at regular interest rates.

"We lent millions through the depression (to motion pictures) at regular interest rates and kept the studios open when other banks all over the country refused to lend on productions. During the last five years we never lost a dollar on film loans. We believe the amusement industry should be recognized as a legitimate business and should be entitled to the same banking consideration as any other enterprise."

Explaining his belief that "the amusement industry is unique in its ability to make a rapid recovery from financial difficulties," Dr. Giannini gave as the reason "the enormous steady cash income that is available."

Time Has Come for Bankers to Give Amusements Same Consideration as Given to Other Businesses, Says Giannini

"Roughly speaking," he continued, "in the United States 50,000,000 people weekly (a low estimate) pay cash admissions in 14,000 theatres, and around 5,000,000 weekly pay at the box offices in New York alone. Taking average admissions at 25 to 30 cents, this is an average weekly gross income of $12,500,000 to $15,000,000 in the nation paid by customers before they see the goods they buy." (Based on prevailing industry estimates of 75,000,000 attendance weekly, the average week's gross would run from $18,750,000 to $22,500,000, at admissions of from 25 to 30 cents.)

Increases by Companies

In the field of motion picture production and distribution, Columbia Pictures (voting trust certificates) advanced 38 and three-quarter points for a $6,803,260 increase in valuation. Warner Brothers preferred gained 24 and three-quarter points for a $2,551,898 gain in value. Loew's, Inc., common and preferred were notable stock performers, gaining 18 and 16 points, and $26,821,710 and $2,187,552, respectively.

Universal Pictures preferred gained eight and seven-eighth points ($159,750); Warner Brothers common netted a three-point gain ($11,404,032). RKO gained one and seven-eighth points ($2,356,670), and Metro-Goldwyn-Mayer preferred one and one-half points for a $220,036 gain.

The largest gain made by any corporation in the industry was that reported by Keith-Albee-Orpheum preferred, an RKO affiliate, which netted 40 and one-eighth points during the year, for a stock increase in total valuation of some $2,580,198.

Equipment Field Gains

In the equipment and allied fields, Eastman Kodak common gained 63 and one-quarter points, a $143,144,238 increase in valuation; Eastman Kodak preferred, 12 points, $739,884; American Seating Corporation, 10 and one-quarter points, $2,357,387; Consolidated Film Industries preferred, three and seven-eighth points, $1,550,000; and, Consolidated Film common, one and five-eighth points for a total valuation increase of $853,081.

This week's valuation of leading motion picture stock issues, based on the number of shares listed on the New York Stock Exchange, is as follows: Loew's, Inc., 1,490,095 common shares, $66,309,227; Warner Brothers, 3,801,344 shares of common, $26,609,408; Loew's, 136,722 shares of preferred, $14,560,893; Columbia Pictures, 175,568 voting trust certificates, $12,070,300; Keith-Albee-Orpheum, 64,304 shares of preferred, $4,830,838; RKO, 1,256,891 shares of common, $4,870,452; Warner Brothers, 103,107 shares of preferred, $4,304,717; Metro-Goldwyn-Mayer, 146,691 shares of preferred, $4,034,002; and Universal Pictures, 18,000 shares of preferred, $648,000.

FILM ISSUES NOW WORTH $518,463,000

The $203,729,000 appreciation in the valuation of 14 leading motion picture stock and equipment issues during the past year, as listed on the New York Stock Exchange, is traced in the compilation below, first through the nine months from September 15, 1934 to June 15, 1935, and then through the last quarter, from June 15 to September 15, concluding with a recapitulation of the gains in points and in valuation for the whole year:

STOCK	GAINS FROM SEPT. 15, 1934 to JUNE 14, 1935		GAINS FROM JUNE 15, 1935 to SEPT. 14, 1935		GAINS FOR THE YEAR FROM SEPT. 15, 1934 TO SEPT. 14, 1935	
	POINTS	DOLLARS	POINTS	DOLLARS	POINTS	DOLLARS
American Seating	4⅝	$1,063,699	5⅝	$1,293,688	10¼	$2,357,387
Columbia Pics. vtc.	34½	6,057,096	4¾	746,164	38¾	6,803,260
Consolidated Film	⅝	328,108	1	524,973	1⅝	853,081
Cons. Film pfd.	2⅝	1,050,000	1¼	500,000	3⅞	1,550,000
Eastman Kodak	52¾	119,381,163	10½	23,763,075	63¼	143,144,238
Eastman Kodak pfd.	12½	770,712	½*	30,828*	12	739,884
Keith-Alb. Orph. pfd.	20½	1,318,232	19⅝	1,261,966	40⅛	2,580,198
Loew's, Inc.	15½	23,096,473	2½	3,725,237	18	26,821,710
Loew's, pfd.	17¼	2,358,454	¾*	170,902*	16	2,187,552
Metro-G-M pfd.	1½	220,036	....	......	1½	220,036
R. K. O.	⅛	157,111	1¾	2,199,559	1⅞	2,356,670
Universal Pic. pfd.	4⅝	83,250	4¼	76,500	8⅞	159,750
Warner Bros.	⅛	475,168	2⅞	10,928,864	3	11,404,032
Warner Bros. pfd.	7⅝	786,790	17⅛	1,765,708	24¾	2,551,898
TOTALS		$157,146,292		$46,785,734		$203,729,696

(*Loss.)

▽ ▽ ▽

This rise in the valuation of motion picture securities listed on the New York Stock Exchange, increased the total valuation of the 14 issues from $314,733,983 at the close of the exchange on September 15, 1934, to $471,879,675 on June 15, 1935, and to $518,463,679 at the close last Monday. The prices of the various issues per share and their valuations on the aforementioned dates, based on the number of shares listed, are as follows:

STOCK	SHARES LISTED	CLOSE, SEPT. 15, 1934		CLOSE, JUNE 15, 1935		CLOSE, SEPT. 14, 1935	
		POINTS	VALUATION	POINTS	VALUATION	POINTS	VALUATION
American Seating	229,989	3	$689,967	7⅝	$1,753,666	13¼	$3,047,354
Columbia Pics. vtc.	175,568	30	5,267,040	64½	11,324,136	68¾	12,070,300
Consolidated Film	524,973	2⅞	1,509,297	3½	1,837,405	4½	2,362,378
Consol. Film pfd.	400,000	12½	5,000,000	15⅛	6,050,000	16⅜	6,550,000
Eastman Kodak	2,263,150	95¼	215,565,037	148	334,946,200	158½	358,709,275
Eastman Kodak pfd.	61,657	143	8,816,951	155½	9,587,663	155	9,556,835
Keith-Alb. Orph. pfd.	64,304	35	2,250,640	55½	3,568,872	75⅛	4,830,838
Loews, Inc.	1,490,095	26½	39,487,517	42	62,583,990	44½	66,309,227
Loews pfd.	136,722	90½	12,373,341	107¾	14,731,795	106½	14,560,893
Metro-G-M pfd.	146,691	26	3,813,966	27½	4,034,002	27½	4,034,002
R. K. O.	1,256,891	2	2,513,782	2⅛	2,670,893	3⅞	4,870,452
Universal Pic. pfd.	18,000	27⅛	488,250	31¾	571,500	36	648,000
Warner Bros.	3,801,344	4	15,205,376	4⅛	15,680,544	7	26,609,408
Warner Bros. pfd.	103,107	17	1,752,819	24⅝	2,539,009	41¾	4,304,717
TOTALS			$314,733,983		$471,879,675		$518,463,679

SPECIAL FEDERAL COURT THREATENED TO SPEED ST. LOUIS CONSPIRACY CASE

Justice Department Men Reported Bitter at Alleged 'Backstage' Moves of Distributors Outwitting the Government

by FRANCIS L. BURT
Washington Correspondent

The United States Department of Justice, Homer S. Cummings, attorney-general, is considerably irked at the successful efforts attributed to the defendant distributors, Warner Bros., RKO and Paramount, to defeat the Government's attempts to obtain speedy disposition of its St. Louis conspiracy case against these companies, and this week took under advisement the naming of a special federal court, to consist of one district and two circuit judges, to expedite the prosecution.

Faced with the probability that a hearing cannot be obtained before next month, and with the 1935-36 booking season drawing to a close in the large situations, Justice Department officials at Washington on Monday began to study proposals to name the special court to take care of what is termed in Capital circles as "the most important antitrust suit in recent years."

Refusing to discuss the matter in detail officially, men at the Department appeared bitter over alleged "backstage" moves by which it was said the distributors had outwitted the Government in the fight for a quick trial.

The naming of a special court, it was agreed, would be an unusual procedure, but was declared at Washington to be justified by the importance of the case, which, it was hinted, might be but the forerunner of other similar prosecutions against distributors elsewhere.

The Department, it was said, has been flooded with complaints from exhibitors not only in St. Louis but in other booking areas, and is anxious to proceed with the St. Louis prosecution. Efforts to get the case heard before summer recess were ineffectual, and present indications are that the opening of the St. Louis court for the fall term will find other cases ahead of the motion picture suit on the calendar.

While the Department was said to be considering the special court seriously, there were indications that, if satisfactory arrangements could be made for prompt hearing the plan would be abandoned. The Department, however, is determined not to let the case lie on the calendar indefinitely and will make every possible move to have it called for trial in the near future, Washington expressions indicated.

Blame Delays by Reed

Further explanation of the Justice Department's attitude was made in a special Washington dispatch to the New York *Herald-Tribune,* on Wednesday, which said, in part:

"It would be incumbent upon Kimborough Stone, presiding judge for that (St. Louis) circuit, to designate these (special court) judges if Attorney-General Cummings were to file a request. The request of the Department of Justice is not reviewable and operates automatically to bring the special court into action, with orders to give precedence to the case in question and bring it to trial at the earliest possible moment.

"Officials of the Department said today that the procedure was justified, in their opinion, because defense counsel James A. Reed, Democrat, former Senator from Missouri, had brought about a series of postponements and delays which operated to defeat the Government's purpose to break up combinations in restraint of trade. They were quite prepared to meet the statutory requirement for the convening of such a court, which is that the Department of Justice certify that, in its opinion, a decision in the case is of 'general public importance.' "

"The Department," continued the press dispatch, "takes the position . . . that the motion picture industry is second only to the church and the school in its influence on American life. It contends that the status of independent motion picture exhibitors throughout the United States depends on the test case in Missouri and that, 'if the Government fails, it will be the most tragic disaster that ever occurred to the small man in the motion picture business.' "

Indicted Months Ago

The complaint charges Warners, RKO and Paramount, and certain of their officers and subsidiaries with operating a conspiracy in restraint of trade against the independent St. Louis theatres known as the Ambassador, Missouri and New Grand Central. The Justice Department obtained a federal grand jury criminal indictment months ago, and during the summer has been fighting in court at St. Louis to get a hearing on equity proceedings in which the defendants must show cause why the court should not issue a temporary injunction restraining them from continuing to refuse to provide films to the three theatres. The temporary injunction, of course, is to restrain the defendants until a decision is handed down later in the case itself.

"The situation has been intensified in the last few days," continued the dispatch to the *Herald-Tribune,* "by the fact that a score or more of independents from various states have telegraphed pleas to the Department to 'bring about an immediate adjudication of the case.' Since the chief defense counsel, former United States Senator Reed, is a bitter enemy of the Roosevelt Administration and of Attorney-General Cummings in particular, the situation is not without irony.

"The Government, in a temporary maneuver to protect the independent exhibitor during the booking season, had readjusted its procedure. It would have preferred to go to the criminal trial first, rather than risk

Flood of Complaints Over Trial Delay Is Reported; Newspaper Cites Defense Counsel's Enmity Toward Administration

showing its evidence in the injunction case. In anticipation of just such a situation, it is explained, the Government had made a terrific struggle to get the criminal trial under way some months ago."

Bill of Particulars Filed

• ST. LOUIS BUREAU

In the St. Louis case, Russell Hardy, special assistant United States Attorney General, who is in charge of the Department of Justice criminal and equity actions, filed bills of particulars in federal court late last week, covering the alleged participation of RKO and its president, Ned E. Depinet, in the alleged conspiracy in restraint of trade.

Mr. Hardy is said to feel that the bills of particulars fully comply with the request of defense counsel for additional information on the charges against RKO and its president. But, it appears the bills of particulars shed little additional light on the operaiton of the alleged conspiracy.

Call U. S. Answer Insufficient

Last week it was thought probable that when the case comes to trial on September 30 defense counsel will seek a postponement on the ground that the bills of particulars have failed to furnish sufficient information on which to prepare a proper defense, but early this week the distributors returned to the court and charged that the Department of Justice bills of particulars were not responsive and failed to comply with an order of Federal Judge George H. Moore to advise those defendants in the case as to when, where and through whom they have participated in the alleged conspiracy to withhold first-run films from the Ambassador, Missouri and New Grand Central theatres there. Jacob M. Lashly, local attorney for the defendants, filed a motion with the court, asking that the government supply further particulars as to the charges. Mr. Lashly charged that the bills of particulars already furnished were defective, indefinite and insufficient, stating in his motion "the bills furnished also are evasive, frivolous and contradictory."

The specific case selected by the Government as typical revolves around the reopening of three St. Louis theatres which Warner Bros. had vacated allegedly in protest against a landlord's refusal to lower the rent. It is alleged that Allen L. Snyder, an independent, sought to operate the same three theatres but was frustrated by an inability to buy a suitable supply of pictures from any source.

McCormick in Hollywood

S. Barret McCormick, director of advertising and publicity for RKO Radio, is conferring in Hollywood.

Thalberg of MGM Denies Differences

Denying reports of difficulties with MGM, Irving Thalberg, production executive, interviewed Tuesday in Chicago en route to the West Coast, said "everything is fine." He said his old contract still has several years to run and there has been no new agreement.

Mr. Thalberg's trip to New York was on production matters, said Nicholas M. Schenck, president of MGM, at the same time denying that MGM had voted Mr. Thalberg a substantial cash bonus.

Reports had it that Mr. Thalberg had been dissatisfied with his status at the MGM studio and presumably had come East to adjust matters.

Mexican Producers Subject to Censors

Producers in Mexico are now subject to censorship with the recent establishment of a special bureau by the Ministry of the Interior, but this censorship is friendly, the Government explains. It is intended to aid native producers abroad by making certain that pictures they export are real in authentic Mexican atmosphere, history, customs and the like.

On the other hand, Mexican exhibitors have appealed to President Cardenas in an effort to obtain a reversal of the decision taken by American film distributors to withdraw at the end of September from the Mexican field. Motion picture employes union officials assert that the distributors are "unreasonable" in their requests for modifications of recent tax measures but the distributors claim they cannot remain in the country if the measures stand.

Foreign interests also claim that a steady loss of from 50,000 pesos to 100,000 pesos have been sustained by most of the companies yearly for some time but that they have hung on to Mexican business in the hope that the present tax requirement would be modified.

Announcements have already been made by the companies to their workers taht the decision to withdraw at the end of the month stands and the men have been paid off in accordance with labor law requisites.

The withdrawal of foreign distributors from Mexico would deal a severe blow to the industry, as Mexican producers are unable to meet demands for product.

Korda's Film Plans Stay at Six to Eight

Alexander Korda has not changed his production plans since he was made a fifth producer-partner in United Artists, he said upon his return to New York from Hollywood.

Mr. Korda said production details are still to be settled and he may decide to bring several American stars to London for his pictures. He was to sail for home Thursday on the Berengaria.

Independent Producers Organization on Coast

A new independent producers' organization is being launched on the West Coast, preliminary plans having been laid at a dinner Tuesday night at which William Berke, Fred Futter and Charles C. Burr were named as committee to get the organization started. The meeting was called by I. E. Chadwick.

The group's principal purpose will be to compel state rights distributors to maintain contractual obligations. Other producers attending were Sig Neufeld, Ray Kirkwood, A. W. Hackle, William Smith, Maurice Conn and Lester Simmons.

Independents Plan Own Negotiations

Irked by the delay in arriving at a new basic wage scale with Local 306, the Skouras and Randforce circuits were reported on Wednesday as ready to draw away from the other circuits negotiating with the operators' union in New York and to start discussions of their own.

Negotiations in the field were more fruitful of results, with several additional contracts reported having been signed with the crafts in key cities.

The New York negotiations are in their sixth week, and are no further ahead than when they started. The independent circuits feel that by dealing with the unions separately they could obtain quicker action.

Annoyed by the procedure by which the operators' committee took each proposal of the circuits to the membership for approval, circuit representatives refused to deal further with the union unless the committee was given the power to close a contract, and the necessary authority was voted by the union.

Holding up consummation of a contract is a reclassification of houses in five groups, according to location, seating capacity and run. An agreement has virtually been reached, however, on 10 years as the term of the new pact, with arbitration to be held every two years.

Under a temporary arrangement since September 6, all Broadway houses with the exception of two-a-day runs are paying $1.80 an hour, while neighborhood first runs pay $1.60, Skouras theatres $1.28, and Randforce is abiding by its original contract. New terms will be retroactive.

A Local 306 committee which conferred with George E. Browne, president of the IATSE, in Washington, reported he refused to rescind his order banning a strike by the local.

Meanwhile discussions are continuing on a merger between Local 306 and the Allied union, and the local is reported sponsoring a plan to absorb Allied and Empire State in a move to make the organization citywide.

Allied went to court to restrain Estate Operators, Inc., operating three theatres, from using operators other than Allied, in conformance with an alleged agreement, and Supreme Court Justice McCooey in Brooklyn issued a show-cause order against the owners. In another suit seeking to restrain Terminal Associates, operators of two theatres, from employing none but Allied men, the court refused to issue an injunction before trial.

The IATSE is launching a drive to obtain unionization of theatres in Oklahoma, according to a decision of Mr. Browne, John P. Nick, IATSE vice-president, and Felix Snow, divisional representative, at an IATSE regional convention in Muskogee, Okla. The Griffith circuit in Oklahoma is largely non-union.

English Theatres Booming: Feist

Returning from a five-weeks vacation in Europe, Felix F. Feist, general sales manager of MGM, said on Tuesday that "all cinemas in England are doing a terrific business and those in London are very prosperous."

Wallace Beery, also returning on the *Ile de France,* said he was slated to make a picture for Twentieth Century-Fox, after first appearing in an MGM vehicle. His contract with MGM does not expire for 14 months.

Vocafilm to Protest Court Expense Denial

Judge T. Blake Kennedy of the United States district court of New York has denied a motion made by counsel of Vocafilm Corporation of America for traveling expenses, counsel fees and other expenses for the purpose of cross-examination of Roy J. Pomeroy and Louis E. Swartz in Los Angeles.

Louis Karasik, counsel for Vocafilm, however, has indicated he will contest the court's ruling on the grounds that Federal Judge Coxe, who assigned Judge Kennedy to hear the motion after disqualifying himself because he owned American Telephone and Telegraph Company stock, pre-empted the authority of the senior federal judge in making the assignment. Mr. Karasik further asserts that Judge Kennedy, who is an out-of-town judge, was brought to New York only to hear criminal cases.

The entire action concerns the suit brought by Vocafilm against A. T. and T., Western Electric and Electrical Research Products, Incorporated, for $65,000,000 for alleged violations of the anti-trust laws.

Carriers to Discuss Law At Convention October 7th

A uniform system of tariff and other new problems that will have to be met under the Motor Carrier's Act passed at the last session of Congress will be one of the important topics at the annual convention of National Film Carriers, Inc., to be held in New York October 7-9. Under the terms of the act all interstate shipments come under the regulation of the Interstate Commerce Commission.

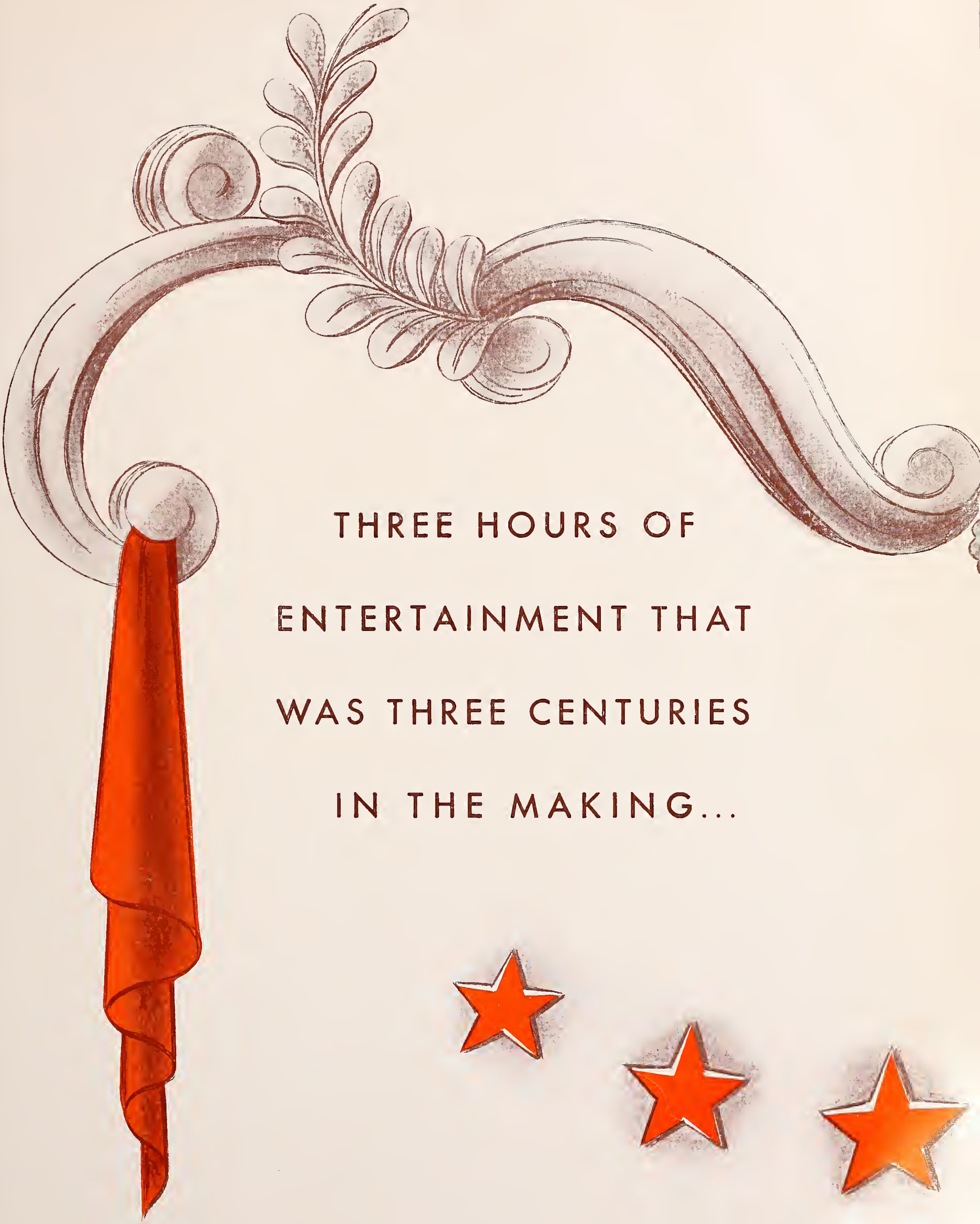
On October 8, Charles C. Pettijohn, counsel for the Motion Picture Producers and Distributors of America, Inc., and Tedd Rogers, president of the American Trucking Association, will be the principal speakers. A special committee will be named to attend the American Trucking convention in Washington a week following the New York meet.

Golf Tournament Friday

The annual golf tournament of Emanuel Publications in conjunction with the Variety Club was set for Friday at the Whitemarsh Country Club, Philadelphia.

Salesmen Resume Sessions

The first fall meeting of the Motion Picture Salesmen, Incorporated, was held last week at Jack Dempsey's Corp., New York.



THREE HOURS OF

ENTERTAINMENT THAT

WAS THREE CENTURIES

IN THE MAKING...

WARNE
p

MAX RE
first motion p

"A MIDSUMMER

from the classic comedy by
WILLIAM SHAKESPEARE

The

JAMES CAGNEY JOE E. BROWN
OLIVIA DE HAVILLAND JEAN MUIR
ROSS ALEXANDER VERREE TEAS
MICKEY ROONEY HOBART

Augmented by many hundreds of others in spectacular
The music arranged by Eri
The one thousand, two hundred and eighty-four costu
Special photographic effects by Fred Ja
The entire production u
MAX REINHARDT an

BROS.
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NHARDT'S
e production

NIGHT'S DREAM"

accompanied by the immortal music of
FELIX MENDELSSOHN

ıyers
DICK POWELL ANITA LOUISE
HUGH HERBERT FRANK McHUGH
LE IAN HUNTER VICTOR JORY
VANAUGH GRANT MITCHELL

s directed by Bronislava Nijinska and Nini Theilade
lfegang Korngold
designed by Max Ree Photography by Hal Mohr
n—Byron Haskin—H. F. Koenekamp
personal direction of
VILLIAM DIETERLE

INTERNATIONAL ROAD-SHOW PREMIERES IN LONDON, PARIS, VIENNA, SYDNEY, AND IN NEW YORK AT THE HOLLYWOOD THEATRE

October 9th

Approval of applications for road-show contracts only in other situations will depend primarily upon proper guarantees of a presentation in keeping with the quality of this production, and must conform to Warner Bros.' stipulations as to limitation of run and of daily performances, admission scale, advance ticket sale, and clearance.

EXHIBITORS SPEND $13,000,000 YEARLY ON CHANCE GAME AWARDS

Ten Thousand Theatres Average $250,000 a Week Expenditure on Drawing and Gift Devices; Premium's Usage Growing

Theatremen Divided in Opinions on Net Results, But Continued Spread of Practice Is Indicated; More Suits Are Filed

A grand total of $250,000 a week—$13,000,000 a year—is poured in a golden stream into the coffers of chance game promoters and giveaway distributors by approximately 10,000 theatres in the United States.

This is more than was spent in theatre construction in the 16 months from January, 1933, to April, 1934—a sizable fortune diverted away from the industry into outside channels benefitting from the current vogue.

The estimate is given by motion picture distributors in New York and premium distributors, and is figured on the basis of 3,000 theatres using "Bank Nights," another 1,000 to 2,000 using other types of chance games, and as many as 5,000 which have adopted outright giveaways with no lottery element involved.

$25 a Week Average

Each theatre employing a business stimulator of this type spends an average of $25 a week, it is estimated. This is a low estimate, according to New York opinion, because while a large majority of the chance promotions consists of $25 or $50 in cash awards weekly, there are some ranging as high as $500 in a single week. The licensing fee for the use of the copyright plan also must be considered in computing the total, and this runs from $15 a week up per theatre, with a median of $50, depending on the theatre and the type of contract.

That chance games have proved a lucrative enterprise for their distributors is indicated in the reported earnings of Claude C. Ezell, former film executive, now general sales manager for "Bank Night," perhaps the most widespread of the promotions. Mr. Ezell, according to reliable reports, is netting $8,000 weekly as his share of the profits, and the other copyright holders and promoters are participating proportionately.

Licensed for Period

All of the promotions—Bank Night, Screeno, Lucky, jack-pot and whatnot—provide the exhibitor with little but a contract licensing him to use the copyrights for a period of time. The expense to the company distributing the game is limited to the printing of license forms, circulars for exhibitors, banners and similar advertising material. There is also the matter of salesmen's commissions, and these are liberal.

The development of the "Bank Night" promotion is one of the amazing stories of present-day enterprise. An old form of business stimulator, it was revived near Denver by a small theatre operator, and taken over, improved and copyrighted by a group of film and theatre men. The original copyright was registered in Mexico and re-registered under the copyright treaty in the United States in order, it is said, to circumvent legal objections and hazards, since governments and states have a high respect for treaty rights.

While exhibitors have found that chance promotions increase attendance materially, the wide spread of the games and their long use fail to have the desired effect, according to reports from the field. John Boettiger, assistant to Will H. Hays, who was recently in Chicago, reports that exhibitors there, who have been using games for many months, are experiencing a reduction in their weekly net. Giveaways in Chicago have ranged from dishes costing a few cents to a $3,000 accumulated bank night award.

Premium dealers in New York say the use of outright giveaways has increased by 1,000 situations in the last year. In Chicago, however, it is found that since the inception of prize giveaways, free chinaware to patrons has fallen off sharply, more than 60 per cent of the houses using the plan have abandoned it for the cash award idea, and the percentage is growing.

$12,000 a Week at Park

Probably the most extensive use of cash giveaway is in effect at Riverview Park in Chicago where $12,000 is offered weekly, with an award every night, according to word from that city. In Denver, the home of Bank Night, that policy is not extensively in vogue, and the giveaway situation is controlled by two exhibitor factions, one of which is the Harry Huffman circuit. That operator has been giving away cars, and now is sponsoring the offering of a $16,000 home in conjunction with real estate interests and merchants, in a promotion extending until January 1.

The situation has reached a stage in Los Angeles where Fox West Coast recently served warning on the independents that it would outdo anything the unaffiliated house had ever done in the form of giveaways if the practice was not stopped. It is reported the circuit is preparing to fight the opposition with an appropriation of $500,000 for cars and other valuable prizes. The giveaway craze has reached a new high on the West Coast, with the practice largely confined to the independents.

Minneapolis recently was the scene of considerable excitement when the Northtown, operated by Harry Dickerman, was bombed. Exhibitors have been protesting what they termed Mr. Dickerman's "unethical" practices in giveaways, and it is understood he has agreed to discontinue a combined gift night plan at three of his houses.

Four Cases Dismissed

The bars to chance games in New York are considered to have been let down by the dismissal in the courts of four cases in which charges of violating the lottery laws were not proved. Convinced that the promotions do not infringe the penal code, the Independent Theatre Owners' Association is advising its members to proceed with them despite warnings from the police, and exhibitors believe the authorities are finding it useless to attempt further arrests or prosecutions.

It is planned by the ITOA in New York to test every type of game to determine its status under the law. The latest case was that of the Century circuit's Patio in Brooklyn, where Currency Award was declared not illegal by Magistrate Malbin, who held there was no consideration involved. In only one instance has a defendant been held for Special Sessions.

Cleveland Decision Awaited

Decision is awaited from the court of appeals in Cleveland which is expected to settle the question of legality of bank night and similar games in Ohio. When the case was heard by the full bench of three judges, Justice Virgil Terrell questioned the right of the court to hear the case on the ground that if it is a lottery it belongs in a criminal court. Both sides anticipate, however, that the court will render a decision.

Bert Nathan, operator of the Hollywood in Milwaukee, lost an appeal to the municipal court in his bank night case when a jury found him guilty. Mr. Nathan appealed from the district court where he was fined $15 on a charge of operating a gambling device.

Scattered reports this week indicated the vogue was gaining both in intensity and in the new types of giveaways and chance devices. Sparks circuit theatres throughout Florida have added Screeno, and at some theatres Bank Night also is put on. Skouras-operated Jackson and Boulevard theatres in Jackson Heights, L. I., jointly are giving away a Ford car with the cooperation of local merchants. Race Nights are due to make their debut in New York about October 1.

Three Circuits Face Suits

Three Illinois circuits using Cash Night will be the object of suits by the Bank Night distributors charging infringement, it is reported from Chicago, and counsel is also looking to the Daily Dividend plan used in the 360 Walgreen stores. Many other types of businesses are planning something similar.

Affiliated Enterprises, Inc., filed suit in U. S. district court in Atlanta against Lucas & Jenkins and Wilby Theatres, Inc., for infringement on Bank Night.

More than 100 manufacturers are scheduled to have displays at the Atlantic Coast Premium Buyers' Exposition to be held at the Pennsylvania Hotel, New York, September 23 to 27, in conjunction with the Premium Advertising Association of America. Premiums have been on the increase since the removal of code restrictions, according to the Association.

Bischoff with Warner

Samuel Bischoff has signed a new one-year term associated producer contract with Warner and will remain in Hollywood.

[*This advertisement is addressed to those hundreds of theatres that will play "TOP HAT" within the next few weeks*]

DON'T PULL YOUR ADVERTISING PUNCHES!

THERE SEEMS TO BE NO LIMIT TO WHAT "TOP HAT" CAN DO!

It has upset every preconceived notion of how much money can be crowded into a theatre! **We know of no theatre that has not broken its attendance record with "Top Hat." It is making and is going to make more money for theatres than any picture in show business history!**

PERMIT US TWO PIECES OF ADVICE:

First: **Extend your playing time; open your doors earlier; close them later; give extra shows; have plenty of ushers and doormen to insure rapid turnover, and police assistance to keep your outside lines moving.**

Second: **Don't pull your advertising punches! Naturally, you are going to give "Top Hat" the biggest *advance* campaign you ever gave any picture. You're going to whet the public's appetite days — weeks — in advance. You're going to advertise so big that they'll be standing in line hours before the box-office opens. But *DON'T STOP ADVERTISING* after the opening day! Shout your success! Tell them you're running extra shows to accommodate the crowds! Tell them that if they have to bring camp stools and box**

lunches and stand in line for hours, it's worth it. ***TELL THEM IN ADVERTISING***— even if you can't take care of the crowds — of the wonders of the show. Keep the ball rolling! Keep their interest up! Make 'em hungry for "Top Hat". People love success. They love going to theatres where they can't get in.

We know that if you didn't spend a dime on advertising, "Top Hat" would do wonderful business. But with big, enthusiastic advertising, there is no limit to what you can do. *You can't measure advertising costs or pinch pennies when you've got a sensation like this!* Don't depend on word of mouth. Spread the good news yourself, in advance and while playing, with advertising. ***WHEN YOU'VE GOT A WINNER, RIDE IT WITH EVERYTHING YOU'VE GOT!***

There are people in your city, your neighborhood, your surrounding country, with money to spend. They've got Astaire-Rogers-"Top Hat" money in their pockets waiting for you. Get ALL of it! *Where you usually play a picture a week, play "Top Hat" two or three or four. Where you play three days, play a week, ten days or two weeks.*

Look at Radio City Music Hall. They've had record weeks! They've hung 'em on the rafters. They've had two-block-long lines . . . yet "Top Hat" the first week played to 40,000 more people than it seemed possible. In Hershey, Pa., population 2,500, they played to three times the population of the town in the first three days. They came from 100 miles around! At the Downtown Theatre, Detroit, a house closed for 18 months, two blocks off the main section, against the stiffest competition of the season, "Top Hat" topped the town. Look in your own zone, no matter where you are, and you'll find similar almost unbelievable performances!

DON'T PULL YOUR ADVERTISING PUNCHES! DON'T LAY BACK IN ANY MANNER ON THIS, THE BIGGEST GROSSING OPPORTUNITY YOU EVER HAD IN YOUR ENTIRE EXHIBITING CAREER!

RKO-RADIO PICTURES

SKOURAS STARTS SUIT OVER PROTECTION PACT

Charges Violation by 20th Century-Fox and RKO; B & K Insists on An Extra Week

Clearance and zoning, which for several months has been gaining the attention of distributors and exhibitors over differences in the field, this week became an issue in New York City with the filing of an injunction suit by Skouras Theatre Corporation in the supreme court against Twentieth Century-Fox and the RKO circuit on the ground that a protection agreement had been violated.

George Skouras, operating head of the complainant circuit, seeks to restrain the RKO 81st Street theatre from playing Twentieth Century-Fox product day and date with the Skouras Riverside and Nemo. Mr. Skouras alleges he has a seven-day protection agreement over RKO under a Fox product franchise.

The circuits are reported attempting to iron out the dispute before it reaches a court hearing, but in the meantime on Tuesday both sides filed additional papers and on Wednesday briefs were filed on order of Justice Hofstadter. Co-defendants in the action are F. E. Thompson, RKO theatre head; Leon Goldberg, treasurer; I. E. Lambert, RKO official, and the 81st Street Theatre Corporation.

Centers on "Inferno" Booking

RKO's 81st Street opened Saturday with "Dante's Inferno," the booking which initiated the dispute. As officials of the distributing company see it, "it is just a matter of who gets the pictures first."

Mr. Skouras says in his affidavit that E. C. Grainger of Twentieth Century-Fox admitted to him that by permitting RKO to date his company's product at the same time as Skouras theatres, the distributor could profit by $1,100 additionally per picture, or a total of about $60,000 from the 81st Street for this season's 50 films.

The alleged breach of contract with the Skouras circuit, it is alleged, means "millions in losses" to Skouras' Riverside, Nemo, Japanese Garden and the Riviera.

Charges Interference

Mr. Skouras charged there was "malicious interference" with the Skouras contract and that "pressure and inducement" was brought to bear on the distributor to break the agreement.

The issue involved, as observers see it, is one of clearance, and raises the question whether the 81st Street is in the same zone as the Riverside and Nemo. RKO maintains they are in different zones.

From Chicago comes word that there is little chance that a majority of the distributors will acquiesce in the demands of Balaban & Katz to give their houses in the "C" classification seven days' additional protection, if for no other reason than the arrangement would tie up prints.

B & K, however, has decided to take the extra week of clearance whether distributors agree or not, it is understood, putting its new schedule into effect on November 1.

Exhibitor support in the dispute is divided along lines of conflicting interest, with those in the "C" classification favoring the B. & K. proposal. However, not until the major circuits decide what will work out best will the matter be settled completely. There was reported a possibility that the existing schedule, in force for the last eight years, may be discarded.

Kansas City independents still were awaiting action on their demands for a new clearance schedule. It was learned that local managers had received word from their home offices that the matter would have to be settled locally. The independents now are reported disposed to wait until selling begins.

Briskin Quits Post Sooner Than Planned

Samuel J. Briskin, general manager of the Columbia studio, left his post on the Hollywood lot last Friday instead of October 15 as he had planned at the time he tendered his resignation. The earlier date was agreed on in order to allow Mr. Briskin to take a vacation before making another connection.

"Reports of a disagreement are unfounded," Mr. Briskin said. "I am leaving Columbia with the kindliest feeling toward each and every one of my associates. Other opportunities, however, make it advantageous for me at this time to retire from Columbia and after a rest I will announce my new connections."

William Perlberg, casting director, has been made assistant to Harry Cohn, and will take over a part of Mr. Briskin's former duties, including the physical handling of the studio. Robert North, associate producer, will take over the production supervision of the program pictures and of the "B" product.

Mr. Perlberg will probably continue to supervise the casting department, although some of his former duties will be handled by Robert Mayo, assistant casting director.

It is understood Mr. Cohn plans further changes to fill the gap caused by Mr. Briskin's resignation.

Reinhardt Film to Open as Scheduled

Harry M. Warner, president of Warner Bros., announced this week on his return to New York from Hollywood that the Max Reinhardt production of Shakespeare's "A Midsummer Night's Dream" would open definitely at the Hollywood on Broadway on October 9th.

"We feel that 'A Midsummer Night's Dream' is our most important contribution to pictures in the history of our studio," said Mr. Warner, "and we therefore decided that it should have its world premiere and New York showing in the finest and newest Warner theatre there."

Pathe Film Declares 87 1-2 Cents Dividend

Pathe Film Corporation has declared a dividend of $.87½ per share on its $7 cumulative convertible preferred stock, payable October 1 to stockholders of record September 23.

This is the initial dividend of the new company and covers the period from the date of incorporation in August up to the present time and is on the basis of a dividend of $7 per share per annum.

Novelties Ready for Mickey Mouse Birthday

The seventh birthday celebration of Mickey Mouse, which gets under way the week of September 28th, will be ushered in with a full array of exploitation novelties now being prepared for exhibitors everywhere.

In addition to the special two-color stickers, special buttons, masks, balloons, 40 x 60's, as well as a full array of 8 x 10 scene stills along with a special set of birthday stills are now ready at the United Artists exchanges.

In the meantime the exchanges are busy re-routing prints of all the Walt Disney cartoons in order to take care of circuit and independent bookings during the birthday week.

New License Test Case Up Monday

A new test case has been instituted by License Commissioner Paul Moss to determine whether actors' agents shall be licensed by the city of New York, which necessitates bonding and fingerprinting. A hearing is set for next Monday in the magistrate's court, central term, when William Schilling will be arranged. A previous test case started by the commissioner to require licensing of all agents was dismissed recently in the special sessions court of New York.

Lincoln Short Ready

"The Perfect Tribute," a special short subject produced by Metro-Goldwyn-Mayer and commemorating Abraham Lincoln's Gettysburg Address, has been completed and will have a simultaneous release throughout the country on September 22, the day on which President Lincoln signed the Emancipation Proclamation. Charles "Chic" Sales has the title role in the film, which was directed by Edward Sloman, and the cast includes William V. Mong, Oscar Apfel, Leila McIntyre, William Henry and Walter Brennan.

Tom Mix Resuming Air Series

Tom Mix Adventures, taken from the life and screen career of the cowboy, will return to the air for the third successive season starting September 30 under the sponsorship of the Ralston Purina Co. The program will be heard each Monday, Wednesday and Friday evening over the National Broadcasting Co. network.

Fight Pictures Set

The official fight pictures of the coming Max Baer-Joe Louis fight, September 24, at the Yankee Stadium, will be shown at the majority of the RKO theatres in New York the day after the fight.

RKO-RADIO PRESENTS THE SCREEN

VERSION OF ONE OF THE GREATEST

PLAYS EVER WRITTEN

THE RETURN OF PETER GRIMM

STARRING

LIONEL BARRYMORE

WITH HELEN MACK · EDWARD ELLIS · DONALD MEEK

DIRECTED BY GEORGE NICHOLLS, JR.

DAVID BELASCO'S MATCHLESS STAGE SUCCESS . . . A TRADITION IN THE THEATRE . . . AN ACHIEVEMENT ON THE SCREEN

MPTOA to Name Convention City

A date for the Motion Picture Theatre Owners of America's next convention as well as one for the next meeting of its board of directors is included among the organization matters expected to be cleared up by president Ed Kuykendall during his present short stay in New York.

Mr. Kuykendall had little to say for publication pending conferences at the group's headquarters, but he did mention that a number of ideas had accumulated from the field relative to a voluntary industry code for the exhibition industry. Nothing has been done by way of analyzing these ideas, however, he continued.

On the other hand, Fred Wehrenberg, president of the MPTO of St. Louis, Eastern Missouri and Southern Illinois, said in St. Louis, that he expects the directors of the organization to be called to Chicago shortly by Mr. Kuykendall and that St. Louis will then be named as the scene of the next convention.

Meanwhile, state exhibitor associations in the field continue active. In Massachusetts a new list of officers will be put into nomination at a meeting of the Allied Theatres of Massachusetts, Inc., to be held late this month. The election is to take place next month when a new president will be chosen to fill the vacancy caused by the death of George Giles.

In Kansas City A. J. Simmons, Lamar, Mo., exhibitor and member of the Kansas Motion Picture Theatre Association, has revealed that plans are under way for a regional meeting for exhibitors of southwestern Missouri and southeastern Kansas to be held in October. It is expected some thirty men will attend the gathering which will be held at Lamar, Carthage or Joplin.

The purpose of the meeting will be to get small town exhibitors together to discuss contracts, the sales tax and other current issues.

In New York product lineups for 1935-36 were discussed recently at a meeting of the Independent Theatre Owners of America at which John Benas was the principal speaker. Harry Brandt and Maurice Fleischman reported on the operators' situation and Bernard S. Deutsch, president of the Board of Aldermen, spoke on the forthcoming American Jewish Congress.

Radio Net Opens "Big Broadcast"

A coast-to-coast radio hookup over the National Broadcasting Company's network inaugurated the opening of Paramount's "Big Broadcast of 1936" simultaneously in the Paramount theatre in Los Angeles and on Broadway in New York last Saturday.

An array of Hollywood talent was the feature of the program, with Bing Crosby, Joe Penner, Ethel Merman, Frances Langford and Charles Ruggles heading the list, also Willie Howard, Joe Morrison, Benny Baker, Carl Brisson, Mary Boland.

Instrumental music for the program was supplied under the supervision of Nathaniel Finston, who recently resigned from his post of Paramount's music director.

Lucky Strike sponsored the program.

WILLIAM FOX AGAIN IN FILM COURT LIMELIGHT

Ordered to Answer Questions in One Case, Released from Examination in Another

Ordered by one court to answer all questions in connection with litigation instituted by the Fox Film companies, and released by another from questioning in a $300,000 judgment suit of the Capital Company of California, William Fox continued to hold the spotlight as principal in motion picture legal actions this week.

It was learned also that while Fox Theatres Corporation showed a loss of $62,175 for the six months ending June 30th, the balance sheet includes an item of $7,500,000, which is estimated by the receivers as the probable amount they will recover in the suit brought against Mr. Fox by Fox Theatres Corporation.

A development in the action of the William Fox interests seeking to prevent operation of the Twentieth Century-Fox merger was that attorneys planned to make the Chase National Bank and its officers co-defendants in the suit which is pending in the New York supreme court.

Fox Fights Examination

On application of William B. Atkinson, ancillary receiver for the Fox Theatres Corporation, who sued William and Eva Fox and others in an effort to determine what became of the corporation's assets during the time William Fox was head of the Fox companies, Judge Meier Steinbrink in the New York supreme court decided that Mr. Fox must disclose all requested information regardless of complications with other suits pending.

Mr. Fox applied for an order staying Fox Film Corporation and the receivers of Fox Theatres from examining him before trial of actions brought by both complainants. He also asked that if his application for a stay were denied that the court direct the plaintiffs to confine their examination to matters not relevant to the issues involved in a third action brought against him by the Chicago Title & Trust Company, which seeks to recover $1,000,000 as a result of an alleged default in the guaranteed redemption of Roxy Theatre stock. He charged that the plaintiffs were seeking information to use against him in one or the other of the pending cases, and that in any event he be excused from testifying until after the trial of the stock redemption case.

Judge Steinbrink denied all of Mr. Fox's applications and granted the application of Mr. Atkinson, directing Mr. Fox to testify fully.

Testimony Resumed

The examinations to which Mr. Fox objected were begun at Mineola, N. Y., last July, and at that time his counsel refused to permit him to answer questions regarding the Roxy theatre deal. Testimony in that case was resumed this week before Referee Sol M. Stroock with Saul E. Rogers, former general counsel of Fox Film, on the stand for two successive days.

Federal Judge Robert B. Patterson in New York in voiding a subpoena served on Mr. Fox at Atlantic City, N. J., in the Capital Company suit, ruled that the distance between two points for the purpose of serving the order must be the shortest way of travel, and not by airplane. The decision was reached after weighty research in the number of miles between the court house in New York City and the Hotel Claridge in Atlantic City, where Mr. Fox was on his physician's orders.

The Capital Company, of San Francisco, wanted to examine Mr. Fox in supplementary proceedings in connection with a confessed judgment for $297,412.91 on a San Francisco theatre rental. Thus far the Capital Company has collected $477.34 from an account in the Bankers Trust Company.

Attorneys for Mrs. Eva Fox in filing an amended complaint in the action against the Twentieth Century-Fox merger will charge the completed reorganization is in violation of court order, and will include Chase National Bank in the suit and the application to examine the merging interests before trial. Application for that right has been delayed for another week.

Fox Theatres' Half-Year Net

For the six months ending June 30, Fox Theatres Corporation showed a net profit of $20,023 and cash on hand totals $645,410, it is shown in a report filed by Milton C. Weisman, the receiver. Loss after depreciation, amortization, bad debts and other allowances was $62,175. Total assets of $17,325,469 are valued by the receiver at $9,583,737.

Federal Judge Alfred C. Coxe set October 2 as the date for a hearing on applications for allowances of services by attorneys, creditors' committees, trustees and others who participated in the reorganization of Fox Metropolitan Playhouses. Applications are to be filed by September 30. The maximum amount of $500,000 has been set aside for such expenses under the reorganization plan.

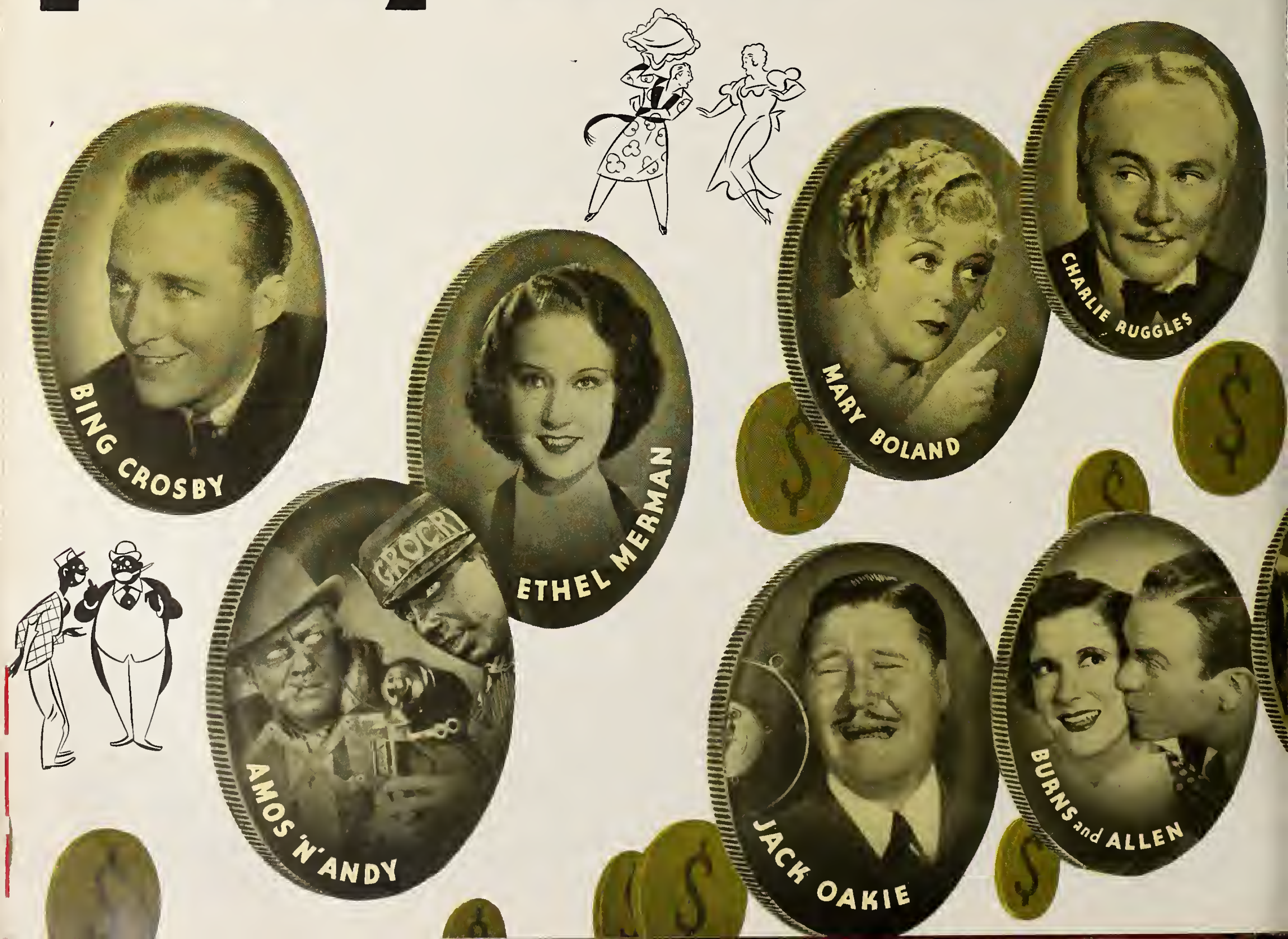
Irving Trust Company, as trustee for Fox Metropolitan, filed objections to the claim of the Emblem Holding Corporation for $885,000 on the lease of the Stratford theatre, Brooklyn. The claim is based on a 19-year period at a rental of $45,000 a year. Asking disallowance of the claim, counsel argued that under the bankruptcy laws claims for rent are limited to three years following surrender of the lease.

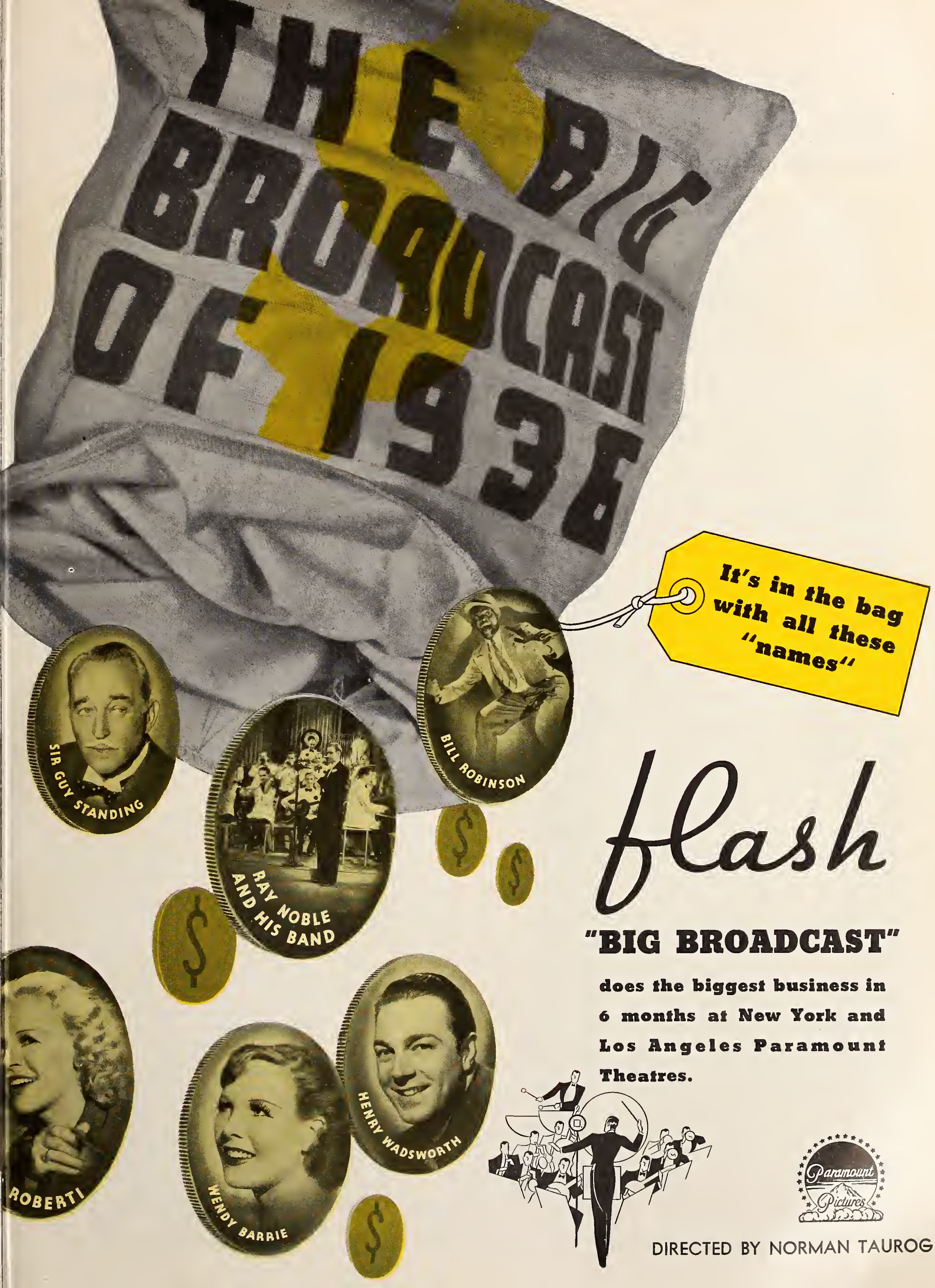
Final hearing and dismissal from bankruptcy of Fox West Coast was set for Wednesday in Los Angeles before Referee Samuel McNabb.

Fox West Coast has given J. J. Sullivan, chief film buyer, and Charles Buckley, legal department head, new five-year contracts as vice-presidents. Contracts for a similar period are being prepared for Arch Bowles, San Francisco; Elmer Rhoden, Kansas City; H. J. Fitzgerald, Milwaukee; Rick Ricketson, Denver. The new deals are in fulfillment of a promise made several years ago.

there's GOLD in this picture and plenty of it!"

—*Hollywood Reporter*


BING CROSBY
ETHEL MERMAN
MARY BOLAND
CHARLIE RUGGLES
AMOS 'N' ANDY
GROCRY
JACK OAKIE
BURNS and ALLEN


THE BIG BROADCAST OF 1936
It's in the bag with all these "names"
SIR GUY STANDING
RAY NOBLE AND HIS BAND
BILL ROBINSON
ROBERTI
WENDY BARRIE
HENRY WADSWORTH
$

flash

"BIG BROADCAST"

does the biggest business in 6 months at New York and Los Angeles Paramount Theatres.

Paramount Pictures

DIRECTED BY NORMAN TAUROG

State by State Comparison of Increase in U. S. Tax Returns

Following is a state by state analysis of federal admission tax receipts, comparing collections for the year ended July 1st of this year with the previous twelve months period. In last week's issue was recorded the fact that the total tax for the past year was $13,757,238, an increase of $750,000 over the preceding year, as reported by the United States Bureau of Internal Revenue at Washington.

State	YEAR ENDED July 1, 1935	YEAR ENDED July 1, 1934
Alabama	$35,883.89	$23,041.96
Alaska	13,271.60	13,318.48
Arizona	13,965.52	11,732.49
Arkansas	28,768.21	22,519.00
California	1,131,756.75	1,015,330.31
Colorado	122,985.47	78,669.44
Connecticut	164,824.84	153,522.26
Delaware	6,514.42	8,375.29
District of Columbia	239,312.13	254,587.38
Florida	224,155.34	167,104.67
Georgia	54,875.83	54,022.80
Hawaii	48,883.67	52,545.56
Idaho	11,584.16	14,025.07
Illinois	1,148,485.10	1,166,614.30
Indiana	121,009.99	193,090.44
Iowa	36,465.71	51,741.73
Kansas	24,908.31	22,929.37
Kentucky	76,295.10	86,003.67
Louisiana	60,746.93	58,801.56
Maine	30,341.16	28,115.53
Maryland	186,657.28	207,008.23
Massachusetts	826,932.82	806,869.07
Michigan	484,143.48	334,286.01
Minnesota	91,567.50	76,359.99
Mississippi	8,659.64	5,421.43
Missouri	293,939.74	247,649.20
Montana	19,590.76	16,552.59
Nebraska	38,805.82	44,922.33
Nevada	8,298.97	6,974.92
New Hampshire	79,587.44	76,290.97
New Jersey	382,697.42	392,892.65
New Mexico	21,258.84	17,374.97
New York	5,496,702.52	5,645,638.89
North Carolina	58,252.92	40,066.14
North Dakota	3,660.20	3,754.81
Ohio	274,246.16	231,781.25
Oklahoma	53,890.78	58,366.89
Oregon	60,123.27	57,568.29
Pennsylvania	817,738.79	820,994.90
Rhode Island	89,839.58	34,802.14
South Carolina	26,006.81	21,881.46
South Dakota	5,726.56	5,966.11
Tennessee	77,181.81	62,058.55
Texas	438,115.52	365,322.00
Utah	20,268.06	14,582.62
Vermont	6,479.76	7,355.26
Virginia	90,165.49	67,229.43
Washington	100,818.75	72,583.44
West Virginia	19,354.53	14,764.23
Wisconsin	67,570.80	99,498.58
Wyoming	14,022.14	10,711.28
Totals	$13,757,238.09	$13,343,619.94

Paramount Holds To Decentralized Theatre Operation

Paramount will not discontinue its present policy of decentralized theatre operation, Motion Picture Daily says, quoting "a high official of the company."

The basis for renewal of partnership and management agreements covering the operation of more than 700 of Paramount's 1,000 theatres will be defined by John E. Otterson, Paramount president, in advance of his departure for Hollywood at the end of this week, it was said. The operating agreements expire September 28 and the policy embracing their renewal will not bring about any radical changes in operation. With the policy once having been set by Mr. Otterson, the negotiations for the drafting of the new pacts with partners and operators will be left to the heads of the Paramount theatre department.

Mr. Otterson returns to Hollywood for an indefinite stay to complete the studio reorganization which has been in progress for several months past. Shortly after his return to New York he will leave for Europe to make a complete survey of Paramount operations abroad, and during this trip the company's foreign policies will be decided. The policy on eastern production by Paramount will also be resolved at a later date.

The impression gained from the official statements is that the major policy at the studio, in Europe and in New York, may involve no radical changes. Particularly does this appear to be true of operations which are showing satisfactory results. Changes of policy on other operations, it is indicated, may be made only after careful study by Mr. Otterson.

Official denial was made by this source that Paramount had discussed any deal which would bring into the company Sam Briskin, whose resignation from Columbia became effective Friday. Likewise, denial was made that negotiations of any kind had been opened with Winfield Sheehan, even for release by Paramount of any product that the former Fox production chief might make independently.

Denial that any new duties in Paramount had been designated to S. A. Lynch was also made.

In the meantime, Federal Judge Alfred C. Coxe approved a report of special master John E. Joyce settling the claim of the Bijou Amusement Company against Paramount Pictures, Inc., for $5,000. The Bijou Amusement Company originally filed a claim for $40,265 allegedly due on a lease on the Kettler, West Palm Beach, Fla.

Astoria Preview Draws Many Opinion Cards

Following the special preview of "Red Salute" last week at the Triboro Theatre, Astoria, L. I., United Artist home office officials claim an unprecedented number of opinion cards were received. The official count, it is claimed, showed 1528 replies received and since there were but 2,800 patrons present at the preview of the Reliance picture, this was considered a remarkable percentage of returned cards.

BRITISH GET "JITTERS" WHEN THEY HEAR OF TELEVISION THEATRE TESTS

Two More Systems Reported Planning Early Experiments in England; Baird Executive Tries to Reassure Movie Exhibitors

England is moving to be the first country in the world to bring television to the motion picture theatre. And, although the television laboratory of the inventor is one place and the theatre screen is another, plans have already been worked out between British television interests and film interests to install the medium as a test of "great secrecy" in the Dominion theatre, London.

On the other hand, even David Sarnoff, RCA's president, and heretofore one of the country's leading optimists on the proximity of television's practicability, said in New York this week that the research results of the scientists still must be brought out of the laboratory and into the field.

There are, however, new television developments under way in California, where an exhibition was held, and in Paris, London and Berlin.

British on "Ground Floor"

That English exhibitors will be in "on the ground floor" if, when and as television is introduced in that country, was announced this week by the United States Department of Commerce in disclosing a report submitted to Washington by Henry E. Stebbins, assistant Commerce Department trade commissioner at London.

The introduction of television in England, originally scheduled for this fall, is now seen delayed until next March, the report declared.

In the United States, however, television's box office possibilities are seen as being too far in the future to even bring them under discussion.

Under the present plans of the British Broadcasting Company, London, two television transmitters are to be erected in the Alexandra Palace by Baird Television Company, controlled by Gaumont British, and Electrical and Musical Industries, respectively, from which picture programs will be disseminated in a test to determine which, if either, of the two systems should be permanently adopted.

Two Other Systems Near Tests

However, there are at least two other systems nearing public tests in England, both of which are claimed by their backers to be superior to either of those now under test, and indications are that one or both will be offered for comparison against whichever is selected by the B.B.C. Meanwhile, there is some difference of opinion whether a receiver can be produced which will pick up both the Baird and the EMI programs, one of which uses 240 and the other 405 "lines."

Announcement of the proposed introduction of television in England gave the British exhibitors the "jitters," according to U. S. Commissioner Stebbin's report, in which he said: "The motion picture exhibitors, traditionally in a state of nerves over difficulties real or imaginary, had worked themselves into a regular breakdown at the prospect of television."

To combat this, the Baird company sent its technical director to address the exhibitors at a recent meeting, during which he explained that equipment has been developed which will enable the picking up of an event as it occurs to be transmitted on short waves to the main station and there sent out on the television frequency to be picked up by receivers in the theatre "and projected by intermediate projection process to the full-size screen."

"Good television pictures in one form or another will be shown in London cinemas before the end of the year," he said. "They will show results of fair entertainment value, and should attract the public from this point of view rather than from the point of novelty, or from the fact that television is a matter of the moment. I think I am right in saying that within two years from now several London cinemas will be taking regular television items in their programs.

"I am convinced that even if programs for the home were made really attractive the average member of a family will still want to go out to his local cinema or theatre and laugh and cry and enjoy himself in common with many hundreds of others.

"Television in the cinema is in its experimental form now, but it is gradually developing to become a feature on the program. The cinema need have no fear of television in the home as regards reducing box-office receipts."

Program Called Determinant

The whole success of television depends upon the single factor of program, in the opinion of Andrew C. Cruse, chief of the electrical division of the Department of Commerce, who recently made a personal tour of Europe to study television development.

Unless an adequate supply of entertaining features is presented, the most efficient equipment will be valueless, he added. Any regular program service of more than a few minutes' duration will be forced, Mr. Cruse believes, to rely on motion pictures for much of its material, and will have to secure its films from the regular supply since the expense of producing pictures especially for television would be prohibitive.

On the other hand, it is equally certain that difficulties would be encountered in securing enough "events" to make possible a daily presentation of current matters, while the cost and time of rehearsing is seen as a drawback to any program service of "live talent" features.

Thus, according to the chief of the United States electrical division, British television interests have certain important problems to solve and he warns that "we in the United States can learn many valuable lessons, which may later save us many dollars, by patiently watching this development of the British television picture."

But Investigators and Executives in America Say Many Corners Have Yet To Be Turned; Many Obstacles Are Cited

Television, so long "just around the corner," as predicted by experts in this country, is not there any more, according to the findings of the Scripps-Howard Newspapers, which this week sent William Engle, New York *World-Telegram* staff writer, to visit the laboratories and executive offices of the electric and radio interests sponsoring television research.

Television, commercially feasible, and comparable to motion pictures in the reproduction of images in the home, is just around a great many corners, some of them a good trot away, Mr. Engle found.

True, splendid progress has been made in the last few years, David Sarnoff told Mr. Engle, and televised pictures are better than when Helen Morgan's piano sitting was projecting into New York ether, but there are catches, too.

Mr. Engle found: "It costs much. And the pictures are small. And the televisors can not zip the pictures out across the penthouses and through the network of high tension lines more than 25 miles—usually not more than 15 miles.

Still, Mr. Sarnoff said, there is hope of turning that last corner some time, and R. C. A., as announced months ago, has begun a program of endeavor to reach that end. The program is going to cost $1,000,000 and continue for 15 months.

"To say it simply and correctly," Reporter Engle declared, "television still is a laboratory pet or a novelty in your drawing-room, and when it is going to be anything else no one knows."

Said John Mills, author of "Signals and Speech in Electrical Communication," head of the Bell Telephone Laboratories, and, in the opinion of Mr. Engle, one of its best authorities on television:

"The experiments of recent years have produced a greater appreciation of television's problems and a more restrained optimism than was common to public or press in the first part of this decade."

Obstacles Called Great

Said Orestes H. Caldwell, former editor of *Electronics*:

"I do not foresee television as an entertainment in the home at once. But I do believe that such progress will be made that this cannot long be delayed."

The obstacles, however, are so towering that the engineers have good right to lie awake at night.

"Consider merely this," Mr. Mills suggested. "To send a 240-line image—240 lines up and 240 lines sideways—you must transmit to the squares of the receiving set 57,600 bits of information. Because of the limitation of the permanence of vision you must send 20 images a second, so that it means 152,000 bits of information to be

(*Continued on following page*)

COST STILL BIG TELEVISION FACTOR

(Continued from preceding page)

transmitted per second," Mr. Mills added, causing Reporter Engle to observe: "That makes it cost a lot even to get started. That requires installation of elaborate equipment. That also makes the television station obtain facilities for transmitting on a band of frequencies of 576,000 cycles and that is equivalent to the band which would be required by 57 non-interfering broadcasting stations.

"It takes some money to do that, with everyone else in town wanting to start something on the few short waves that are left."

One-Sixtieth of Film Information

When the technicians talk about sending pictorial information through the air, Mr. Mills said, they cannot substitute the words clarity or detail. They mean both, that pictorial information.

"So television today conveys only one-sixtieth of the pictorial information which a good movie conveys."

Mr. Sarnoff, nevertheless, points out:

"Our research and technical progress may be judged by the fact that upon a laboratory basis we have produced a 343-line picture, as against the crude 30-line television picture of several years ago. The picture frequency of the earlier system was about 12 per second. This has now been raised to the equivalent of 60 per second."

California Development

The California development, reported from San Diego by the news press, told how "a tiny dot of light began to move slowly in wide arcs across a square silver screen. It moved faster and faster until the dot became a line, the line became a series of lines, and, finally, the streaks merged into an almost solid field of light. In the darkened room, only the screen and the flashing lights from the television transmitter were visible. Then a face appeared on the screen, at first whirling like a figure on a merry-go-round, then steadying into a firm outline of the face of A. J. Cohen, director of the plant."

Rather than becoming an active competitor with present film companies, Mr. Cohen believes the two related industries will be able to combine profitably, with the motion pictures reaching even more people than is possible at present.

Doubts have been expressed regarding the possibility of collecting the "admission price" on such broadcast movies, but Mr. Cohen was said to have the answer to that, too.

"We'll put on meters, like a gas meter, and the machines will run only for a certain regulated period before they must be restarted with another coin."

The second important division of television which Mr. Cohen demonstrated was the television telephone.

"Expense of these sets at present is prohibitive to private use," Mr. Cohen observed, "but we expect shortly to establish plants which may be used between principal cities much in the manner of a pay telephone."

However, commercial expansion of the television program will be impossible until the Federal Radio Commission grants permission for broadcasts, Mr. Cohen added, but this is expected within the next two years. At present the commission, feeling television still is too much of an infant to be freed commercially, will grant licenses only for experimental broadcasts."

And from Paris came another press dispatch, that the French will start witnessing television performances next month if present television plans of Georges Mandel, radio-sympathizing Communications Minister materialize.

Mr. Mandel was said to have placed four television circuits in phone cable which ties up the new 60-120 kilowatt station at Villebon, Paris suburb, with town studios. This outlet has already been inaugurated and will be the main state broadcasting unit for Paris from now on.

Television plans for immediate future are connected with Eiffel Tower, the first French station to exist and still a pioneer. At present 60 line images are broadcast from Tower once a week, for a few fans, on 200 meter wavelength.

By the end of September, Mr. Mandel was said to have promised this equipment will be changed, and the Tower will be able to send out 180-line wireless flickers on the 7-meter band, which promised infinitely better results.

Disappointment in London

From London, L. Marsland Gander, European newspaper correspondent, reported to the New York *Times,* that at Europe's outstanding radio exhibition, held in London, great disappointment was expressed because there was no television demonstration, either of pictures or equipment.

On the other hand, at the annual radio exhibition in Berlin, Mr. Gander reported no secret was made of television. A large, darkened hall was entirely filled with working television sets. But it appeared that technically Germany is behind Britain.

Mr. Gander continued:

"The B. B. C. decision to use two separate standards in alternate transmissions is being much criticized in Britain. It is widely maintained that simplification, not complication, is needed at the outset. Germany certainly will not be worried by this particular problem, but her present 180-line pictures cannot be considered satisfactory.

"Moreover, Germany is clinging to the intermediate film method of reproduction. In England recently great success has been achieved by the direct pick-up of the 'electric eye'. This is a great simplification,

"Hitherto the German television service has been received only by laboratories and a few specially privileged persons. Commercial receivers were, however, actually on view at the exhibition, and in future the average householder may, if he wishes, receive television."

Among the firms demonstrating television at Berlin's radio exhibition were Telefunken Loewe, Lorenz, Fernseh and TeKade. Of these organizations only TeKade was showing anything but cathode ray reception, and all the cathode ray pictures were reproduced on the end of the tube itself, the average size of picture being about eight by seven inches. The E. M. I. Co. in London is known to be projecting a picture from a cathode ray tube to a screen.

Flicker Cited

Fernseh were showing a 320-line picture from film and the sharpness of definition was reported by Correspondent Gander to be remarkable. It was generally described as "better than the home cinema." But there was some flicker. On the other hand the Loewe company seemed to have overcome flicker with their interlaced scanning on the 180-line standard at 50 pictures per second against the usual 25. The definition was, however, not comparable to the Fernseh 320-line picture.

Another interesting point described by Mr. Gander was that the TeKade mirror screw receiver appeared to give a higher definition than would be suggested by the number of lines used. For instance, a 90-line picture looked almost like a 180-line picture, but it seemed to lack brilliance.

In large-picture television the most interesting exhibit," in Mr. Gander's opinion, "was the Karolus screen, which consists of 10,000 small electric light bulbs giving a 100-line picture on a screen approximately six and one-half feet square. Close-ups were at a distance extremely effective, but one would not expect the screen to handle great detail; in its present form it is not a competitor of the cinema."

German Postoffice Exhibit

The German postoffice, which has instituted public televiewing rooms throughout Berlin for the popularization of the new science of radio-sight, had an exhibit illustrating the improvement in reception from the 30-line to the 180-line standard. "Germany," continued reporter Gander, "is showing every determination to be first in the television race. The cheapest German television set, by the way, is $330 and the average price appears to be about $600.

New Kind of Output Tube

A new type of output tube, the Harries valve, was shown, which, it is contended, gives twice as much output as the usual pentode amplifier tube. Similar tubes are to be designed for television and microwave reception.

In Berlin it was noticeable that tubes have lost their pins in order to reduce capacity effects for television. There were, however, few short-wave sets and practically no radiogramophones. The most popular receiver is still the two-tube "people's set." It costs $30 and is made to an identical specification at the order of the government by all manufacturers. The object is, of course, to enable the German worker to hear the voices of his rulers. Already 1,900,000 of these sets are in use and Dr. Goebbels has just ordered the manufacturers to make another 1,000,000.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Many and varied, humorous and otherwise, have been the stories and anecdotes about Will Rogers passed on to this department since the "old man" went west. Typical, but until now never disclosed, is the yarn from Hollywood's Julius Klein, formerly special assistant to Carl Laemmle at Universal City, a newspaperman with an exciting career, and now engaged in completing the manuscript of his new book, "Sir Roger Casement."

It was some time in 1933, shortly after Will returned from his trip to England, that the telephone wires at his Beverly Hills homestead went dead. A trouble-shooter was called, and Will interested himself in his work. When the telephone had been set in order Will was suddenly struck with an idea. He scratched his chin meditatively, and, cocking one eye at the wire-puller, asked:

"D'ya think I ken git London on that there contraption?"

"Of course," replied the repair man.

"Would it be askin' too much of the telephone company to let me talk to Buckingham Palace?"

"Why, no, I don't think so."

"Well, if it ain't too much trouble, try and git me King George, and no wrong numbers for a change."

With some trepidation, the repair man put through the call, and shortly Will Rogers was talking to King George. What the King said no one but His Majesty will ever know, but Will spoke perfectly at ease, telling him, in true "Blarney," that since this was his first Trans-Atlantic telephone call, he could think of no better use to put it to, than to call up His Majesty and thank him for his hospitality while Will was in London.

"An' jest think of it, Your Majesty," concluded Will, dropping into his venacular, "here I am in Beverly Hills, California, callin' *you* up, an' I ain't reversin' the charges, neither."

▽

The San Francisco chapter of Hadassah—women's Zionist organization—is planting an evergreen tree in memory of Will Rogers in the George Washington forest in the Plain of Esdraelon in Palestine.

▽

Dwight Weist trained for many a week to impersonate Adolph Hitler's voice for the March of Time radio hour. He finally succeeded and was reported to have achieved a splendid similarity to the hoarse voice of the Fuehrer. So what does Hitler do? He has himself operated on with the result that his voice changed completely.

▽

The practice of installing radio receiving sets in hearses, which gained wide popularity in Shanghai, China, last year, has now been forbidden by an official order. It was startling, to say the least, to hear dance music or jazz songs emanating from hearses during funeral processions. Imagine hearing from a hearse the strains of Cab Calloway's rendition of "I'll Be Glad When You're Dead, You Rascal You."

▽

Advertising Age acknowledges the fact that it costs $70,000,000 a year to advertise motion pictures to the great American public, but adds the observation that, "The $70,000,000 spent in the past year to advertise the movies doesn't include the contributions of the Legion of Decency."

▽

Civilization triumphs: One by one our modern gadgets have invaded the beautiful and tranquil South Sea island of Papeete. The primeval peace of the place was disturbed, in turn, by the electric light, the automobile, the filling station, telephone, radio and movie. Last week the process reached its logical conclusion: a beauty parlor was started.

Seegar Haevilin, who headquarters in the RCA Building towering above Rockefeller Centre, relates the tale about a railroad incident that happened the other day when he found himself in one of those combination club and dining cars, where from his seat he could see that the white-coated dark-skinned waiter who took the orders removed his coat upon entering the kitchen and doubled in brass as chef.

In the course of culinary events, he delivered some lamb chops to an elderly lady. She called him back and complained that they were not well done, as she had ordered.

"Yessim," said the waiter. "I'll tell de chef." He picked up the plate, walked to the door of the kitchen. "De ordah was for de chops to be well done," he shouted as he disappeared.

A few seconds later out he popped to report that the chops would be cooked some more. Then dogged back to do the cooking. Finally he shouted, "Waitah," slipped into the white coat, and solemnly delivered the dish. "De chef done fix 'em madam," he said.

▽

"One of the added features of this modern theatre," explains Harlan Rankin in the souvenir program signaling the opening of his new Plaza theatre at Tilbury, Ontario, "is the sound-proof box for mothers to take their naturally fidgety noisesome children and enjoy the show without annoying any of the patrons. This box seats some 20 persons and may be obtained for the evening for private parties."

▽

Charlie Chaplin seems to be the one answerable proof of the soundness of new-deal planned economy. He makes more money, and enhances his artistic reputation to a higher degree, by not making motion pictures, than any other actor in Hollywood.

▽

To Mr. Sidney Rechetnik, of Warner Brothers' home office press department, we are indebted for the observation that, "It's a day of thanksgiving for a chorine when a millionaire starts talking turkey!"

▽

A waiter in one of Hollywood's leading Italian restaurants is proudly telling his friends that a Fred Astaire-Ginger Rogers dance number has been named for him, though Irving Berlin, who wrote the song, never heard of the tray-balancer.

Eric Blore, the English comedian, who appears in support of Fred and Ginger in Radio's "Top Hat," dined recently at the ravioli emporium, and during the meal raved to a companion diner over "The Piccolino," the film's featured dance.

Suddenly a waiter appeared at his elbow.

"Did you call me, sir?" he asked.

"No—Why?" asked Blore.

"Because I thought I heard you call Piccolino."

"I did," said the comedian.

"Well," replied the waiter, "That's my name."

And he probably can't even dance it!

▽

Pollyanna Department:

"Very few wealthy people are happy; the responsibilities of great wealth are just as nerve-racking as the responsibilities of poverty."—Ginger (RKO) Rogers.

"But," adds Ted Cook, "they can buy nerve tonics."

▽

After carefully looking into the matter, Jack Moffitt, of the Kansas City Star, reports that "Little Miss Nuisance," to be made by Metro, isn't a story about a club woman who is out to investigate block booking.

Will some well informed reader please accept a pair of free tickets to the Capitol theatre on Broadway for doing the management the very important favor of being first to inform the theatre just what nation, if any, owns the tiny dot of real estate in the South Pacific Ocean known as "Pitcairn Island."

Does *any* nation own, or control it?

The management has searched the public library, and has queried the Department of State at Washington, but can get no authoritative answer.

Some 150 years ago the island was an uncharted, unknown spot. Eight mutineers of the British warship "His Majesty's Bounty," found refuge against British laws there after they had scuttled the ship. Today it boasts a population of 52 families, all bearing the names of four ancestors. For the first time in its history, motion picture scenes were made of it, a few months ago, and these were shown the other day as a short subject at the Capitol.

So romantic and strange are the scenes that invariably audience reaction results in the demand to know what nation owns it. Ships seldom pass the island, and only once every few years does one stop there. Local and radio bulletins, posted on a tree trunk, provide the news. Trees, fish and fields, provide food and shelter. The natives are a mixture of English and Polynesian.

▽

The motion picture is about to be employed by Frank L. Dear, independent producer and the nation's self-appointed coatless hero, to provoke a countrywide rebellion in the cause of male freedom. Mr. Dear became a martyr to the cause when an allegedly snobbish rule prevented him from riding on a New York building elevator because he wore no coat. They threw him out of the elevator and he sued the Madison Avenue landlords for $2,000. He's going to satirize in the movies the foible that dooms men to coats in the summer time.

"My object is to prove that we are men," he declared. "Or aren't we?"

▽

And now that the summer's Atlantic deep sea fishing season is at an end, Mr. Edward Francis Finney, director of advertising, publicity and exploitation over all of W. Ray Johnston's Republic Pictures Corporation, automatically becomes, by virtue of his weekend performance with rod and reel, the champion of champions of the Broadway Itsy Bitsy Fishing Fraternity.

▽

J. A. Tanney, president of Sales-on-Sound equipment corporation, supposes that you could put the title of "A Happy Family" on the following message which he has received from an exhibitor customer of his, who hopes some day to pay S-O-S for his projector:

> "I start the booking next month and I hope that I can paid for your projector pooly soon. I have family and I have money, but family man need money but if I could paid so I paid soon I can."

▽

Nobody can do down in motion picture history like guys who're up today."

▽

"The Reds," a backstage organization at the Tower theatre in Kansas City, was disbanded the other day, and there was much sincere mourning among the members.

Frank Libuse, "nut" stage comedian on last week's Tower bill, organized the Reds. He was Chief Red. Subordinate Reds included all the visiting actors in the show, the Tower Adorables and the bandsmen in

(Continued on page 38)

BEATS THE GUN!

39 steps ahead
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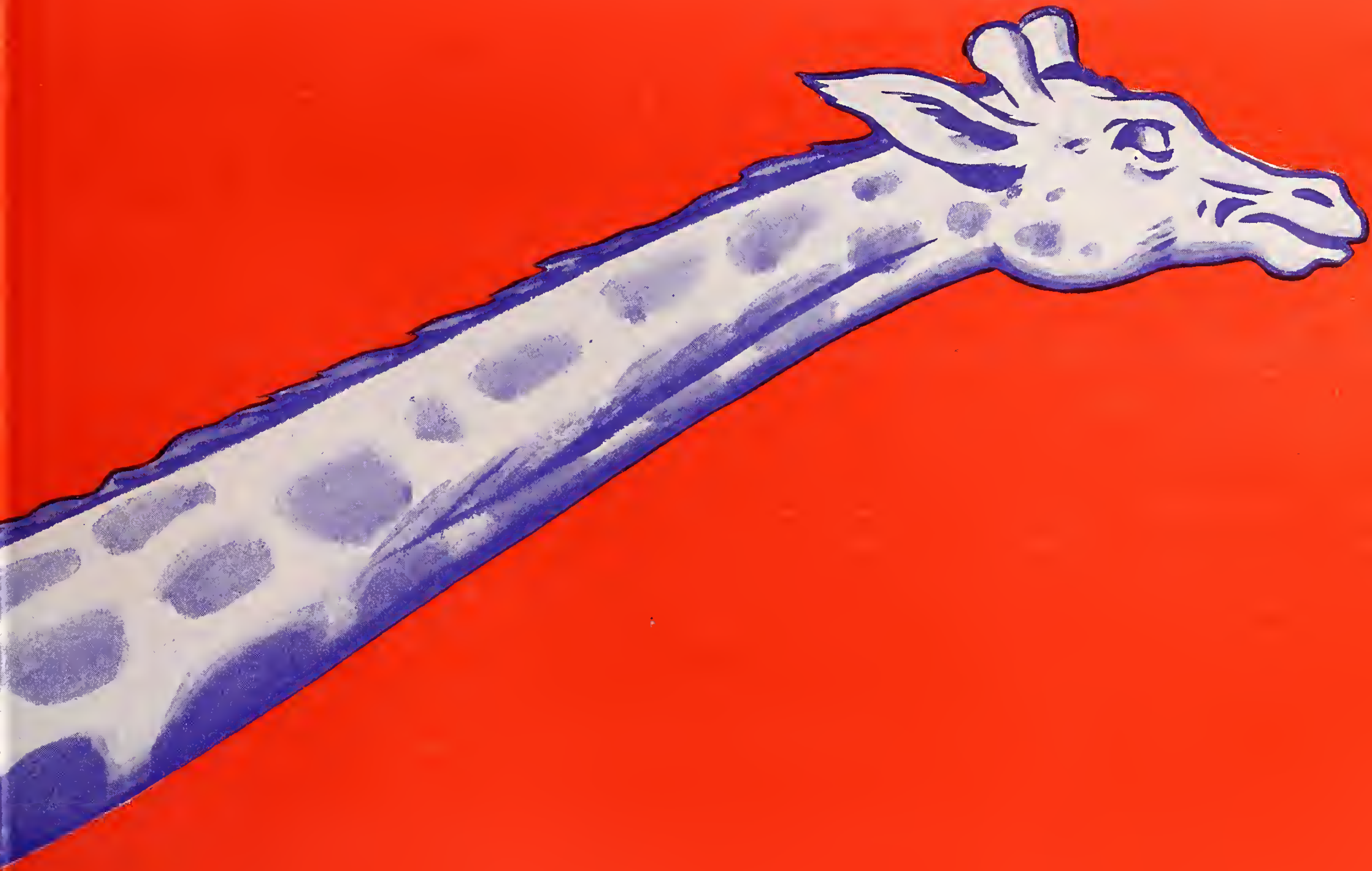

Boom days of '29
brought back by
receipts of "39"

Robert Donat
Madeleine Carroll

"THE 39 STEPS"

Directed by ALFRED HITCHCOCK
Director of "THE MAN WHO KNEW TOO MUCH"

HELD OVER—ROXY, AND EVERYWHERE

ASIDES & INTERLUDES

(*Continued from page thirty-five*)

the Tower orchestra. Chief Enforcers were the two masculine members of the Mayfield Trio, adagio team. Each Enforcer is more than six feet tall, weighs 200 pounds, with muscles to fit. The Enforcers really enforced—and how!

Two meetings each day were held by the Reds, in a screened-off part of the dressing room corridor guarded by placards and signs that said: *"War Zone—Whites Keep Out!"*

Whites included the house manager, show producer, chorus producer, anyone in an official capacity around the theatre. If a White put in an appearance while the Reds were meeting, he was seized by the Enforcers, hustled to trial by the Reds' court, and made to pay some penalty, such as buying ice cream or cake for the mob. Correspondingly, the Whites were conspicuously absent back-stage at the theatre much of the last days of the Reds' existence.

▽

RCA digressed for a moment from the manufacturing of motion picture sound systems and radio devices to devise a "weapon detector" for prisons which automatically sets off an alarm when it is attempted to smuggle in weapons.

Instantly, as a person steps over the prison threshold, a warning red light flashes on at the operator's control box. The mechanism might be adjusted to set off an alarm, turn on floodlights, or automatically shut the door leading from the room. The introduction of a metallic object, such as a gun, files, or a knife will upset the delicate balance of the circuit, and cause the alarm to be given. The guards will take care of the rest.

▽

Ho Hum:
Dorothy Gish Claims
Nerves Can't Stand
Matrimony
—Newspaper headline.

▽

One of the big tummy laughs now in circulation in the national capital portions off the population of the United States in such manner as to leave only two persons to pay the tax bills. Here it is:

Estimated population of the U. S.	124,000,000
Subject to pensions under the Townsend Act	50,000,000
	74,000,000
Minors ineligible to work under child labor law	60,000,000
	14,000,000
Unemployed, according to Father Coughlin	13,999,998
Balance	2

That leaves just you and me, and I'm getting tired.

▽

Many and varied are the requests and demands reaching the Hays office every day for one thing or another. The other day a prominent exhibitor of the city of Washington in the shadow of the national capitol wrote to the MPPDA demanding that they call immediately on President Roosevelt to put a stop to the symphony concerts staged partly with musicians on relief near the White House. The exhibitor denounced the concerts as "competition to film theatres."

▽

Although Richard Boleslawski is one of the most highly paid directors of motion pictures, he limits himself to one dollar a day for spending money and packs his lunch to the studio when he is working.

Rare indeed is the occasion when the motion picture bows to the theatre of the stage.

It was planned to have Metro's "Broadway Melody of 1936" open at New York's Capitol theatre last Thursday evening at exactly the same time as the new stage musical comedy, "At Home Abroad," opened across the street on busy Broadway at the Winter Garden. The dual premiere was to be Broadway's tribute to Eleanor Powell, who stars both in the stage show and in the film.

It was to be an unprecedented bit of Broadway gone sentimental—giving its biggest hand, or both hands, to a little girl who is skyrocketing to fame.

However, the plan had to be changed. Scores of friends of Miss Powell, and many others, complained that they "must' attend both premieres and could not if they were to be simultaneous. Also, the police were afraid that the simultaneous openings opposite each other on Broadway would paralyze traffic. So the Capitol, bowing, advanced its opening to Wednesday evening.

▽

"Hollywood soothsayers predict a cycle of pirate pictures," hears the very Odd McIntyre. "G-Man yarns are about played out, the public still hankers for strong meat, vinegar and violence, and since gangster films are frowned on, what better than pirate epics? Teach, Bluebeard, Lafitte, Thomas the Lambkin and Captain Kid—what were they," he asks, "but gangsters in cocked hats? And what was Captain Morgan but a shiver-my-timber super-Capone?"

▽

Darryl Zanuck and Alice Brady had never met each other either socially or in business, a rarity for such persons in their high Hollywood positions. And, we have Read Kendall's word for it, in the Los Angeles *Times,* this fact amazed Richard Boleslawski no end. Taking advantage of his directorial participation in "Metropolitan," the Lawrence Tibbett picture with Miss Brady which Mr. Zanuck is personally producing for 20th Century-Fox Film, Mr. Boleslawski contrived a novel if not unique method of bringing the two face to face. At the conclusion of a scene, "Boley" ordered the cameras to keep turning and gave Miss Brady a little speech to say. Next morning Boleslawski, Zanuck and other Fox executives gathered in a private studio projection room to witness the previous day's rushes. At the conclusion of these, Miss Brady appeared on the screen and said: "How do you do, Mr. Zanuck. I've wanted to meet you for some time, but it seems our paths never crossed at the right moment. I want to thank you for the nice things you have said about my earlier scenes in the picture. And we really must meet in person some time."

They did.

▽

If and when the Four Marxbrothers reach the screen in "Romeo and Juliette they'll retitle the piece "Romeo, Romeo, Romeo and Juliet!"

▽

Merchants in small towns invariably encourage Saturday night movie-going, figuring that the big Saturday night show that brings the family to town in the rackety old flivver, will bring some of them into their shops. Not so in Patchogue, Long Island, however, where the merchants are yelping blue murder because prize nights, the big Saturday night attraction at the local playhouse, has aroused so much interest that whole families are going to the theatre with the thought that the more present, the better chance of winning. As a result, Saturday night shopping has fallen off alarmingly and the merchants threaten to see the Nassau County district attorney about possible prosecution under the lottery laws.

Downtown Houses Show a Decrease

A gradual decline in the number of downtown theatres and an increase in the outlying houses is reflected in figures compiled in the city tax commissioner's office disclosing that Milwaukee's main artery of commerce, Wisconsin avenue, from North Eighth street to Lake Michigan, has shrunk to a $53,000,000 thoroughfare.

Five years ago this street was assessed over the same stretch at more than $75,000,000 and its market value was estimated at the time by the tax commissioner at $100,000,000. During this period only one new house, the Warner, which opened in May, 1931, was erected. The Warner theatre building is assessed this year at $1,279,000.

While the assessed valuation represents a $2,000,000 decline placed on the same area in 1934, most of the drop was sustained by properties east of the Milwaukeee river. All of Milwaukee's theatres, with the exception of the Pabst, are located in the area west of the river up to North Sixth street, indicating that they have had a hand in helping to preserve property values in this section.

In the past ten-year period, Milwaukee has had only two new houses erected in this downtown area—the Warner and the Riverside. The Empire building, housing the latter theatre, has been assessed at $2,050,000. During this same decade four downtown theatres, not including the Butterfly, which was razed to make room for the Warner, have been dissolved. The Garrick, Crystal and Empress sites are parking lots, while the old Merrill and Majestic have been remodeled into store buildings.

Of the remaining thirteen downtown theatres, including the Pabst and Davidson, which are primarily legitimate theatres, six are dark. However, it is quite probable that all will again be operating before snow flies.

Although the last five years has seen little construction of neighborhood houses in Milwaukee, the past six months indicates that expansion is being made in that direction. The Avalon was the last neighborhood house to be erected until the Times made its bow on the city's west side this summer. Slated for fall opening is the Sherman, another new neighborhood house, while the Avenue, on the city's south side, is being completely rebuilt and will emerge as the new Aragon in September.

Writer Finds British Screen Stories Better

British writers are having an unprecedented opportunity for development, in the opinion of W. P. Lipscomb, on his return recently from a vacation in England. Heretofore comparatively little attention has been paid to stories by producers, said Mr. Lipscomb, but during the past two years more and more importance has been attached to scenarios.

"Hollywood will directly benefit from this situation," he said, "in that a healthy competition among writers has grown, and an exchange of ideas and technique will ultimately better the product of both countries."

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BRITISH DISTRIBUTORS ISSUE NEW ULTIMATUM ON BOOKING CIRCUITS

Renters' Society Now Demands Proof of Ownership of Majority Control, Financial and Voting, of Theatre Company

by BRUCE ALLAN

London Correspondent

Rumors were plentiful in Wardour Street a few days ago that the Kinematograph Renters' Society intended to refuse recognition to the recent deal whereby the London super-cinemas of H&G Kinemas, Ltd., passed into the control of Gaumont-British Super Cinemas, Ltd. These stories are neither contradicted nor supported by an official statement since issued by the Society which, omitting all reference to GB-H&G, enunciates in more detailed terms the policy of opposition to booking circuits long since laid down by distributors.

It is thought significant that this statement should be issued at a time when the GB-H & G deal is up for consideration, and that it should indicate a decided increase in the rigor of the KRS attitude. Also wearing the appearance of more than coincidence is the fact that consideration of the G.B.-H & G matter has been adjourned and will be again considered, inevitably, on the basis of policy now enunciated by the KRS.

This policy is new to the extent that, dropping the hallowed phrase about proof of "substantial financial interest" being required of any one wanting to book for a theatre, the KRS now definitely asks for proof of ownership. Its policy is expressed as follows:

"Where an exhibitor (a company or individual) or a booking agent (a company or individual) undertakes the booking of films for another exhibitor, this will be considered a booking combine and in contravention of the Society's policy unless the exhibitor or booking agent has acquired a majority control (financial and voting) of the share capital of the company holding the cinema being booked for."

This is explicit enough, but the official statement also goes on to say that the statement "is intended for general guidance and not as indicating that there may not be other circumstances or conditions which, in the opinion of Renters, would constitute a booking combine."

Society to Decide

It also says:

"The Society expressly reserves to itself the right to examine and decide upon any case in which, though coming within the above definition, it appears that

(a) the share capital of the company controlling the cinema or cinemas being booked is merely nominal;

(b) the management and operation of the cinema is in the hands of one exhibitor and the booking of the films is in the hands of another exhibitor or booking agent;

and in other cases where it appears to the Society that any arrangements are in substance a booking combine."

Inevitably the principles so forcibly enunciated by the KRS will be compared with the facts of the recent Gaumont acquisition of the Hyams theatres.

Absolute Control a Prerequisite

Gaumont-British originally planned an investment in H&G (and also in Union Cinemas) as part of a deal whereby, in a booking sense, these theatres would have become part of the G-B circuit. KRS members refused to trade. G-B next announced acquisition of the H&G halls by a new subsidiary company, Gaumont-British Super Cinemas, Ltd., with a capital of £400,000 ($2,000,000) and controlled by Gaumont-British Picture Corporation, Ltd.

As regards this new company, it is obvious that the KRS will insist on being satisfied that the G-B parent company's control is absolute; if the fifty-fifty split of directors with the old H&G company represents an equal division of control between those interests and G-B, then presumably the KRS again will refuse recognition.

Furthermore, the almost unlimited freedom of further action which the Society reserves to itself may very well be exercised under the clause covering theatres owned by one exhibitor and booked by another. The H&G theatres, it has been announced, will continue under the management of the Hyams brothers.

Sweeping Changes Possible

Altogether, the more closely one examines the KRS pronouncement, the more one's conviction grows that it has been drafted to meet this special case of the acquisition of H&G by G-B and to meet it by all means available.

It is true that Frank Hill, secretary of the KRS, has stressed his intention of instigating proceedings impartially and universally, and it is also probably true that G-B will not be the only ones to feel the strength of the organized distributors, but it means, nevertheless, that the new policy has arisen directly out of the second G-B attempt to collect H&G, and to that extent it is permissible to discount the disquiet which in some quarters is almost panic caused by the KRS statements. It remains a fact that a trade situation has been created containing possibilities of sweeping changes in existing affiliations.

Other Booking Units

Aside from the recognized circuits composed of theatres owned or controlled by a single company, of which G-B and ABC are typical examples, there have developed in the United Kingdom market quite a number of other theatre groups in which unity in booking by no means implies unity of ownership. A notable instance is the Scottish circuit of over 40 theatres booked by A. B. King, the stalwart of the recent anti-tax campaign; here there are various proprietorships. There are also cases of circuits created by enterprising individuals who, raising the money for each enterprise locally, may "control" none of the theatres but act as the expert link between them.

Decision Believed to Have Been Drafted to Meet Gaumont-British-Hyams Situation; Other Booking Units a Complication

Mr. Hill's exact words on this aspect of the problem are significant. As quoted by the *Cinema* they are: "My inquiries are addressed without discrimination, in every case involving a change of booking arrangements." He also speaks of "dozens of cases now under investigation" and of "much research at Somerset House (where British company records are filed) and elsewhere."

Booking Circuits See Hope

Existing booking circuits may take heart at the word "change," with its suggestion that current booking affiliations will not be disturbed, yet it is difficult to see how the KRS, if it decides that the new GB deal clashes with its ruling, can bar GB as a new offender while allowing old offenders to go free. The logical weakness of declaring a practice irregular but condoning it in anyone who has followed it for a number of years must be obvious to various interests and individuals, including the KRS and GB.

Mr. Hill's statement of investigations in progress will also cause surmise. Various stories have gone 'round the trade identifying certain of these cases. One of them indicates the Reed circuit, which occupies the same offices as Paramount Theatres and has personal links with that concern, but A. H. Reed, managing director of Reed Theatres, Ltd. (which controls 12 establishments), declared in the week that he only booked variety from Paramount—which on its renting side is a member of the KRS.

Exhibitors' Association Alarmed

The Cinematograph Exhibitors' Association is showing signs of alarm despite Mr. Hill's assertion that the KRS investigations "are as much to their benefit as to that of the renters, inasmuch as they are designed to protect the trade from collusive arrangements which, in highly competitive areas, must react detrimentally to the independent exhibitor." The London and Home Counties branch of the CEA has approached the General Council with a request for emergency action, including investigation of possible legal action and, if necessary, application to the Government for legislation.

Exhibitor criticism of the KRS is largely on the assertion that theatre investments have been acquired on the basis of "substantial interest" and are now rendered unremunerative by the demand for "ownership control."

Ralph Bromhead, chairman of the London Branch, went on record with the assertion that "if the criterion were adopted for the past, there would be very few of us entitled to book for any theatres at all," and asserted

(Continued on following page)

$3,600,000 IS GAUMONT NET; JARRATT IN U. S.

Buyer for Gaumont-British Circuit Says "Clean" Films Still Make Most Money in England

Gaumont-British Pictures in England, parent of GB Picture Corporation, distributing 16 features on the American market in the new season, disclosed in London this week that net earnings for the past year approximated $3,600,000. The company declared a 7 per cent dividend.

Nine of the 16 negatives on the 1935-36 schedule of GB here will be in New York by November 1st.

As executive in charge of booking the 400 to 450 Gaumont-British theatres in the United Kingdom, in which position he selects the entertainment for some 4,000,000 British cinema patrons every week, Arthur W. Jarratt arrived the other day from London on the S. S. *Majestic,* prepared to discuss with Hollywood producers the status of the American motion picture in England.

Jarratt's Credo

Recognizing that the product of Hollywood still forms the major portion of the British motion picture theatre program, Mr. Jarratt, according to intimations made by him to London reporters on the eve of his sailing, will, while in California, be guided by the following:

He will not tell them how to make pictures, nor will he "spill a lot of hot air" about the progress of British pictures.

He will advise Hollywood producers that they must pay careful attention to American accents which creep into the wrong places in pictures sent to England. However, he believes that this problem is more one of idiom than accent.

He will admit that Shirley Temple (Fox) is probably the most universally-liked star in England today—as popular as she is in America, and that Greta Garbo (MGM) is limited in her appeal; that George Arliss (Gaumont, United Artists, et al) maintains a very high position, and that Jack Hulbert (Gaumont), "of whom America hardly knows, is a riot every time," quoting a London *Evening News* interview with Mr. Jarratt, obtained as he sailed.

Too, he will suggest to Hollywood that:

England has had nearly enough costume films,

Clean films still make the most money in the United Kingdom,

Public intelligence is under-rated in too many films,

The story is the most important part of a picture in most circumstances, and

G.B.'s 400-theatre circuit, America's largest film customer in Europe, can make more money with cheery films than gloomy ones.

"But in none of these things," the London *News* interview concluded, "will Mr. Jarratt be dogmatic."

Arthur A. Lee, vice president and general manager of the GB Corporation, as American distributor of Gaumont British-made product, made the announcement that the parent company had profited on operations during the year by 700,000 pounds, net (approximately $3,600,000).

The British company, explained Mr. Lee's announcement, "produces, distributes, and exhibits pictures; controls Baird Television; manufactures radio sets; and has its own broadcasting station; manufactures its own sound recording and reproducing apparatus: has large film laboratories; and controls an equipment company specializing in theatre supplies.

Its circuit of theatres, in excess of 400, he continued, is the largest in England. G.B. has two modern studios at Islington and Shepherd's Bush. It produces and distributes 52 pictures a year through its own and allied organizations throughout the world. "The GB newsreel, one of the original pioneers in screen journalism, enjoys equal coverage," he added.

First Organized in 1898

To date, with the American company in business less than a year, its pictures have been shown in every important community in every one of the 48 states, according to Mr. Lee.

While the American company celebrates its first anniversary in October, Mr. Lee pointed out that the parent GB company is one of the oldest, if not the oldest, company in the motion picture business. Its origin, through affiliations and acquisitions, dates back to the original Gaumont Company which was organized in Paris in 1898.

Soskin Productions Formed

Soskin Productions, Ltd., has been formed in London with Paul Soskin as managing director and producer, to make five features during the next 18 months at an average cost of $200,000 per picture. Mr. Soskin formerly headed Transatlantic Films, whose shares have been acquired by the new company. He was the producer of "Ten Minute Alibi," for British Lion, and "While Parents Sleep" for United Artists.

Joe E. Brown Sued

On the charges that his unpublished story, "When Homer Comes Marching Home," had been converted without his permission into the picture "Son of a Sailor," Edward A. Lynch of Philadelphia has filed a suit against Joe E. Brown, star of the film, and First National Pictures, Inc., producers of the picture, asking for an injunction and an accounting. Mr. Lynch claims the picture has realized $1,000,000 in receipts and that he has lost not less than $100,000. He also asserts he sent his manuscript to both Warner Brothers and Brown.

Brandt Takes Inwood

Harry Brandt has taken over the Inwood, Forest Hills, L. I., from Morris Kutinsky, making 43 houses now in his circuit.

British Exhibitors Ask Lower Quota

(Continued from preceding page)

that the effect of the KRS action would be that of "driving the whole of the exhibiting trade into two groups only." Statements that they will sell theatres probably to circuits—are made by a number of exhibitors.

London exhibitors at the same meeting also formulated a policy regarding the suggested revision of the Films Act, deciding unanimously to approach the Board of Trade with a request for reduction of the exhibitors' quota to 10 per cent. The resolution also declared opposition to the suggestion that a minimum cost clause or a "quality" clause for quota films should be added to the Act.

A prominent exponent of the minimum cost clause, Simon Rowson, this week issued as a pamphlet his paper on "The Future of the Films Act," read at the Cardiff CEA Conference. He has embodied replies to various criticisms made of his suggestions and it is of interest that, regarding the suggestion of a reduced exhibitors' quota, he says: "The renter would still be left with a costly liability for making films without any assurance that a market had been reserved in which these films would be sold." The phrase reflects very accurately the differing attitudes to the Films Act of the British producer and the British exhibitor; one wants a guaranteed market, the other a guaranteed margin of British footage over and above that which he is compelled to show.

Proposes "Tribunal of Reference"

Mr. Rowson makes the interesting suggestion that the Advisory Committee to the Board of Trade, appointed for the purpose of assisting the administration of that measure, should become "a tribunal of reference."

The Advisory Committee is a statutory body and there will be criticism of the suggestion that it should handle trade problems, but the need of some body representative of all sections of the industry was never more acute than now. The advisory committee consists of four exhibitors, two producers, two distributors and five non-trade members.

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Fox Production in London

Twentieth Century-Fox is considering as a possibility the production in London of pictures for distribution on the Continent, according to Robert T. Kane, who will be in charge here.

In the interim British plans are definite at 10 pictures ultimately a year, each to cost $500,000 and each to be penciled in the American releasing schedule. "St. Joan," stage play by George Bernard Shaw, will be the first with Elisabeth Bergner starred.

S. R. Kent, who is also here, and Kane went to Gleneagles for golf. Mr. Kent will go on a tour of the Continent later.

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Woolf in Exhibition

C. M. Woolf has purchased the Leicester Square theatre in London as a show window for product of his recently formed and rapidly growing company, General Distributors, Ltd.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Big Broadcast of 1936

(Paramount)

Comedy, Drama, Music

In star name and feature personality values alone, this picture should occasion a showman's holiday. If personalities, names representative of every phase of the art of amusement, the scope of which stretches from the sweet singing Vienna Boys' Choir to slap-'em-around comedians and runs a glittering gamut of singing, dancing, romantic, dramatic comic and down through the list of entertainment artists, mean anything, the mere publishing of the list should show what a wealth of entertainment value the exhibitor has at hand.

The names are drawn from every field of entertainment endeavor—screen, stage, both legitimate and vaudeville, radio, the concert platform, night clubs and dance halls. In the list there is some one whom almost everybody in the world that responds to the entertainment urge has either seen or heard. While these are by no means all that the picture offers to inspire both showmanship and patron attention, they are the dominating interest stimulating factors.

"The Big Broadcast" is a big entertainment feature. While it culminates in a super-vaudeville show, it is not an episodic feature. Though it encompasses much, it is motivated by a coherent and well continued comedy premised story. Even without the added feature values, that story could stand on its own feet as novel entertainment. The quality, hokum from start to finish, devotes itself solely to being amusing, using a smart mixture of old and new stuff which the public has demonstrated its appreciation, and doesn't hesitate to ring in a wild and wooly chase together with the U. S. Navy for a flag waving finale.

Jack Oakie and Henry Wadsworth, owners of a wheezy radio station, are going broke fast. Comes George Burns, inventor of a television apparatus that can pick up anyone, anything, anywhere and any time, and project it on a screen. Hilariously abetted by Gracie Allen, the radiolites lose no time in grabbing this gift from heaven. They can neither finance nor market their contraption until they run slambang into Ysobel, countess of a mythical kingdom. Taking a great shine to the quartet and their invention, she lures them to her domain under the pretext that she will provide the necessary dough.

Nobody has counted upon the wily and jealous prime minister, Gordonio, who quickly has the gang on the spot and very much in danger of losing their lives. The only way they can forestall execution is by entertaining the countess with their odd set. Through this appear all the entertainers as listed in the cast, performing their specialties. While entertaining the regal lady, they also manage to broadcast the news of their predicament. Comes the navy to rescue them and when they are safely home, the quartet wins the grand prize for providing the best entertainment program of the year.

No hints should be necessary as to how best to sell the picture. Everything necessary with which to hold high exploitation carnival is right at hand. All that is needed to convince audiences of the attraction's entertainment worth is the proper application of the right kind of showmanship acumen.—McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Benjamin Glazer. Directed by Norman Taurog. Screen play by Walter DeLeon, Francis Martin and Ralph Spence. Music and lyrics by Ralph Rainger, Richard Whiting, Leo Robin, Dorothy Parker, Mack Gordon, Harry Revel, Ray Noble. Musical director, Nathaniel Finston. Art direction by Hans Dreier and Robert Usher. Special photographic effects by Gordon Jennings and Farciot Edouart. Edited by Ellsworth Hoagland. Sound recording, E. P. Merritt and J. N. Cope. Dance ensembles staged by LeRoy Prinz. Photographed by Leo Tover. P. C. A. Certificate No. 1020. Running time, when seen in Hollywood 105 minutes (to be cut). Release date, September 20, 1935. General audience classification.

CAST

Spud	Jack Oakie
George	George Burns
Gracie	Gracie Allen
Countess Ysobel de Nargila	Lyda Roberti
Sue	Wendy Barrie
Smiley	Henry Wadsworth
Gordonio	C. Henry Gordon
Herman	Benny Baker
Captain	Samuel S. Hinds
Boris	Akim Tamiroff
Dot	Harold Nicholas
Dash	Fayard Nicholas
Salvo	Richard Alexander
Pablo	Charles Hamilton
Bill collector	Arthur Aylesworth
Messenger boy	Leon Holmes
Young woman in negligee	Suzanne Kaaren
Woman in Old Ladies' Home	Virginia Bassett
Colored cook	Mildred Gover
Mustached worker	Hank Mann
Woman in auto	Peggy Watts
Woman in auto	Phyllis Lee
Modiste	Judith Vosselli
Servant	Al Thompson
Photographer	William Irving
Servant with dog	Stanley Andrews
Radio executive	Arthur Stuart Hull
Executive's wife	Mabel Forrest
Radio executive	Jack Mulhall
Radio announcer	Tom Hanlon
Radio executive	Larry Wheat
Mustached worker	Billy Engle

ALSO

Betty Jane Cooper and the Lathrop Brothers, Fox and Walters, Ina Ray Hutton and Her Melodears, David Holt, Vienna Boys' Choir, Willie West and McGinty, Gail Patrick, Richard Tauber, Carlos Gardel, Bill Robinson, Jessica Dragonette, Ray Noble and His Band, Sir Guy Standing, Mary Boland, Charlie Ruggles, Ethel Merman, Amos 'n' Andy and Bing Crosby.

Thunder Mountain

(20th Century-Fox-Lesser)

Adventure

An outdoor adventure picture, bristling with action and spectacular thrill, "Thunder Mountain" is the kind of attraction that any exhibitor, particularly those playing especially to thrill fans, can assure his patrons is sound and substantial entertainment. Benefited by class production, the story, prestige of Zane Grey's authorship, star, worth of supporting cast, beauty of scenic locales and the manner in which smart direction continually blends dramatic punches with seething physical action as the sensational climax is developed, are all showmanship assets.

"Thunder Mountain" isn't a brand new story; most of the material of which it is spun has been seen before. Yet it is the kind of entertainment recipe of which the public many times has demonstrated its understanding and appreciation. Familiar as the theme is, there is no lack of ingenious putting together of attention holding ingredients. As such the show moves at a speedy, interesting pace which gives the entire production a refreshingly different atmosphere. Essentially melodramatic, the picture additionally offers a different type of dramatic-romantic conflict. This quality can be of service in stirring up feminine attention, a business necessity as concentration on the straight adventure-action character might prove a handicap in appealing to woman patrons.

The substance of the story is a fight for gold. Kal and Steve, defrauded by claim-jumping Leavitt out of a mining claim that they have been grubstaked to by Blair, the instigation of his daughter, Sydney, endeavor to square matters. Romantic love interest being introduced and building to a menacing situation as it involves Sydney and dance hall girl Nuggett, the yarn builds to a man to man conflict between Kal and Leavitt. In a gun battle, Steve is killed and as one of the heavy's henchmen turns yellow to confess that Leavitt is the killer, the tense excitement of a vigilante court trial leads to a spectacular chase and finale in which the side of Thunder Mountain avalanches down following an explosion, and Kal settles his score with Leavitt, paving the way for romance with Nuggett.

The popularity of the theme, in which the sense of the title is of more than ordinary showmanship significance as well as the popularity of the star, George O'Brien, plus the exploitation opportunities that the prestige of the author, Zane Grey, make available, appear to be the pegs upon which to hang a patron interesting campaign.—McCarthy, Hollywood.

Distributed by Fox. Produced by Sol Lesser. Directed by David Howard. From the novel by Zane Grey. Screen play by Dan Jarrett and Don Swift. Production manager, Edward Gross. Photography, Frank B. Good. Art direction, Ralph DeLacy. Film editor, Robert Crandall. Assistant director, Raoul Pagel. Sound, Richard E. Tyler. Running time, when seen in Hollywood, 65 minutes. Release date, September 27, 1935. General audience classification.

CAST

Kal Emerson	George O'Brien
Sydney Blair	Barbara Fritchie
Nuggett	Frances Grant
Rand Leavitt	Morgan Wallace
Foley	George F. Hayes
Samuel Blair	Edward LeSaint
Steve Sloan	Dean Benton
Cliff Borden	William Norton Bailey
Pritchard	Sid Jordan

King Solomon of Broadway

(Universal)

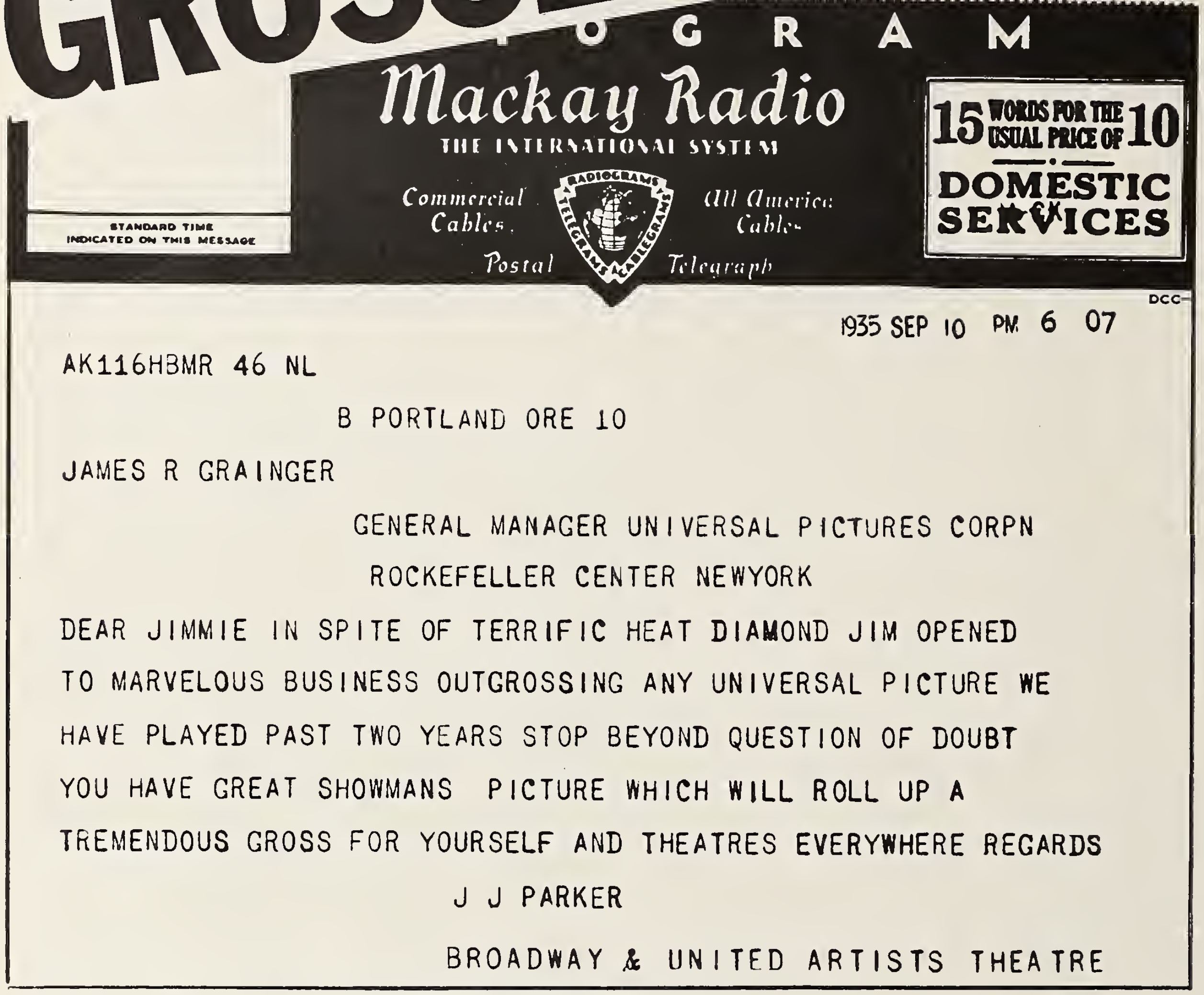
Melodrama

Melodramatic gangsterism, romantic conflict, atmosphere of a gaudy night club musical and uniquely contrived situation comedy are blended to make this picture. Revealing a picturesque side of exciting Broadway life and character, it takes wide liberties with theatrical license. Seeking to be entertaining, it has little regard for the ideas of logical formula and as it is aimed at amusing the masses it probably will fail to arouse any great enthusiasm among the sophisticates or those who want their pictures to live strictly up to the letter of practice.

As it embraces so many different factors, it naturally covers a wide range of showmanship and exploitation assets. The gangster element is as dramatic as that entertainment quality is supposed to be. The romantic love interest angle takes several surprising and hard to anticipate twists. The music and dance interludes reveal a potentially pleasing performer in the newcoming Dorothy Page and also show

(*Continued on page 44*)

GROSSES-AMAZING!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DEAR JIMMIE IN SPITE OF TERRIFIC HEAT DIAMOND JIM OPENED TO MARVELOUS BUSINESS OUTGROSSING ANY UNIVERSAL PICTURE WE HAVE PLAYED PAST TWO YEARS STOP BEYOND QUESTION OF DOUBT YOU HAVE GREAT SHOWMANS PICTURE WHICH WILL ROLL UP A TREMENDOUS GROSS FOR YOURSELF AND THEATRES EVERYWHERE REGARDS

J J PARKER

BROADWAY & UNITED ARTISTS THEATRE

REC

Seattle, Sept. 10.

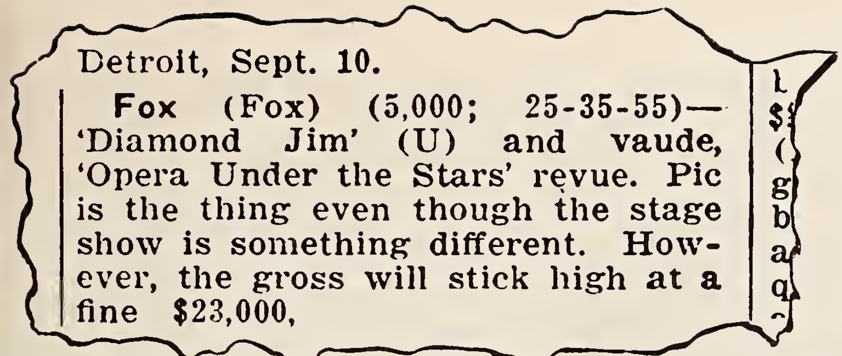
Orpheum (Hamrick) (2,700; 27-37-42)—'Diamond Jim' (U). Plenty advance ads, reacting to strong b. o. trade; $6,800.

HOLD

Baltimore, Sept. 10.

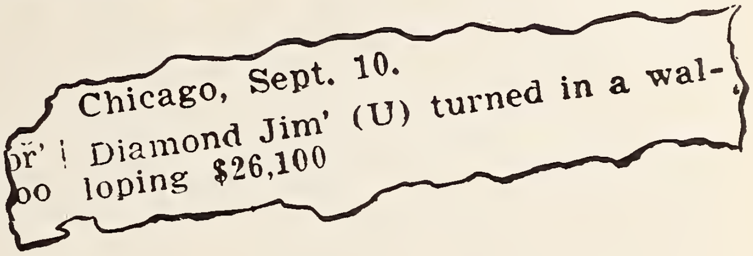
Keith's (Schanberger) (2,500; 15-25-30-35-40) — 'Diamond Jim' (U). Grabbing a grand $7,000, and will stick another session.

"DIAMOND

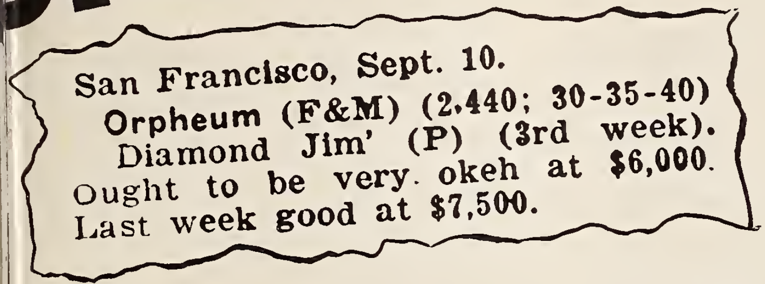

Detroit, Sept. 10.

Fox (Fox) (5,000; 25-35-55)—'Diamond Jim' (U) and vaude, 'Opera Under the Stars' revue. Pic is the thing even though the stage show is something different. However, the gross will stick high at a fine $23,000,

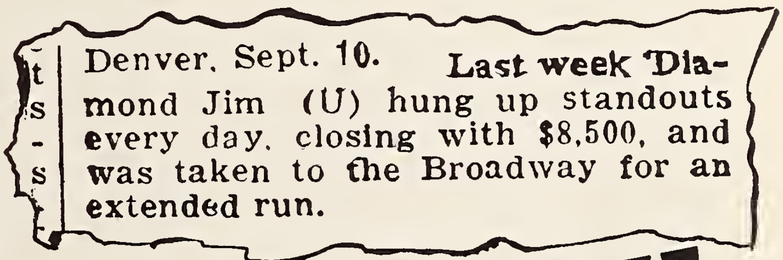
ORDS-PHENOMENAL!

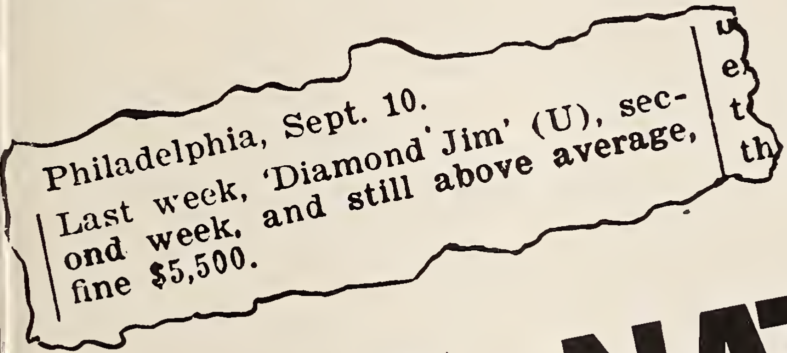

Chicago, Sept. 10.

Diamond Jim' (U) turned in a walloping $26,100


San Francisco, Sept. 10.

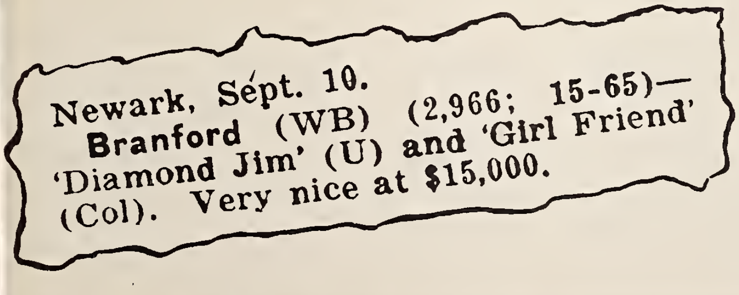
Orpheum (F&M) (2,440; 30-35-40) Diamond Jim' (P) (3rd week). Ought to be very okeh at $6,000. Last week good at $7,500.


Denver, Sept. 10. **Last week 'Diamond Jim** (U) hung up standouts every day, closing with $8,500, and was taken to the Broadway for an extended run.

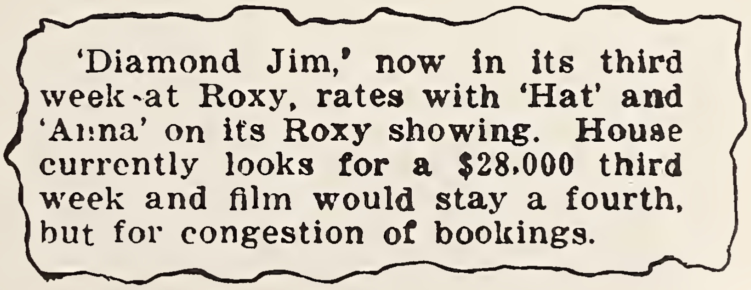

Philadelphia, Sept. 10.

Last week, 'Diamond Jim' (U), second week, and still above average, fine $5,500.

OVERS—NATURALLY!


Newark, Sept. 10.

Branford (WB) (2,966; 15-65)—'Diamond Jim' (U) and 'Girl Friend' (Col). Very nice at $15,000.


'Diamond Jim,' now in its third week at Roxy, rates with 'Hat' and 'Anna' on its Roxy showing. House currently looks for a $28,000 third week and film would stay a fourth, but for congestion of bookings.

JIM"

UNIVERSAL'S
SENSATION OF THE NATION!

(*Continued from page 41*)

Pinky Tomlin to favorable advantage. The dance contest promotion which Edmund Lowe conceives is a showmanship feature that lends itself effectively to ballyhoo procedure that under proper guidance can easily become a commercial interest-creating feature. Comedy is almost exclusively in the hands of Charles Grapewin.

Action giving the picture plenty of movement, that quality is accentuated by zippy wise-cracking Broadway slang which gives the picture a popular pitch. In theme, King Solomon, operating a night club for gangster Larsen, who is doing a Sing Sing stretch, loses it gambling with three racketeers. Dangerous as he knows this stunt is, it becomes more so when Larsen is paroled. Trying to keep secret his bit of chicanery, King, who previously has saved socialite Nikki's life, gives her opportunity to gratify her whim for night life excitement by dancing in framed contests with masked marvel Pinky Tomlin. Jealousy aroused on the part of Sheba, the club's prize attraction, who considered the King her sole property, the situation is complicated as Larsen tries to win her. The success of the dance contests is pleasing to all concerned; to King, because he thinks they will be the means of bringing him enough dough to pay off the gamblers; to Larsen, because they indicate the club is making money, and to Nikki's uncle Winchester, who figures that through her connection with King he is in line to recoup the thrills of his lost youth.

Anyway, with the situation so building that King can expect nothing but to be knocked off either by Larsen or the muggs as they get wise to the deal his manager made, the King decides he might just as well battle it out with Larsen first. As they are busily engaged in a hectic melee, old Winchester, listening to the radio, gets the old firehorse urge. Rushing to the club with Nikki they are just in time to save King, and as he buys the place for a wad of dough, King's share is enough to pay off the gamblers and of course he is reunited with Sheba.—McCarthy, Hollywood.

Produced and distributed by Universal. Directed by Alan Crosland. Associate producer, Julius Bernheim. Assistant director, Arcb Buchanan. Original story and screen play by Albert J. Coben and Robert T. Shannon. Art director, Albert S. D'Agostino. Additional dialogue by Harry Clork and Doris Malloy. Film editor, Daniel Mandell. Cinematograpber, George S. Robinson. Sound supervisor, Gilbert Kurland. Musical director, David Klatzkin. Special musical numbers written for this production: "That's What You Think," Pinkey Tomlin; "Flower in My Lapel" and "Moanin' In the Moonlight" by Con Conrad and Herb Magidson; "La Cabanna" (Rbumba) by David Klatzkin. Running time, when seen in Hollywood, 70 minutes. Release date, September 23, 1935. General audience classification.

CAST

King Solomon	Edmund Lowe
Sheba	Dorothy Page
Pinky Tomlin	Pinky Tomlin
Nikki Bardbury	Louise Henry
"Ice" Larsen	Edward Pawley
Uncle Winchester	Cbarles Grapewin
Roth	Bradley Page
Murray	Arthur Vinton
Schultz	Clyde Dilson

Red Salute

(Small-United Artists)

Comedy-Romance

Here is a composite and typical mixture of comedy, romance and drama abounding in showmanship values and what is more, a picture that should sell itself by word of mouth advertising. Barbara Stanwyck and Robert Young are teamed effectively to create an absorbing picture, which, supported by scintillating dialogue, an excellent cast and beautiful scenic expanse, was received with appreciative acclaim by a preview audience. Concerned primarily with the romance of Miss Stanwyck and Mr. Young and their wild transcontinental dash the story contains an angle, that of a patriotic uprising on the part of students against the invasion of "New Thought" ideas, that is provocatively fresh and currently a topic of discussion in newspapers, periodicals and in the minds of America's population.

The picture has the elements of wide appeal to all types of motion picture audiences and the exhibitor should find little trouble in exploiting it. Handsomely produced and excellently photographed the presentation is swift moving and enlivened by its topnotch repartee. In the cast besides Miss Stanwyck and Mr. Young are Hardie Albright, Cliff Edwards, Ruth Donnelly, Gordon Jones and Paul Stanton.

Drue Van Allen (Barbara Stanwyck), while interceding on behalf of a fellow student who is being unceremoniously ejected from the college campus for delivering a radical speech, is herself ejected. In love with the student much to the discomfort of her father, a colonel in the army, Drue, who has radical tendencies of her own, is coerced by her father to leave the country. Accompanied by her aunt she locates in Mexico but Drue, hearing from the radical every day, is determined to escape and rejoin him in the American capital.

Jeff (Robert Young), an American soldier on temporary leave, whose *forte* seems to be a penchant for getting into trouble, while evading the police winds up at the same bar where Drue is having a cocktail. Striking an acquaintance they spend considerable time and consume several drinks. Both broke and unable to pay the bill they make a break for the street, steal a government car belonging to a member of the border patrol, and head for the border. While successful in crossing the border and in eluding the border patrol, they crack up against a tree and start hoofing it. The lark over, Jeff is all for going back and surrendering but Drue convinces him that to do that would be suicide, as Jeff is now a deserter from the army as well as a thief, having stolen and wrecked the government car.

With the assurance of a gun, Jeff forces Rooney (Cliff Edwards), who is preparing for a trip with Mrs. Rooney in their roadster attached caravan, to include Jeff and Drue. Rooney is only too glad and is especially pleased when it is decided to leave Mrs. Rooney home. There begins a trip to Washington, highlighted by several amusing scenes, their efforts to avoid the ever determined border patrol, some entertaining singing by Rooney, and climaxed by the crackup in a raging storm. Leaving the wrecked caravan they find refuge in a mountain retreat. It is there Drue and Jeff discover their love for each other but Drue, in deciding between Jeff and the radical, chooses the radical and prepares to leave Jeff behind. Drue's plans go astray when the border patrol finally accost them.

Jeff is arrested and sent to military prison and Drue goes ahead with her plan to marry the radical. Seeking deportation of the radical, the colonel is informed the one way would be as a result of inciting a riot. Knowing the radical is to make a May Day speech, the colonel frees Jeff and explains the situation to him.

On May Day Jeff joins the group gathered to hear the radical. Wearing the olive drab of the army, Jeff, in a talk reminiscent of Marc Antony's elegy over Caesar's departed spirit, Jeff arouses patriotic fervor in the group and when the radical attempts to evict Jeff from the platform a free for all riot ensues. Federal men lock up the radical prior to his deportation. Drue and Jeff, reconciled, start on their honeymoon in Rooney's new caravan.—Mooney, New York.

Distributed by United Artists. Produced by Reliance. Producer, Edward Small. Directed by Sidney Lanfield. Original story by Humphrey Pearson. Screen play by Humphrey Pearson and Manuel Seff. Art director. John Ducasse Schulze. Film editor, Grant Whytock. Photography, Robert Plank. Assistant director, J. H. McCloskey. Recorded by Howard Wilson. P. C. A. Certificate No. 1310. Running time, 78 minutes. Release date, September 13, 1935. General audience classification.

CAST:

Drue Van Allen	Barbara Stanwyck
Jeff	Robert Young
Arner	Hardie Albright
Rooney	Cliff Edwards
Mrs. Rooney	Ruth Donnelly
Lefty	Gordon Jones
Louis Martin	Paul Stanton
General Van Allen	Purnell Pratt
Aunt Betty	Nella Walker
Joe Beal	Arthur Vinton
Baldy	Edward McWade
Dean	Henry Kolker
Border Patrolman	Henry Otho

The Case of the Lucky Legs

(Warner)

Comedy Melodrama

Comedy, hilarious and farcical, is the keynote of this dyed-in-the-wool mystery melodrama. The fun scope is so broad, yet so intelligently and logically handled, that while all the necessary elements of a fast paced well grounded mystery thriller are continually and effectively present, they are, from an up to the minute entertainment and consequently showmanship viewpoint, secondary in importance to the spirit of frolicsome mirth and merriment that motivates the show.

As far as the straight story is concerned, it's pretty much the familiar "Case" series formula. There's the full quota of strange and mysterious goings on, with their chain of murders; innocents made suspects and culprit made to appear innocent, baffling incidents to provoke the maximum thrills and chills. But looking at the show through the patrons' eyes, the outstanding selling quality is the surprising comedy in action, dialogue, character performances and situations which repeatedly tossed the preview audience into laughter.

As such a combination of legitimate and squeamish mystery and downright farce hokum, the job of creating patron interest in "The Case of the Lucky Legs" provides a new angle of approach, in the selling. While there's plenty to baffle, there's more to tickle the funny bone—so much so that it's quite possible that ordinary spectators will forget all about trying to figure out the mystery as they are swung along in the spirit of side-splitting fun.

In title, production values and personalities, the show provides the tools with which to work in establishing this as a funfest. In previous pictures, both as the Perry Mason character and others, Warren William has given definite indication that comedy is his *forte*. He proves it, to sure entertainment and showmanship value here. Oddly a player who ordinarily isn't considered a comedienne—Genevieve Tobin—crops up as a surprising funster in the role of William's secretary. As their antics endow the show with an atmosphere of gleeful foolishness, the straight characters of those involved in the legitimate mystery and melodrama take on a different aspect that gives the show unique color.

Given the benefit of an aggressive campaign that strives to reveal this picture's wide difference from the run-of-the-mill dramatic mystery plays and assures patrons that they'll laugh more than they'll gasp as they're thrilled in a new sort of way, should bring results—McCarthy, Hollywood.

Produced and distributed by Warner Bros. Directed by Archie L. Mayo. Assistant director, Lee Katz. Photographed by Tony Gaudio. Art director, Hugh Reticker. Musical director, Leo F. Forbstein. Screen play by Brown Holmes and Ben Markson. Adaptation by Jerry Cbodorov. Story by Erle Stanley Gardner. Film editor, James Gibson. Running time, when seen in Hollywood, 75 minutes. Release date, October 5, 1935. General audience classification.

CAST:

Perry Mason	Warren William
Della Street	Genevieve Tobin
Margie Clune	Patricia Ellis
Dr. Doray	Lyle Talbot
Spudsy	Allen Jenkins
Bisonette	Barton MacLane
Thelma Bell	Peggy Sbannon
Bradbury	Porter Hall
Eva LaMont	Anita Kerry
Frank Patton	Craig Reynolds
Manchester	Henry O'Neill
Ricker	Charles Wilson
Johnson	Joseph Crehan
Doctor	Olin Howland
Mrs. Spudsy	Mary Treen
Sanborne	Joseph Downing

Audio Takes More Space

New space for the cartoon animation department has been taken by Audio Productions, Inc., in the Fox Building at 56th street and 10th avenue, New York. The new addition doubles in size the quarters available for this department which has increased its staff because of added production activities in both the domestic and foreign fields.

THE HOLLYWOOD SCENE

INDEPENDENTS BUSIEST SINCE EARLY DAYS
BROADCASTING STATIONS READY FOR ACTION
ZANUCK OPTIONS DAMON RUNYON STORIES
TEN PICTURES COMPLETED, TEN ARE STARTED

CONTINUED prevalence of double bills, the union of Monogram, Mascot and M. H. Hoffman in Republic Pictures, and general market upturn have let to the greatest activity in independent production that Hollywood has seen since the earliest days. "Independent Row" again is seething.

Some thirty or more independent producers have announced programs of from eight to twenty-four pictures for the coming year, with many already in production.

Included in the group are such companies as Beaumont Productions, which will release eight Conway Tearle and eight "Black King" pictures. Excelsior Pictures will make a Tim McCoy series. Darmour Productions will feature Ken Maynard. Regal Productions will make 12 pictures, six in color. Monarch Productions has its own laboratory and will make 24 subjects. Victory Pictures has a program of 16. Academy Pictures has announced eight, but may possibly increase this to 12. C. C. Burr is making six.

$4,500,000 Combined Budget

Puritan Pictures will make six; Chesterfield and Invincible are down for at least eight each; Maurice Conn productions will make a Peter B. Kyne series featuring Frankie Darro and Earl Mason; Walter Futter will contribute eight; Louis Weiss will have six; Stuart Productions have a program of eight, and Cameo Pictures down for eight.

Combined product of all these independents will total approximately 300 features. Average negative cost will be about $15,000, totaling a four and a half million dollar production cost.

Most of these 300 pictures will be of the outdoor type. Stars for the most part will be action stars, such as McCoy, the Maynard brothers, Richard Talmadge, Earl Mason. Some of the companies, such as Monarch, New Century (which is making six to star Charles Ray) will do straight comedies and dramas in an effort to compete with the lower priced product of the majors. From all indications most of the features promised will be delivered. There will be no shortage of product for independent exchange during the coming year.

▽

Intensified interest in radio programs emanating from the west coast, while becoming more apparent to film studios, finds broadcasting stations anticipating the trend for some time. Lavish new quarters of KNX have just been refurbished, and the half million dollar building which will house NBC in Hollywood about November 1 is now going up.

KNX, a 50,000-watt station, reaches all of southern California in the daytime, and covers 11 western states at night. KNX is in direct competition to theatres and newspapers. One of its features consists of six broadcasts of news a day, with half hour news flashes. It features six serials every night, of such diversified appeal as "Orphan Annie," "Watanabe and Archie," "The In-Laws," "Jimmy Allen," "Lum and Abner' and the "King Cowboy" musical program. These serials run five and six days a week, since KNX claims "radio is a matter of habit," and that response to a program running every night is at least double that of a program spotted four times a week.

So far, KNX has made little attempt to capitalize on Hollywood names, in spite of the fact that it has the copyrighted slogan, "The Voice of Hollywood."

The NBC studio, on the other hand, always has been more than casually interested in the affiliation of reels and radio, due to the fact that M. H. Aylesworth is president of both RKO and NBC. The new building touches the RKO-Radio lot on two sides.

NBC now is discussing preview broadcast arrangements with several studios, and has a Hollywood feature for sale by Mollie Merrick, Hollywood correspondent for National American Newspaper Alliance, now in New York.

▽

News Flashes

Three Damon Runyon stories annually have been optioned for Twentieth Century-Fox by Darryl Zanuck. The deal goes for three years and gives the studio first choice of the Runyon output. . . . Fox West Coast accepted the resignation of its treasurer, Fred Metzler, who has joined Twentieth Century-Fox in a similar capacity, succeeding George Bagnall. Fox West Coast's chief accountant, George Topper, succeeds Mr. Metzler. . . . H. B. Franklin quietly slipped out of Hollywood for New York on an important business deal.

▽

Ten Finished, Ten Start

Production schedules balanced evenly the past week, as for the 10 pictures completed 10 started. Both Twentieth Century and Warner starting two pictures, the remainder of the program is distributed among six other studios. Paramount dominates the completed group with four, the remaining six being credited to six companies.

At Twentieth Century-Fox "Buccaneer" started. In this Claire Trevor, Robert Allen, Paul Kelly, Pauline Frederick, Thomas Beck, Charles Locher, Henry Kolker and Frank Dawson will be seen. George Archainbaud is directing. "Paddy O'Day" also went before the cameras. Jane Withers is featured, supported by Pinky Tomlin, Rita Cansino, Michael and Nina Visaroff and George Givot. Lew Seiler is directing.

Warner put in work "The Country Boy," an adaptation of a popular stage play of several years ago. The cast features Barton MacLane, Mary Astor, Craig Reynolds and John Qualen. William McGann is directing. Second feature, "Miss Pacific Fleet," again teams Joan Blondell and Glenda Farrell in the leading roles, with Warren Hull, Allen Jenkins and Hugh Herbert composing the important supporting players. Ray Enright is directing.

With work in progress on location, MGM started "Rose Marie." It will feature Jeannette MacDonald and Nelson Eddy with James Stewart, Robert Greig, Lucien Littlefield, George Regas and James Conlan among the support. W. S. Van Dyke is directing.

Paramount started "The Bride Comes Home." Claudette Colbert is starred, supported by Fred MacMurray, Benny Baker, Donald Meek and William Collier, Sr. Wesley Ruggles is directing.

After lengthy preparation, Universal finally gave "The Great Impersonation" the starting gun. With Alan Crosland directing, the picture features Edmund Lowe, Valerie Hobson, Wera Engles, Lumsden Hare, Henry Kolker and Henry Mollison.

Invincible Pictures started "Murder at Glen Athol." The featured cast includes John Miljan, Irene Ware, Barry Norton and Betty Blythe. Frank Strayer is directing.

Spotting Charles Ray in the leading role, New Century put "Just My Luck" into work, Ray Heinz directing. Other players to be seen include Anne Grey, Eddie Nugent, Matthew Betz, Robert Graves, Beth Marion and Snub Pollard.

Four Finished by Paramount

Two of the four completed Paramount productions, "Rose of the Rancho" and "Peter Ibbetson," appear to be in the important picture class. In the first, John Boles, Gladys Swarthout, Charles Bickford and Willie Howard occupy the leading roles. The support lists Herb Williams, H. B. Warner, Grace Bradley, Charlotte Granville, Don Alvarado, Minor Watson, Benny Baker, Louise Carter, Pedro De Cordoba, Harry Woods, Paul Harvey and Arthur Aylesworth. Marion Gering directed.

The second of the pair, "Ibbetson," co-stars Gary Cooper and Ann Harding. The support includes John Halliday, Ida Lupino, Douglas Dumbrille, Virginia Weidler, Dickie Moore, Doris Lloyd, Elsa Buchanan, Christian Rub, Ferdinand Gottschalk, Gilbert Emery and Marcella Corday. Henry Hathaway directed.

"Eagle's Brood," a western, also finished, was directed by Howard Bretherton. William Boyd, Jimmy Ellison, Nana Martinez, Frank Shannon, William Farnum, Al Lydell, George Hayes, Addison Richards and Paul Fix will be seen. Last of the group, "Hands Across the Table," directed by Mitchell Leisen. Featured are Carole Lombard, Fred MacMurray and Ralph Bellamy, with Astrid Allwyn, Marie Prevost, Ruth Donnelly, William Demarest, Edward Gargan and Katherine DeMille in support.

Twentieth Century-Fox completed "Metropolitan." The cast includes Lawrence Tibbett, Virginia Bruce, Alice Brady, Cesar Romero, Thurston Hall, George Marion, Sr., Luis Alberni, Adrian Rosley, Ruth Donnelly, Franklyn Ardell, Christian Rub, Etienne Girardot and Sam Flint. Richard Boleslawski directed.

Republic finished "Confidential," Mascot production. Directed by Edward L. Cahn, it will present Donald Cook, Evalyn Knapp, Warren Hymer, J. Carroll Naish, Theodore Von Eltz, James Bush, Lynton Brent and Lillian Castle.

"A Perfect Gentleman" is the MGM contribution, directed by Tim Whelan. In this Frank Morgan and Cecily Courtneidge are featured in the principal roles supported by Richard Waring, Heather Angel, Henry Stephenson, Herbert Mundin, Brenda Forbes, Ivan Simpson, Una O'Connor, Forrester Harvey and Elsa Buchanan.

Radio finished "Tamed," in which Ginger Rogers, George Brent, Alan Mowbray, Samuel Hinds, Grant Mitchell, Joan Breslau and Luis Mason will be seen. William A. Seiter directed.

For United Artists release, Reliance completed "The Melody Lingers On," David Burton director. The cast lists Josephine Hutchinson, George Houston, John Halliday, Mona Barrie, Helen Westley, Laura Hope Crews, Walter Kingsford, Ferdinand Gottschalk, Eily Malyon, George Ragas and Adele St. Maur.

Last of the finished group, "His Night Out," a Universal, features Edward Everett Horton, directed by William Nigh and supported by Irene Hervey and Robert McWade.

RAVE R

★ ★ THIS MAKES I

EDITORIAL TRIBUTE

It is quite within the realm of probability that Mascot's "Harmony Lane" will open up a hitherto neglected field for picture material . . . portraying the lives and careers of great Americans in various fields of activities just as they were . . . true, we have had our Barnum on the screen . . . but he was essentially theatrical to begin with . . . but in the life of the immortal composer, Stephen Collins Foster, as limned so truly and beautifully in "Harmony Lane," there is really a great human document . . . done without theatricalism or glamour . . . it is Foster as he moved through the years of his tragic yet glorious career . . . presenting the story of his thwarted love and unhappy marriage in a manner that will grip the hearts and emotions of every girl and woman who sees it.

Here is dramatic screen material in its purest form . . . struggle, despair, a great love that is never fully possessed, a nagging, unsympathetic wife, the fight to express himself through his glorious songs, and eventual frustration . . . it is of such things that great dramas are written . . and the wonder is that our producers have not turned to this fertile field long ago . . . the life of Stephen Foster on the screen has pointed the way to many others that but await intelligent and sympathetic treatment to turn into outstanding productions . . . which "Harmony Lane" most assuredly is. . .

So, producers . . . and writers and directors . . we leave this little hint in your keeping . . . after "Harmony Lane" has clicked decisively at the box offices of the nation . . . which we are convinced it will . . . you can then dig up a score of other True Portrayals of illustrious Americans . . . and reap great rewards . . . IF you present them with the sincerity, humanness and skill that the Mascot aggregation have employed in their selection . . . gawd knows, the public is getting awfully fed up on the sophisticated, smart, brilliantly empty flash material that represents so much of our big Hollywood product . . . let's get back to the simple human emotions and sincerity that marks "Harmony Lane" as one picture in a thousand. . . .

Film Daily

★ ★ ★
A
MASCOT
PICTURE
●

"Has been given careful preparation . . . unusual cast . . . theme handled delicately . . . emerges as one of the few genuine musical dramas given to the screen . . . understanding and sympathy given to the character of Stephen Foster due to the direction of Joseph Santley . . . Douglass Montgomery achieves more than his customary emotion . . . William Frawley gives color to the character of the famous minstrel."

L. A. Examiner

"Fine entertainment . . . should have universal appeal because of heart-warming quality of its music . . . story has so much pathos that on several occasions one is moved to tears . . . the love affair is charming . . . excellent for the family . . . class "A" in suitability as well as entertainment value."

Harrison's Reports

●

"Lavishly produced with taste and feeling . . . should appeal to and satisfy immense audiences who know and love Foster songs which are cleverly introduced . . . whole cast is splendid . . . direction of Joseph Santley smooth and logical . . . this unusually ambitious film has numerous selling possibilities."

Motion Picture Daily

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EVIEWS!

UNANIMOUS ★ ★

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Boxoffice

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ding . . ."

ade Review

ducer . . . should bring in
Levine can take a bow on

Hollywood Life

"Picture is crammed with exploitation possibilities . . . will prove a paradise to those showmen who like to get their teeth into a production that gives them a chance to display their exploitation abilities . . . musical numbers are expertly supervised by Abe Meyer, with musical direction by Arthur Kay a highlight of the production . . . direction by Joseph Santley nicely dovetailed the dramatic sequences with the musical numbers . . . cast is well rounded out, with Montgomery giving a sincere performance . . ."

Variety

"Truly an outstanding production in the field of authentic biography . . . has been handled with consummate artistry and sympathetic understanding . . . will touch the heart of millions . . . beautiful artistry . . . will sway the emotions of all . . . Douglass Montgomery makes great composer a living, breathing character true to life, done with sincere and simple conviction . . . that is keynote of entire production - conviction . . . it rings true . . . get out and shout about this one . . . backed with the tremendous sentimental appeal of immortal songs that are part of the life of the people."

Film Daily

"One of the biggest made-to-order audiences a producer could desire is waiting for this picture . . . It should do stand-out business in every town, hamlet and neighborhood . . . A production that will mean evenings of solid enjoyment to millions of theatregoers . . . and plenty of box-office satisfaction to the country's showmen . . . the cast is of major calibre . . . Douglass Montgomery is convincing and vivid as the erratic musician . . . but to our mind first honors go to William Frawley . . . Adrienne Ames stood out brilliantly as the vixenish wife . . . in the double role of co-author and director, Joe Santley scores significantly . . . Arthur Kay, director of the Los Angeles Philharmonic, earns a special word of praise . ."

The Hollywood Reporter

"There are probably thousands who are eagerly awaiting this epochal film, few will be disappointed in the handling of it . . . retains the simplicity and tenderness of the man and his songs."

Hollywood Citizen News

★ ★ ★ ★
A
MASCOT
PICTURE

Y LANE"

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 283.—(A) What care should be given sound-three head drive belts? (B) What effect will a dirty sound screen have on the quality of sound reproduction? (C) What care should be given sound screens to insure good sound transmission?

Answer to Question No. 277

Bluebook School Question No. 277 was: (A) In equipment where the power supply for the energizing coil of the relay is obtained from a rectified a. c. source, a "hum" may develop. What is its cause and what can be done in an emergency to eliminate it? (B) In equipments employing a separate voltage and power amplifier, provision is usually made for operating the stage loudspeakers from the voltage amplifier in case of failure of the power amplifier. How would you proceed to accomplish this purpose?

The engineers who prepared this question answer:

(A) "Usually such a condition is caused by a breakdown or open circuit in the filter condenser which forms a part of the rectifier circuit. In emergency the show may be kept going by disconnecting the power source from the relay coil and operating the relay manually.

(B) "In case the power amplifier fails, disconnect the link circuit between the voltage amplifier and power amplifier. Next disconnect the stage loudspeaker line from the power amplifier, reconnecting it to the proper impedance tap of the output transformer on the voltage amplifier. It is good practice to go through this procedure after show hours, once a month, in order that the projectionist become thoroughly familiar with all the necessary wiring connections. Manufacturers' representatives will be very willing to supply projectionists all necessary information with regard to such emergency procedure."

Might I butt in right here to suggest that the representatives of sound equipment manufacturers most certainly will be very willing to help projectionists by providing full explanations, coupled with demonstration where practicable, of emergency or other procedures upon request? May I offer a suggestion that projectionists will do well to jot down things they may require information about, so that when a manufacturer's representative calls they may be reminded of the various points?

I was indeed surprised by the few answers received to this question. Of those that came, but very few were within hailing distance of correctness. Therefore, in order to avoid embarrassment to some most excellent students of the "school," I will omit names. Here is the gist of some of the answers to Section A:

1. "Hum may be caused by reverse current relay stuck in open position. I can think of but two causes, (a) accumulation of dirt, weak spring tension, poor contact between the magnet and its corresponding pole piece. Under this condition it is possible there will be sufficient ripple in the power supply, even though rectified, to cause vibration and thus set up a characteristic 120-cycle hum."

2. "In equipments where the power for energizing the relay coil is obtained from rectified a. c. and a hum develops, the usual cause is sticking of the relay switch. In case of emergency, short circuit the switch and operate manually."

And here are two answers to Section B:

1. "In equipments employing separate voltage and power amplifiers, provision is usually made so that in event that the power amplifier goes haywire, the show may be continued by using the voltage amplifier only. In such emergency turn the power amplifier switch to *off* position and leave it there. Connect the output of the power amplifier to the input of the voltage amplifier, using proper *jumpers*. Turn the voltage amplifier to operating position and continue the show, with the fader at higher position."

2. "In a sound system where the voltage and power stages are separate it is an easy matter to operate the loudspeakers by using the voltage amplifier only, in case the power amplifier fails. However, to accomplish this requires a rather intimate knowledge of the circuits involved. There are really but two things one can do. The first is to connect the plate terminal of the output transformer in the power amplifier to the terminal of the plate of the last output tube in the voltage amplifier. This serves to feed the output of the voltage amplifier directly to the speakers through the primary of the output transformer, which feeds the voice coils in the speakers.

"The second possibility is to locate the pair of wires that go to the voice coils in the loudspeakers and connect one of them to the plate of the final voltage amplifier tube, the remaining wire going to a B plus terminal of proper voltage and capacity. In this it might be necessary to increase the volume control setting above normal, but it will be found to work out all right."

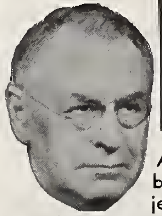
I submitted these answers to the engineers, who have replied as follows:

"Probably the reason for so few answers is because such troubles rarely occur. However, the more important emergency situations often are those that rarely occur, and the projectionist who is on his toes wants to know just what to do when they do.

"While the answers to Section A might be considered as right in some instances, usually symptoms of a sticking relay is that sound is not faded to the proper projector when the fader key is depressed. When some part of the filter circuit in the power supply circuit for the relay becomes defective, there is usually some ripple supplied to the energizing coil in the relay, which, being in close proximity to the signal circuit, is picked up at that point, thus producing hum in the loudspeakers.

"The first answer to Section B is correct, with the exception that the output or speaker connections should be connected to the output transformer of the voltage amplifier.

"Whoever submitted the second answer to Section B apparently had in mind a voltage amplifier, which does not have an output transformer. As he says, when such a condition exists an intimate knowledge of the circuits is required, and this is, I believe, beyond the scope of emergency procedure. The type of amplifier considered in framing the question was one in which an output transformer is used, the same having a proper impedance tap to match the loudspeaker load."



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Publishes Second "Mickey" Issue

"Mickey Mouse Magazine," issue num-two, reached the newsstands this week from Hal Horne, former advertising director of United Artists, in a revised format, the large size having been abandoned in favor of an eight-by-eleven-inch overall. Running some 44 pages, the magazine is published in conjunction with Walt Disney Enterprises and his Mickey Mouse motion picture interests.

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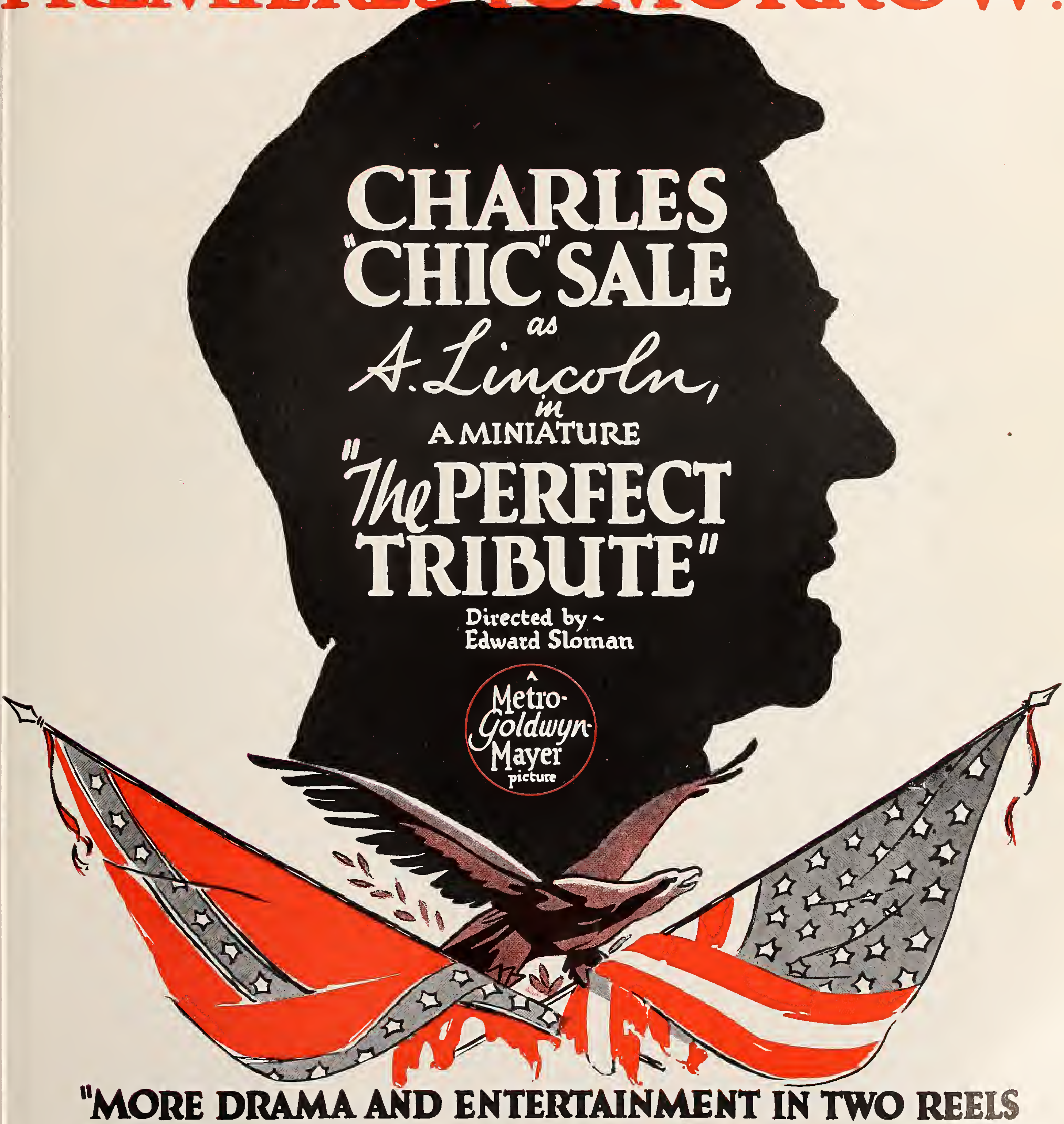

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THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended September 14, 1935, from 105 theatres in 18 major cities of the country, reached $1,129,461, a decrease of $153,790 from the total of the preceding week, ended September 7, 1935, when 102 theatres in 18 major cities aggregated $1,283,251.

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Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)	
Boston								
Boston	3,246	25c-50c	"Thunder in the Night" (Fox) (plus stage show of "Follies Bergere")	19,500	"Hot Tip" (Radio) (plus stage show "Follies Bergcre") (6 days) (35c-65c)	35,000	High 9-7 "Hot Tip" (plus stage show "Follies Bergere" (6 days) Low 8-3 "A Dog of Flanders" and "What Price Crime"	35,000 4,000
Fenway	1,382	30c-50c	"Little Big Shot" (W. B.) and "Redheads on Parade" (Fox)	4,000	"Steamboat Round the Bend" (Fox) and "Without Regret" (Para.)	6,500	High 1-6-34 "Lady Killer" and "Girl Without a Room" Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"	12,000 2,500
Keith's Memorial	2,907	25c-65c	"Top Hat" (Radio) (2nd week)	27,000	"Top Hat" (Radio) (1st week)	33,000	High 9-7 "Top Hat" Low 8-17 "Jalna" (6 days)	33,000 5,500
Loew's Orpheum	2,970	25c-55c	"Anna Karenina" (MGM) (2nd week) (25c-65c)	10,000	"Anna Karenina" (MGM) (1st week)	15,000	....	
Loew's State	3,537	25c-55c	"Here Comes the Band" (MGM) and "Air Hawks" (Col.)	8,000	"Anna Karenina" (MGM)	13,000	High 4-7-34 "Riptide" Low 7-6 "Sanders of the River" and "Unknown Woman"	22,000 7,500
Metropolitan	4,332	35c-65c	"Page Miss Glory" (W. B.) (on stage Glen Gray and Orchestra)	25,000	"Annapolis Farewell" (Para.) (plus stage show)	23,000	High 4-6 "Private Worlds" Low 7-20 "Men Without Names"	41,000 14,000
Paramount	1,793	25c-50c	"Little Big Shot" (W. B.) and "Redheads on Parade" (Fox)	6,000	"Steamboat Round the Bend" (Fox) and "Without Regret" (Para.)	8,000	High 1-6-34 "Lady Killer" and "Girl Without a Room" Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"	12,000 4,000
Buffalo								
Buffalo	3,500	30c-50c	"Page Miss Glory" (W. B.)	11,800	"Annapolis Farewell" (Para.)	10,500	High 1-6-34 "Design for Living" Low 12-19-34 "Music in the Air"	26,000 5,000
Century	3,000	25c	"Thunder in the Night" (Fox) and "Redheads on Parade" (Fox)	6,800	"Here Comes Cookie" (Para.) and "Hopalong Cassidy" (Para.)	7,700	High 5-11 "Mark of the Vampire" and "Gigolette" Low 8-3 "Mad Love" and "A Dog of Flanders"	8,200 3,800
Great Lakes	3,000	25c-40c	"Two for Tonight" (Para.)	8,300	"Anna Karenina" (MGM)	13,500	High 9-29-34 "Belle of the Nineties" Low 12-22-34 "Gentlemen Are Born" and "Marie Galante"	18,800 3,800
Hippodrome	2,100	30c-50c	"Bonnie Scotland" (MGM) and "Without Regret" (Para.)	6,600	"China Seas" (MGM)	9,000	High 5-19-34 "The House of Rothschild" Low 8-3 "Shanghai"	18,000 4,000
Lafayette	3,300	25c	"Love Me Forever" (Col.) (2nd week)	6,900	"Love Me Forever" (Col.) (1st week)	12,000	High 3-10-34 "It Happened One Night" and "Before Midnight" Low 7-27 "Notorious Gentleman" and "Strange Wives"	16,700 4,100
Chicago								
Apollo	1,400	25c-50c	"Smilin' Through" (MGM)	3,000	"The Murder Man" (MGM) (8 days)	6,000	High 9-8-34 "The Cat's Paw" Low 9-14 "Smilin' Through" (re-issue)	16,000 3,000
Chicago	4,000	35c-68c	"Page Miss Glory" (W. B.) (plus stage show)	33,500	"The Irish in Us" (F. N.) (plus stage show)	34,800	High 8-11-34 "She Loves Me Not" Low 5-26-34 "Thirty Day Princess"	66,000 19,000
Garrick	900	25c-50c	"The Irish in Us" (F. N.)	5,500	"Here Comes Cookie" (Para.)	6,000	High 7-27 "No More Ladies" Low 5-4 "One New York Night"	9,000 3,000
Oriental	3,940	25c-40c	"Thunder in the East" (U. A.) (plus stage show)	16,400	"Vagahond Lady" (MGM) (Roscoe Ates and stage show)	17,700	High 1-5 "Big Hearted Herbert" Low 6-16-34 "Registered Nurse"	25,000 12,000
Palace	2,509	25c-50c	"Top Hat" (Radio) (plus stage show)	32,500	"Diamond Jim" (Univ.) (plus stage show)	24,600	High 9-14 "Top Hat" Low 12-1-34 "Kentucky Kernels"	32,500 8,000
Roosevelt	1,591	30c-60c	"Steamboat Round the Bend" (Fox) (3rd week)	10,500	"Steamboat Round the Bend" (Fox) (2nd week)	14,500	High 1-5 "Forsaking All Others" Low 8-18-34 "Paris Interlude"	27,000 6,000
State-Lake	2,776	20c-35c	"After the Dance" (Col.) (plus stage show)	14,400	"Going Highbrow" (W. B.) (Fred Allen's Amateurs on stage)	15,400	High 9- 8-34 "The Most Precious Thing in Life" Low 7-20 "Alias Mary Dow"	19,000 8,000
United Artists	1,700	30c-60c	"China Seas" (MGM) (8 days-3rd week)	12,500	"China Seas" (MGM) (2nd week)	17,800	High 5-5-34 "House of Rothschild" Low 4-13 "Vanessa: Her Love Story".	30,000 10,000
Cleveland								
Allen	3,300	30c-42c	"The Farmer Takes a Wife" (Fox) (3 days-2nd week) "Keeper of the Bees" (Monogram) (4 days)	1,300 1,700	"The Farmer Takes a Wife" (Fox) (1st week)	6,200	High 6-8 "Let 'Em Have It" Low 12-15-34 "Silver Streak"	7,250 1,400
Hippodrome	3,800	30c-42c	"Steamboat Round the Bend" (Fox)	17,350	"Page Miss Glory" (W. B.)	12,500	High 3-16 "Roherta" Low 3-17-34 "Journal of a Crime"	23,000 2,900
RKO Palace	3,100	30c-60c	"Welcome Home" (Fox) (plus Major Bowes' Amateurs on stage)	23,500	"Bright Eyes" (Fox) (Ben Bernie and His Lads on the stage)	24,000	High 4-6 "Transient Lady" Low 5-19-34 "Where Sinners Meet"	39,000 4,000
State	3,400	30c-42c	"The Call of the Wild" (U.A.)	13,000	"Anna Karenina" (MGM)	17,000	High 1-12 "Forsaking All Others" Low 12-29-34 "Private Life of Don Juan"	28,000 3,500
Stillman	1,900	25c-35c	"Anna Karenina" (MGM) (30c-42c)	6,500	"China Seas" (MGM) (2nd week)	6,500	High 9-15-34 "Chained" Low 1-12 "Our Daily Bread"	10,000 2,000
Denver								
Aladdin	1,500	25c-60c	"Thirty-Nine Steps" (GB Pictures)	3,000	"Loves of a Dictator" (GB Pictures) (3 days) "The Man Who Knew Too Much" (GB Pictures) (5 days)	300 800	High 5-5-34 "House of Rothschild" Low 6-22 "Nell Gwyn" and "My Heart Is Calling" (6 days)	9,000 600
Broadway	1,500	25c-40c	"Diamond Jim" (Univ.)	2,000	"Naughty Marietta" (MGM)	1,500	....	
Denham	1,500	25c-40c	"Annapolis Farewell" (Para.)	6,000	"Here Comes Cookie" (Para.)	6,500	High 9-29-34 "Belle of the Nineties" Low 4-7-34 "She Made Her Bed"	16,500 800
Denver	2,500	25c-50c	"Steamboat Round the Bend" (Fox) (plus stage band)	11,000	"Diamond Jim" (Univ.)	8,500	High 1-13-34 "Roman Scandals" Low 7-20 "Escapade"	17,500 4,000
Orpheum	2,600	25c-40c	"Top Hat" (Radio) 2nd week)	10,000	"Alice Adams" (Radio) (4 days) "Top Hat" (Radio) (3 days-1st week)	3,500 9,000	High 2-17-34 "Hi Nellie" Low 12-29-34 "Hat, Coat and Glove.."	19,500 1,000
Paramount	2,000	25c-40c	"The Clairvoyant" (GB Pictures) (3 days) "Don't Bet on Blondes" (W.B.) (4 days)	600 1,900	"We're in the Money" (W. B.)	3,000	High 5-11 "Bride of Frankenstein" Low 6-9-34 "Uncertain Lady"	7,000 400

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)	
Hollywood								
Chinese	2,500	30c-55c	"China Seas" (MGM) (6 days-2nd week)	15,000	"China Seas" (MGM) (5 days-1st week)	13,000	High 4-14-34 "House of Rothschild" Low 12-29-34 "Music in the Air"	25,171 4,292
Pantages	3,000	25c-40c	"Top Hat" (Radio) (2nd week)	16,000	"Top Hat" (Radio) (6 days-1st week)	19,000	High 9-7 "Top Hat" Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	19,000 1,500
W. B. Hollywood	3,000	25c-40c	"Page Miss Glory" (W. B.) (6 days-2nd week)	7,680	"Page Miss Glory" (W. B.) (6 days-1st week)	15,300	High 9-8-34 "Dames" Low 4-13 "Laddie"	25,000 5,700
Indianapolis								
Apollo	1,100	25c-40c	"Steamboat Round the Bend" (Fox) (2nd week)	5,000	"Steamboat Round the Bend" (Fox) (1st week)	8,000	High 9-7 "Steamboat 'Round the Bend" Low 5-4-34 "Thunder in the East"	8,000 1,600
Circle	2,800	25c-40c	"Diamond Jim" (Univ.)	4,500	"Alice Adams" (Radio)	3,250	High 8-17 "Smart Girl" Low 1-19 "The President Vanishes" and "Enter Madame"	8,500 2,000
Lyric	2,000	25c-40c	"Redheads on Parade" (Fox) (plus vaudeville)	8,250	"Bright Lights" (F. N.) (plus stage show)	8,500	High 8-31 "Going Highbrow" Low 7-28-34 "Half a Sinner" and "Embarrassing Moments"	13,000 2,000
Palace	3,000	25c-40c	"Bonnie Scotland" (MGM) and "The Black Room" (Col.)	4,000	"Anna Karenina" (MGM)	5,500	High 6-22 "Age of Indiscretion" Low 4-6 "Casino Murder Case"	12,500 2,750
Kansas City								
Mainstreet	3,100	25c-40c	"Top Hat" (Radio)	15,000	"Alice Adams" (Radio)	8,500	High 6-23-34 "Glamour" Low 1-12 "I Sell Anything"	23,000 2,000
Midland	4,000	15c-40c	"Bonnie Scotland" (MGM)	6,000	"Anna Karenina" (MGM)	13,500	High 8-24 "China Seas" Low 12-22-34 "Private Life of Don Juan"	25,000 4,000
Newman	1,800	25c-40c	"The Man on the Flying Trapeze" (Para.)	7,000	"Annapolis Farewell" (Para.)	7,800	High 9-29-34 "Belle of the Nineties" Low 4-13 "Rocky Mountain Mystery"	14,000 3,500
Tower	2,200	25c	"$10 Raise" (Fox) (plus stage show)	6,500	"She Gets Her Man" (Univ.) (plus stage show)	8,500	High 1-12 "Broadway Bill" Low 5-5-34 "Let's Fall in Love"	14,000 4,000
Uptown	2,000	25c-40c	"Steamboat Round the Bend" (Fox) (2nd week)	4,700	"Steamboat Round the Bend" (Fox) (8 days-1st week)	11,000	High 10-27-34 "Judge Priest" Low 1-27-34 "Good Bye Again"	9,200 1,700
Los Angeles								
Filmarte	800	40c-50c	"La Maternelle" (Tapernoux) (3rd week)	1,200	"La Maternelle" (Tapernoux) (2nd week)	1,500	High 4-14-34 "Moon Over Morocco" Low 6-30-34 "Island of Doom"	7,600 160
Four Star	900	30c-55c	"Sanders of the River" (U. A.) (5 days-3rd week)	2,900	"Sanders of the River" (U. A.) (2nd week)	3,000	High 5-18 "Les Miserables" Low 12-15-34 "Have a Heart"	7,800 2,500
Hillstreet	2,700	25c-40c	"Top Hat" (Radio) (2nd week)	16,000	"Top Hat" (Radio) (6 days-1st week)	17,000	High 9-7 "Top Hat" (6 days) Low 1-27-34 "Let's Fall in Love"	17,000 1,800
Loew's State	2,500	30c-55c	"China Seas" (MGM) (6 days-2nd week)	21,500	"China Seas" (MGM) (5 days-1st week)	19,000	High 4-7-34 "Riptide" Low 12-29-34 "Music in the Air"	28,500 4,206
Paramount	3,596	30c-55c	"Here Comes Cookie" (Para.) (plus Duncan Sisters and stage revue)	15,500	"Annapolis Farewell" (Para.) (plus stage show)	14,400	High 8-10 "Paris In Spring" Low 6-22 "People Will Talk"	32,000 12,500
United Artists	2,100	25c-40c	"Thirty-Nine Steps" (GB Pictures) and "Welcome Home" (Fox)	5,300			High 1-20-34 "I'm No Angel" Low 5-12-34 "Sorrell and Son"	13.000 2,500
W. B. Downtown	3,400	25c-40c	"Page Miss Glory" (W. B.) (6 days-2nd week)	9,700	"Page Miss Glory" (W. B.) (6 days-1st week)	15,500	High 9-8-34 "Dames" Low 12-29-34 "White Lies" and "The Last Wilderness"	20,000 4,900
Minneapolis								
Century	1,650	25c-40c	"Page Miss Glory" (W. B.)	4,700	"Every Night at Eight" (Para.)	4,700	High 10-20-34 "Barretts of Wimpole Street" Low 8-31 "Smart Girl"	6,500 4,000
Lyric	1,238	20c-25c	"We're in the Money" (W. B.)	1,500	"Hopalong Cassidy" (Para.)	1,800	High 8-10 "Charlie Chan in Egypt" Low 1-27-34 "Jimmy and Sally"	2,000 500
RKO Orpheum	2,900	25c-40c	"Bright Lights" (F. N.)	5,500	"Hot Tip" (Radio) (Olsen and Johnson in person)	6,500	High 7-20 "Love Me Forever" Low 8-25-34 "The Lady Is Willing"	7,000 2,700
State	2,300	25c-40c	"China Seas" (MGM)	6,500	"Annapolis Farewell" (Para.)	5,500	High 8-18-34 "She Loves Me Not" Low 5-4 "Private Worlds"	7,000 5,000
Time	300	20c-25c	"The Hoosier Schoolmaster" (Monogram)	1,500	"Headline Woman" (Mascot)	1,500	High 10-20-34 "Girl of the Limberlost" Low 12-8-34 "Cimarron"	3,500 1,000
World	400	25c-55c	"Runaway Queen" (U. A.)	2,500	"Escape Me Never" (U. A.) (9th week)	2,500	High 6-8 "Thunder in the East" Low 3-23 "Narcotic"	5,000 2,000
Montreal								
Capitol	2,547	25c-60c	"Steamboat Round the Bend" (Fox) and "Ginger" (Fox)	10,500	"Accent on Youth" (Para.) and "Smart Girl" (Para.)	9,500	High 2-24-34 "Queen Christina" Low 12-22-34 "Great Expectations" and "Wake Up and Dream"	13,500 3,500
Imperial	1,914	20c-34c	"L'Agonie Des Aigles" (French)	4,500			High 6-23-34 "Wine, Women and Song" and "Pride of the Legion" Low 3-3-34 "Fanny"	6,500 1,500
Loew's	3,115	30c-60c	"Without Regret" (Para.) and "Spring Tonic" (Fox) (plus stage show)	12,000			High 12-8-34 "Six-Day Bike Rider" Low 7-21-34 "Fog Over Frsico" and "Affairs of a Gentlemen"	14,500 4,500
Palace	2,600	25c-65c	"Top Hat" (Radio) (2nd week)	8,500	"Top Hat" (Radio) (1st week)	13,500	High 4-27 "Roberta" Low 7-21-34 "Shoot the Works" and "Friday the 13th"	15,000 6,000
Princess	2,272	30c-65c	"Love Me Forever" (Col.) and "Eight Bells" (Col.) (2nd week)	6,000	"Love Me Forever" (Col.) and "Eight Bells" (Col.) (1st week)	9,000	High 1-5 "Kid Millions" and "Fugitive Lady" Low 8-4-34 "House of Rothschild" and "Most Precious Thing in Life	10,500 4.500
New York								
Astor	1,012	55c-$2.20	"The Crusades" (Para.) (3rd week)	9,500	"The Crusades" (Para.) (2nd week)	10,500	High 3-32-34 "House of Rothschild" Low 2-23 "Little Men"	23.600 6,000
Capitol	4,700	25c-85c	"Anna Karenina" (MGM) (2nd week)	34,000	"Anna Karenina" (MGM) (1st week)	57,000	High 10-6-34 "Barretts of Wimpole Street" Low 12-29-34 "The Band Plays On"	65,860 4,500
Palace	2,500	25c-75c	"Alice Adams" (Radio) (plus vaudeville)	8,000	"Accent on Youth" (Para.) (plus vaudeville)	13,600	High 7-21-34 "Of Human Bondage" Low 12-22-34 "Babbitt"	16,200 6,500
Paramount	3,700	35c-99c	"Two for Tonight" (Para.) (2nd week)	17,000	"Two for Tonight" (Para.) (1st week)	25,400	High 8-25-34 "Cleopatra" Low 8-11-34 "Elmer and Elsie"	72,000 10,500
Rivoli	2,200	40c-99c	"Dark Angel" (U. A.)	28,600	"The Call of the Wild" (U.A.) (8 days-3rd week)	24,200	High 4-27 "Les Miserables" Low 4-11 "Brewster's Millions"	60,115 13.400
RKO Music Hall	5,945	40c-$1.65	"Top Hat" (Radio) (plus stage show) (2nd week)	113,500	"Top Hat" (Radio) (plus stage show)	131.200	High 9-7 "Top Hat" (plus stage show) Low 1-19 "Evergreen"	131,200 52,000
Roxy	6,200	25c-55c	"Diamond Jim" (Univ.) (plus stage show) (3rd week)	30,000	"Diamond Jim" (Univ.) (plus stage show) (2nd week)	45,850	High 8-31 "Diamond Jim" Low 6-30-34 "Affairs of a Gentleman"	47,000 13,700
Strand	3,000	25c-55c	"Page Miss Glory" (W. B.) (2nd week)	15,731	"Page Miss Glory" (W. B.) (1st week)	33.751	High 5-11 "The G Men" Low 1-20-34 "Easy to Love"	60.138 9.271

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Oklahoma City							
Capitol	1,200	10c-41c	"Break of Hearts" (Radio)	1,800	"Here Comes Cookie" (Para.)	2,800	High 1-6-34 "Going Hollywood" 4,100 Low 9-8-34 "You Belong to Me" 800
Criterion	1,700	10c-55c	"Steamboat Round the Bend" (Fox)	10,000	"Accent on Youth" (Para.) (8 days)	4,200	High 1-27-34 "Dinner at Eight" 9,000 Low 7-27 "She" (5 days) 2,500
Liberty	1,500	10c-36c	"Men Without Names" (Para.) (4 days) "Welcome Home" (Fox) (3 days)	1,300 400	"Going Highbrow" (W.B.) (plus stage show) (4 days) "The Right to Live" (W. B.) (3 days)	2,600 400	High 4-6 "While the Patient Slept" and "We're Rich Again" 4,100 Low 3-23 "The Winning Ticket" 400
Midwest	1,500	10c-56c	"The Call of the Wild" (U.A.)	5,400	"Anna Karenina" (MGM)	5,300	High 9-29-34 "Bright Eyes" 9,540 Low 5-26-34 "Merry Wives of Reno" 2,000
Omaha							
Brandeis	1,200	25c-40c	"Top Hat" (Radio)	9,500	"Bright Lights" (F. N.) and "Hot Tip" (Radio)	5,200	High 9-14 "Top Hat" 9,500 Low 2-16 "Babbitt" and "Murder in the Clouds" 3,000
Omaha	2,200	25c-40c	"China Seas" (MGM) and "Silk Hat Kid" (Fox)	10,100	"Annapolis Farewell" (Para.) and "Calm Yourself" (MGM)	6,800	....
Orpheum	3,000	25c-40c	"Bonnie Scotland" (MGM) and "College Scandal" (Para.) (6 days)	5,800	"Here Comes Cookie" (Para.) and "Chinatown Squad" (Univ.)	7,650	High 8-31 "We're in the Money" 18,100 Low 12-29-34 "Babes in Toyland" and "Home on the Range" 5,000
Philadelphia							
Aldine	1,200	40c-65c	"The Call of the Wild" (U. A.) (6 days-2nd week)	8,100	"The Call of the Wild" (U.A.) (6 days-1st week)	14,000	High 5-5-34 "House of Rothschild" 23,000 Low 4-20 "Brewster's Millions" 3,000
Arcadia	600	25c-50c	"Smilin' Through" (MGM) (4 days-revival)	1,200	"Barretts of Wimpole Street" (MGM) (6 days-revival) "Woman Wanted" (MGM) (3 days)	1,000 500	High 1- 6-34 "Duck Soup" 6,500 Low 1-27-34 "Women in His Life" 400
Boyd	2,400	40c-55c	"Anna Karenina" (MGM) (6 days-2nd week)	11,000	"Anna Karenina" (MGM) (6 days)	17,000	High 1- 6-34 "Little Women" 30,000 Low 8-17 "Jalna" (5 days) 6,000
Earle	2,000	25c-50c	"Here Comes the Band" (MGM) (6 days) (40c-55c)	10,500	"Bright Lights" (F. N.) (6 days)	14,000	High 4- 7-34 "Harold Teen" 40,000 Low 9-14 "Here Comes the Band" 10,500
Fox	3,000	40c-65c	"Steamboat Round the Bend" (Fox) (6 days-2nd week)	12,000	"Steamboat Round the Bend" (Fox) (6 days-1st week)	21,000	High 12-29-34 "Bright Eyes" 28,500 Low 7-28-34 "She Was a Lady" 7,000
Karlton	1,000	25c-40c	"Keeper of the Bees" (Monogram) (6 days)	2,500	"Without Regret" (Para.) (6 days)	2,900	High 11- 3-34 "One Night of Love" 8,500 Low 8-17 "She" 2,100
Keith's	2,000	30c-50c	"Page Miss Glory" (W.B.) (6 days)	2,700	"Accent on Youth" (Para.) (6 days)	2,700	High 3- 3-34 "Carolina" 8,000 Low 1- 5 "Sweet Adeline 1,500
Stanley	3,700	40c-55c	"Top Hat" (Radio) (6 days)	25,000	"Page Miss Glory" (W. B.) (6 days)	15,000	High 9-14 "Top Hat" 25,000 Low 12-29-34 "Behold My Wife" 7 500
Stanton	1,700	30c-50c	"Little Big Shot" (W. B.) (6 days)	4,900	"Diamond Jim" (Univ.) (6 days-2nd week)	6,000	High 3-31-34 "The Lost Patrol" 9,000 Low 1-5 "Man Who Reclaimed His Head" 2,000
Portland, Ore.							
Blue Mouse	700	15c-25c	"Our Little Girl" (Fox) and "Break of Hearts" (Radio)	1,700	"Private Worlds (Para.) and "Mister Dynamite" (Univ.)	1,700	....
Broadway	1,912	25c-40c	"Diamond Jim" (Univ.) (2nd week)	6,000	"Diamond Jim" (Univ.) (1st week)	8,000	High 4- 7-34 "Wonder Bar" 13,000 Low 7-14-34 "The Circus Clown" and "I Give My Love" 3,900
Mayfair	1,700	25c-40c	"Hopalong Cassidy" (Para.) and "The Healer" (Monogram)	3,000	"Alice Adams" (Radio)	4,000	High 9-7 "Alice Adams" 4,000 Low 1-19 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	25c-40c	"Top Hat" (Radio)	9,000	"Page Miss Glory" (W. B.)	4,000	High 9-14 "Top Hat" 9,000 Low 11-10-34 "Wednesday's Child" 3,500
Paramount	3,008	25c-40c	"Here Comes Cookie" (Para.) and "Annapolis Farewell" (Para.)	6,000	"Steamboat Round the Bend" (Fox) (2nd week)	5,000	High 3-24-34 "David Harum" and "Once to Every Woman" 12,000 Low 6-30-34 "Now I'll Tell" and "Springtime for Henry" 4,000
United Artists	945	25c-40c	"Anna Karenina" (MGM) (2nd week)	6,000	"Anna Karenina" (MGM) (1st week)	7,000	High 4-28-34 "House of Rothschild" 9,800 Low 8- 4-34 "Paris Interlude" 3,700
San Francisco							
Clay	400	25c-35c	"Thunderstorm" (Amkino)	1,400	"Klinnorna Kring Larsson" (Swedish)	1,100	....
Fox	4,600	10c-35c	"Without Regret" (Para.) and "This Woman Is Mine" (Para.)	5,000	"Smilin' Through" (MGM) and "Dressed to Thrill" (Fox)	6,000	High 7-27 "The Murder Man" 14,000 Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally" 4,500
Golden Gate	2,800	25c-40c	"Top Hat" (Radio) (plus stage band)	26,000	"Hot Tip" (Radio) (plus stage band)	13,500	High 9-14 "Top Hat" 26,000 Low 7- 7-34 "Cockeyed Cavaliers" 10,200
Orpheum	3,100	15c-40c	"Diamond Jim" (Univ.) (3rd week)	4,500	"Diamond Jim" (Univ.) (2nd week)	8,000	High 6- 9-34 "Sing and Like It" 19,500 Low 7-13 "Ladies Crave Excitement" and "Hard Rock Harrigan" 5,000
Paramount	2,670	25c-40c	"The Gay Deception" (Fox) and "Every Night at Eight" (Para.)	13,000	"Accent on Youth" (Para.) and "Here Comes Cookie" (Para.)	13,000	High 9-29-34 "Belle of the Nineties" 19,000 Low 1-20-34 "Four Girls in a Boat" and "Fugitive Lovers" 8,000
St. Francis	1,400	15c-40c	"Steamboat Round the Bend" (Fox)	6,100	"Page Miss Glory" (W. B.)	6,000	High 1-19 "The County Chairman" 11,000 Low 4-14-34 "Registered Nurse" and "Murder in Trinidad" 3,500
United Artists	1,400	15c-40c	"The Call of the Wild" (U. A.) (2nd week) (15c-55c)	7,500	"The Call of the Wild" (U. A.) (1st week)	10,000	High 1-6-34 "Roman Scandals" 15,000 Low 3-9-34 "Private Life of Don Juan" 4,000
Warfield	2,700	25c-50c	"Anna Karenina" (MGM) (plus stage band)	23,750	"Steamboat Round the Bend" (Fox) (plus stage band)	24,000	High 12-29-34 "Bright Eyes" 29,000 Low 3-31-34 "Gambling Lady" 15,500
Seattle							
Blue Mouse	950	25c-55c	"China Seas" (MGM) (3rd week)	4,350	"China Seas" (MGM) (2nd week)	4,400	High 2-17-34 "Roman Scandals" 7,500 Low 7- 7-34 "Tomorrow's Children" 2,550
Fifth Avenue	2,500	25c-55c	"Alice Adams" (Radio)	7,150	"Steamboat Round the Bend" (Fox)	9,250	High 4-14-34 "Riptide" 12,750 Low 3-24-34 "Fashions of 1934" 3,500
Liberty	1,800	10c-35c	"Harmony Lane" (Mascot) and "Superspeed" (Col.)	4,100	"After the Dance" (Col.) and "Westward Ho" (Republic)	4,100	High 7-27 "Love Me Forever" 7,150 Low 4-13 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"Steamboat Round the Bend" (Fox)	3,800	"Escape Me Never" (U. A.)	3,750	High 4-14-34 "Spitfire" 6,500 Low 1-26 "Man Who Reclaimed His Head" 2,850
Orpheum	2,450	25c-55c	"Diamond Jim" (Univ.) (25c-40c)	7,400	"Bright Lights" (F. N.) (8 days)	6,650	High 7-27 "Call of the Wild" 9,800 Low 4-21-34 "Two Alone" and "I Believed in You" 3,750
Paramount	3,050	25c-40c	"Here Comes the Band" (MGM) and "Don't Bet on Blondes" (W.B.)	3,700	"Bonnie Scotland" (MGM) and "Smart Girl" (Para.)	4,200	High 3-23 "Shadow of Doubt" 8,700 Low 12- 8-34 "Peck's Bad Boy" and "Menace" 3,300

WHAT THE PICTURE DID FOR ME

Ambassador

CODE OF THE MOUNTED: Kermit Maynard—Our first with this star. Average business on it, but I think he was well liked, the picture was fair and so we think he will build up a good following. The beautiful shots on location were especially good.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Fox

BABOONA: Mr. and Mrs. Martin Johnson—Very good for an animal picture. Better than "Wild Cargo" in that it has no snakes to scare the ladies. Fair draw. Played August 17-18.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

CHARLIE CHAN IN EGYPT: Warner Oland, "Pat" Paterson—Very good Chan picture that did less than average business. No fault of the picture for it was very interesting. Running time, 72 minutes. Played August 1-2.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

DARING YOUNG MAN, THE: James Dunn, Mae Clarke Story not good enough for James Dunn. Business slightly below average.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

DARING YOUNG MAN, THE: James Dunn, Mae Clarke—Fair picture. Played to average business. Dunn has never been the draw since Sally Eilers left. Running time, 75 minutes. Played August 7-8.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

DOUBTING THOMAS: Will Rogers—Poorest draw of any Rogers picture we ever played. Bill had no part, just a critic of an amateur show his wife was in. Running time, 73 minutes. Played August 11-13.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

FARMER TAKES A WIFE, THE: Janet Gaynor, Henry Fonda—A very excellent picture. Canal scenes of great historical value. Pleased all and business good.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GEORGE WHITE'S 1935 SCANDALS: Alice Faye, James Dunn—I see some exhibitors panned this for having no story, but I'll take them like this and smile. Biggest grosser I've played in over two months. Played September 1.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. General patronage.

GINGER: Jackie Searl, Jane Withers—Pulled the kid trade and adults alike and pleased them all. Jane Withers does a neat job in this and is creating a following that should make her real box office. Running time, 74 minutes. Played August 23-24.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

IT'S A SMALL WORLD: Spencer Tracy, Wendy Barrie—Fair picture but no drawing power. An improbable story did not help it.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

IT'S A SMALL WORLD: Spencer Tracy, Wendy Barrie—Failed to draw for me. Just a program picture with no pull. Would like to see Spencer Tracy get better stories for he has ability. Running time, 70 minutes. Played July 28-30.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

ONE MORE SPRING: Janet Gaynor, Warner Baxter—Story only fair. Did average business which was the smallest ever done on a Gaynor picture. Unless "Farmer Takes a Wife" is much better, then Gaynor is another dead star.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

OUR LITTLE GIRL: Shirley Temple—Drew very well and pleased most all customers, especially the women. Story did not have the "punch" that "Bright Eyes" had.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

OUR LITTLE GIRL: Shirley Temple, Joel McCrea, Erin O'Brien-Moore—Thanks, Shirley. While this did not do quite as well as "Little Colonel," it came a close second. The story is quite simple, but what of it? As long as Shirley is in it and smiles and wins her way into the hearts of the people everyone seems satisfied. I heard no complaints and no comparisons of this with her last picture.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

OUR LTTTLE GIRL: Shirley Temple—Not up to previous productions. Did the poorest business on this one of any Temple played to date. Running time, 65 minutes. Played August 4-6.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

SPRING TONIC: Lew Ayres, Claire Trevor—A "crazy" story that did not please generally though it did well at box office.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

$10 RAISE: Edward Everett Horton—Personally I thought it a very good picture but the customers did not turn out for it. Enough said.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

UNDER THE PAMPAS MOON: Warner Baxter—Did not please so well and was only fair at the box office. Too much dialect and not enough story.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

UNDER THE PAMPAS MOON: Warner Baxter, Ketti Gillian—Very good picture that failed to draw and can't see why. Fair story, good acting, but no good at box office. Running time, 78 minutes. Played August 25-27.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

Mascot

IN OLD SANTA FE: Ken Maynard, Evalyn Knapp No one could ask for a better western. Good action story, thrills and singing. Business exceptionally good for weekend.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

IN OLD SANTE FE: Ken Maynard, Evalyn Knapp —Here is a real small town show. Pleased many who are not western fans. Better than average at the box office.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

Metro Goldwyn Mayer

BONNIE SCOTLAND: Laurel and Hardy—Here is one no exhibitor will go very wrong on. Lots of laughs. There are one or two slow spots which are overcome with what follows. There was much laughter from old and young throughout the show. Played August 28-29.—George Osborne, Opera House, Westminster, Md. Small town patronage.

BONNIE SCOTLAND: Laurel and Hardy—Excellent comedy. Dance by Laurel worth entire admission. Go after it; everybody likes to laugh. Running time, 82 minutes. Played September 1-3.—Emmett F. Roche, Hart Theatre, Hart, Mich. Small town patronage.

CHINA SEAS: Clark Gable, Jean Harlow, Wallace Beery—Better pictures have been made by Metro-Goldwyn-Mayer. This picture will not break your house record. I do not think it is "The Top," yet a good picture. Played August 30-31.—George Osborne, Opera House, Westminster, Md. Small town patronage.

CHINA SEAS: Clark Gable, Jean Harlow, Wallace Beery—Extraordinary picture to largest gross of house. Played five days, town 1,600. Advise extra playing time. Did two to three times normal business every day. Running time, 89 minutes. Played August 18-22.—Emmett F. Roche, Hart Theatre, Hart, Mich. Small town patronage.

ESCAPADE: William Powell, Luise Rainer, Frank Morgan, Virginia Bruce—Good program picture, but not the best William Powell by a long ways. Did average business. Played August 21.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MURDER MAN, THE: Spencer Tracy, Virginia Bruce—Good newspaper-murder story, to good business. Running time, 70 minutes. Played August 30-31.—Emmett F. Roche, Hart Theatre, Hart, Mich. Small town patronage.

NO MORE LADIES: Joan Crawford, Robert Montgomery, Charlie Ruggles, Franchot Tone, Edna May Oliver—Swell cast, good direction, snappy dialogue and beautiful sets, in fact, everything to make a grade "A" picture, except the story, which is weak. Did less than average weekend business on this one. It's a fair picture, but not a special, in spite of the high-powered cast. Played August 17.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

TIMES SQUARE LADY: Robert Taylor, Virginia Bruce—Just another picture of no great merit. Entertainment value not great and not much of a story. Running time, 7 reels. Played August 27-28.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

TIMES SQUARE LADY: Robert Taylor, Virginia Bruce, Helen Twelvetrees—A thoroughly delightful program picture that pleased my patrons very much. One really couldn't ask for a better program picture than this.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

VAGABOND LADY: Robert Young, Evelyn Venable—A dandy picture. Good entertainment. Running time, 73 minutes. Played July 31-August 1.—Emmett F. Roche, Hart Theatre, Hart, Mich. Small town patronage.

VAGABOND LADY: Robert Young, Evelyn Venable —Good comedy drama without much drawing power.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

Monogram

FLIRTING WITH DANGER: Robert Armstrong—Used as a preview, this clicked nicely. Program caliber, but it pleased generally. Running time, 70 minutes. Played August 31.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

GIRL OF THE LIMBERLOST: Marian Marsh, Ralph Morgan—Old but will do quite a bit more than average business. Picture is not so well made.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

GIRL O' MY DREAMS: Mary Carlisle, Eddie Nugent—Fair program picture. Played August 14.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

HOOSIER SCHOOLMASTER, THE: Charlotte Henry, Norman Foster—A little slow in some reels but above average draw. Liked it myself.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. General patronage.

Paramount

COLLEGE SCANDAL: Arline Judge, Kent Taylor—Nice picture that seemed to please all. Business above average each night. Played August 18-20.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

EVERY NIGHT AT EIGHT: George Raft, Alice Faye, Patsy Kelly, Frances Langford—This was the best piece of entertainment we have had in a long time. George Raft and Frances Langford and the amateur broadcast very good. Give this one your best dates and step on it hard. Played September 7-8.—F. G. Walker, Community Theatre, Chamois, Mo. General patronage.

EVERY NIGHT AT EIGHT: George Raft, Alice Faye—Good musical based on the amateur hour. Pulled very well and pleased generally. Patsy Kelly provides the comedy and does a swell job of it, too. Some nice musical numbers, but nothing outstanding. Running time, 80 minutes. Played August 30-31.—M. R. Harrington, Avalon Theatre, Clatskanie, Oregon. Small town and rural patronage.

GLASS KEY, THE: George Raft, Edward Arnold—Here is one that has me wondering. The only name that I thought would draw is George Raft. Didn't do any extra advertising on it and drew away above average. Yes, it is interesting and Raft brings them in here. Played August 14-15.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

GLASS KEY, THE: George Raft, Edward Arnold—About average programmer for this one. Nothing to write home about. Played September 1.—B. Hollen-

(*Continued on page 56*)

NEXT WEEK

The Martin Quigley Twentieth Anniversary Edition of Motion Picture Herald.

The meeting place of the vital personalities and institutions of the world of films.

The show window of the new season—a great display of matchless box office product.

A review of the historical climaxes that gave force and direction to the great industry of today.

Watch for your copy of Motion Picture Herald, issue of September 28, A record for years to come. Extra copies 25 cents each.

(Continued from page 53)

beck, Rose Theatre, Sumas, Wash. Small town patronage.

GLASS KEY, THE: George Raft—This stands out like a sore thumb as the best mystery picture in a long, long time, and George Raft simply goes to town in it. Besides that you have Edward Arnold to help out. A whale of a picture; also a whale of a box office draw.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

GOIN' TO TOWN: Mae West, Paul Cavanagh—This was liked better than "Belle of the Nineties" and drew much better.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HOLD 'EM YALE: Patricia Ellis, Cesar Romero—A cracker-jack entertainment that drew extra business last two days of week. It is a story with a college background. However it is different than the average college picture, and should please all classes.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

HOLD 'EM YALE: Patricia Ellis, Cesar Romero, Andy Devine—Just average program fare that failed to draw well or to please the patrons on the whole. Typical Damon Runyon plot and some good dialogue, but on the whole it did not click. Running time, 63 minutes. Played September 4-5.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MEN WITHOUT NAMES: Fred MacMurray, Madge Evans—A picture of the "G Men" cycle that drew above average business. Lynne Overman pleased with his comedy. Would have been better had he lived instead of being murdered like he was. Running time, 65 minutes. Played August 21-22.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

PARIS IN SPRING: Tullio Carminati, Mary Ellis—Very poor picture, no stars, no draw in small town. About the same draw as "Enter Madame." Very poor. Running time, 80 minutes. Played August 28-29.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

PEOPLE WILL TALK: Charles Ruggles, Mary Boland—Good light comedy. The story isn't much but the cash customers, those who came, seemed satisfied. No business on this one. Guess the title doesn't mean much to the average theatregoer. Played August 28.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

PRIVATE WORLDS: Claudette Colbert, Charles Boyer, Joan Bennett, Joel McCrea—Heard several people say this was the best of Miss Colbert's pictures since "It Happened One Night." Did a little better than usual Sunday-Monday business.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SHANGHAI: Charles Boyer, Loretta Young—A surprise picture. Drew above average and plesaed the majority. Some came back the second time. Running time, 76 minutes. Played September 1-3.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

STOLEN HARMONY: Ben Bernie, George Raft—Here's a show that brought them in and they liked it. Raft goes big here. Harold C. Allison, Baldwin Theatre, Baldwin, Mich. General patronage.

STOLEN HARMONY: George Raft, Ben Bernie—Here is a show that is a show, and Ben Bernie goes to town in film as well as a night club entertainer. There is also a wonderful bus sequence thrown in that causes talk which should help this picture bring the shekels into the box office. George Raft comes through with his usual fine performance.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

VIRGINIAN, THE (Re-issue): Gary Cooper, Walter Huston, Richard Arlen, Mary Brian—A reissue. Poor photography and print. However, the draw was above average and seemed to please the majority. Some complaints on poor print. Running time, 83 minutes. Played August 14-15.—R. W. Corbin, New Grand Theatre, Desloge, Mo. Small town patronage.

MISSOURI, KANSAS ADD CONTRIBUTORS

Two showmen who this week begin contributing comments on what pictures have done for them at the box-office are the following:

F. G. Walker, Community Theatre, Chamois, Missouri.

Walter Hohlfeld, Elite Theatre, Greenleaf, Kansas.

First reports from these exhibitors appear in the department in this issue.

RKO Radio

ARIZONIAN, THE: Richard Dix, Margot Grahame, Preston Foster—Very good western that did exceptional business. Where they like westerns, this should go over very good. Played August 25.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

ARIZONIAN, THE: Richard Dix, Margot Grahame—Very good. Good business. Played August 23-24.—Emmett F. Roche, Hart Theatre, Hart, Mich. Small town patronage.

BECKY SHARP: Miriam Hopkins, Frances Dee, Cedric Hardwicke, Billie Burke—Beautiful picture. Not much to the story. Was not liked. Running time, 75 minutes. Played August 11-13.—Emmett F. Roche, Hart Theatre, Hart, Mich. Small town patronage.

BREAK OF HEARTS: Katharine Hepburn, Charles Boyer, John Beal—We can't make a Hepburn picture pay for itself. In spite of the fact that this was a modern picture, it drew even less than "Little Minister." If your people like Hepburn this is a good picture.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

DOG OF FLANDERS, A: Frankie Thomas, O. P. Heggie—There is much in this to please old and young. It holds interest all the way. It is rather a hard title to put over with those who are not familiar with the story. Drawing power for me a fair average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

HOT TIP: James Gleason, Zasu Pitts—A good race horse picture with plenty of comedy. Drew good weekend business.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HOT TIP: James Gleason, Zasu Pitts—Very weak; will hardly hold attention of any one. Played September 4-5.—George Osborne, Opera House, Westminster, Md. Small town patronage.

INFORMER, THE: Victor McLaglen, Margot Grahame—A stark, brutal, depressing picture that even McLaglen's performance couldn't save for us. We "pulled" it the second night, as we had more adverse comment on it than anything we had run in months.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

JALNA: Ian Hunter, Kay Johnson—This is a wonderful show anywhere; 95 per cent will tell you they liked it. Played August 26-27.—George Osborne, Opera House, Westminster, Md. Small town patronage.

NITWITS, THE: Wheeler and Woolsey—Fair comedy, not as good as the "Kentucky Kernels." Poor business on this one. Played August 30.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

OLD MAN RHYTHM: Buddy Rogers—I write this to counteract the bad critic reviews on "Old Man Rhythm." This is a very good and very satisfactory picture that will do average business and please your customers, especially the young people. Ignore the "critics"; they are totally wrong. It has some hot numbers, good songs and is well turned out. Rogers means nothing, but the picture is all right and it has a fine acting cast. The popeyed waiter in this should be starred. Would be, if the producers knew their business. He is Jeeves! He's a natural.—Herman J. Brown, Majestic and Adelaide Theatre, Nampa, Idaho. General patronage.

SHE: Helen Gahagan, Randolph Scott—Fantastic, elaborately produced. Was well liked. Running time, 90 minutes. Played August 14-15.—Emmet F. Roche, Hart Theatre, Hart, Mich. Small town patronage.

STAR OF MIDNIGHT: William Powell, Ginger Rogers—This is one of this company's very best bets on this year's program. It did a good three days' business for us.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

STAR OF MIDNIGHT: William Powell, Ginger Rogers—Very good, but only average draw. Perhaps it was too smart for our people. Played August 10-11.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

STRANGERS ALL: May Robson, Preston Foster—A splendid story of family life with May Robson at her best. However, Miss Robson nor the title neither had any drawing power here.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

VILLAGE TALE: Randolph Scott, Kay Johnson—Below average for me. Good enough acting, but not what I would call good entertainment. Too much meanness to be enjoyable. Played August 8.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

United Artists

CALL OF THE WILD: Clark Gable, Loretta Young—And how the patrons answered to the call! The best box-office attraction we have had in many moons. Generally liked, but many told us that the story had been greatly changed. Beautifully photographed and well acted, with Oakie carrying off the honors. Running time, 91 minutes.—Played August 25-27.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LET 'EM HAVE IT: Richard Arlen, Virginia Bruce, Alice Brady—This picture drew as well for me as "The G Men." It compares very favorably with "The G Men." While it deals with the same subject, it is different enough not to look like a copy of "The G Men." It is a real well-made picture that you can get behind in a big way.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Universal

CRIMSON TRAIL, THE: Buck Jones—Pretty poor picture fare. Running time, 60 minutes. Played August 24.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town patronage.

LADY TUBBS: Alice Brady, Douglas Montgomery, Anita Louise—One swell comedy. Put some extra effort behind this. It will satisfy any audience. Running time, 69 minutes. Played August 14-15.—Emmett F. Roche, Hart Theatre, Hart, Mich. Small town patronage.

LADY TUBBS: Douglass Montgomery, Alice Brady—Good program offering which might have been much better had there been a little more slap-stick comedy brought into it. Pulled fairly well and pleased generally. Running time, 69 minutes. Played September 1-3.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

NOTORIOUS GENTLEMAN, A: Charles Bickford, Helen Vinson—A mighty interesting murder mystery drama. Even those who are fed up with mystery dramas should find this to their liking. The audience are made aware as to who is the killer, but the manner in which Charles Bickford works to make it the perfect crime, and the way he is finally trapped, holds one's interest 'til the fadeout.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

WHEN A MAN SEES RED: Buck Jones—Below average draw. Not much to it.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. General patronage.

Warner Bros.

ALIBI IKE: Joe E. Brown, Olivia de Haviland—A knockout to small towns. Did good business and was liked. Running time, 72 minutes. Played July 28-30.—Emmett F. Roche, Hart Theatre, Hart, Mich. Small town patronage.

BROADWAY GONDOLIER: Dick Powell, Joan Blondell, Adolphe Menjou—Extra good. Was well liked and did good business. Running time, 98 minutes. Played August 4-6.—Emmett F. Roche, Hart Theatre, Hart, Mich. Small town patronage.

DON'T BET ON BLONDES: Warren William, Claire Dodd—Very good, and was liked. Running time, 60 minutes. Played August 30-31.—Emmett F. Roche, Hart Theatre, Hart, Mich. Small town patronage.

GOING HIGHBROW: Guy Kibbee, Zasu Pitts—Good comedy. Was well liked. Running time, 67 minutes. Played August 16-17.—Emmett F. Roche, Hart Theatre, Hart, Mich. Small town patronage.

OIL FOR THE LAMPS OF CHINA: Pat O'Brien, Josephine Hutchinson, Jean Muir—A top production in every respect which drew far above mid-week average and pleased all who saw it. New in story and setting, with the whole cast turning in sincere performances. Warners deserve an orchid for this one. Running time, 97 minutes. Played August 28-29.—M. H. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

ST. LOUIS KID: James Cagney, Patricia Ellis, Allen Jenkins—An old one, I know, but it paid us to go back and pick it up. A natural for Friday-Saturday. We had better than usual week-end business on it.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

WE'RE IN THE MONEY: Joan Blondell, Glenda Farrell—Another good picture from this pair. Will

Fly United's
"NIGHT-HAWK"
Lv. New York 12:30 a. m. (EST)
Ar. CLEVELAND 3:12 a. m.
Ar. CHICAGO 4:40 a. m. (CST)
Also new faster OVERNIGHT service to CALIFORNIA

Reservations: Any United Air Lines Office, travel bureau or telegraph office. New York—58 E. 42nd Street, MU 2-7300.

UNITED AIR LINES

please any audience. Played August 25-27.—Emmett F. Roche, Hart Theatre, Hart, Mich. Small town patronage.

Short Features

Educational

FRIENDLY SPIRITS: Ernest Truex—A dandy Saturday night comedy. Running time, 2 reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

ONE RUN ELMER: Buster Keaton—Got more laughs than any comedy we have run for months. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Metro Goldwyn Mayer

ANNIVERSARY TROUBLE: Our Gang—Another excellent Gang comedy. You owe it to your patrons to play these.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BUM VOYAGE: Todd-Kelly—This went over fine. We think it is one of the girl's best efforts. Running time, 16 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

CALICO DRAGON: Happy Harmonies Series—Good. Running time, 8 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

GOOD LITTLE MONKEYS: Happy Harmonies Series—Everyone old and young liked this.—George Osborne, Opera House, Westminster, Md. Small town patronage.

LOS ANGELES, WONDER CITY OF THE WEST: FitzPatrick Travel Talks—A very beautiful colored reel of Los Angeles and Hollywood. A credit to any program.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SOUTHERN EXPOSURE: Charley Chase—Played this in the middle of the week and sorry we didn't use it on Saturday as it is a splendid slapstick comedy. Running time, 20 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

SOUTHERN EXPOSURE: Charley Chase—Very good. The best Chase we have had for some time.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

STAR NIGHT AT COCOANUT GROVE: Musical Revue—With Leo Carrillo as master of ceremonies, introducing Bing Crosby, Mary Pickford and many more stars who each do or say something, this is one of the outstanding Technicolor shorts of the entire season. Running time, 18 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

THICKER THAN WATER: Laurel & Hardy—Here is a dandy. Book it and be glad you show it.—George Osborne, Opera House, Westminster, Md. Small town patronage.

Paramount

CHOOSE YOUR "WEPPINS": Popeye The Sailor—The best of the Popeyes so far.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

EXCUSE MY GLOVES: Jack Doyle, Betty Jane Cooper, Ted Husing—Jack certainly can sing "Macushla," and we like to see as well as hear Ted Husing announce. This is an extra good number in this series. Runing time, 7 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

HOLLYWOOD EXTRA GIRL: Paramount Varieties Series—A glorified advance trailer for Paramount's coming attraction, "The Crusades." Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SONG WRITERS OF THE GAY NINETIES: Pat Rooney—A most delightful reel of old songs presented by their composers.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

RKO Radio

JAPANESE LANTERN: Rainbow Parade Cartoons—A very excellent colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MERRY KITTENS, THE: Rainbow Parade Cartoon Series—Everyone liked this.—George Osborne, Opera House, Westminster, Md. Small town patronage.

PATHE REVIEW: No. 4—One of the finest reels on the market. As good or better than Paramount Pictorials. This Number 4 especially good.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SALESMANSHIP ALOY: Four Star Comedies Series—I opened the show with it, then I put it in the can. Nothing to it; not a laugh in the two reels.—George Osborne, Opera House, Westminister, Md. Small town patronage.

SOCK ME TO SLEEP: Edgar Kennedy Comedy—Edgar Kennedy in a slapstick comedy. These Kennedy comedies get by once in a while and please—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

State Rights

FISH FROM HELL: I am a fisherman and booked this to please myself. But I am glad to report this pleased everyone and several people who never go fishing told me on the way out they hoped I would get more like it.—George Osborne, Opera House, Westminster, Md. Small town patronage.

United Artists

BAND CONCERT: Mickey Mouse—A very fine colored Mickey Mouse. Enough said—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Universal

CANDYLAND: Cartune Classics—Entertaining colored cartoon, which garnered its share of laughs. Running time, 8 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

DOIN' THE TOWN: Mentone No. 9-A—Splendid vaudeville type presentation, differently done. Running time, 18 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

GOING PLACES WITH LOWELL THOMAS: Have played several and they have all been good fillers.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

JOLLY LITTLE ELVES, TOYLAND PREMIERE, CANDYLAND—These three color cartoons are wonderful and they do not hold you up on price. Running time, one reel.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

OSWALD CARTOONS: Most of the Oswald Cartoons are good. I believe they are some better than the "Terrytoons" by Educational. Running time, one reel.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

STRANGER THAN FICTION: Most of these are quite good, though the audience would rather see a funny comedy, but it looks like those are things of the past. Running time, one reel.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

Vitaphone

DIZZY AND DAFFY: Dizzy and Daffy Dean—Just fair. Running time, 19 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

GET RICK QUICK: Allen Jenkins—Not worth running. Running time, 18 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

GO INTO YOUR DANCE: Merrie Melodies Series—An excellent colored cartoon similar to "Mickey's Band Concert."—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GOOD MORNING, EVE: Leon Errol—A very good novel colored musical.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

POP GOES YOUR HEART: Merrie Melodies Series—Colored cartoon which pleased the patrons. Running time, 8 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

VACATION DAZE: Jenkins and Donnelly—This one got a few laughs.—A. N. Miles, Eminence Theatre, Eminence, Ky. Small town patronage.

WHAT, NO MEN?: El Brendel, Phil Regan—A fine colored musical. Beautiful scenes and singing. A little hot, but O. K. El Brendel furnishes the comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WHY PAY RENT: Roscoe Ates, Shemp Howard—Better than average comedy, greatly enjoyed by our patrons. Running time, 20 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Warner Brothers

WARNER BROS. SHORTS: Warner Brothers are making the best shorts on the market by a long lead.—Herman J. Brown, Majestic and Adelaide Theatres, Nampa, Idaho. General patronage.

Grainger to Make Four

Edmund Grainger, Universal associate producer, is scheduled to put four pictures into work during the next month. They are "The Great Impersonation," starring Edmund Lowe; "Fast and Furious," "Spinster Dinner," starring Carol Lombard, and "Sutter's Gold." Mr. Grainger recently completed "Diamond Jim."

Ruth Waterbury New Photoplay Editor

Miss Ruth Waterbury has been appointed editor of *Photoplay Magazine* to fill the vacancy caused by the resignation of Miss Kathryn Dougherty. Miss Waterbury is now in New York for conferences with Bernarr Macfadden and executives of Macfadden Publications but will continue to edit the magazine from Hollywood.

Fox-Wisconsin Adds Three

Fox-Wisconsin Amusement Corporation, Milwaukee, is now operating the Strand, Manitowoc; Menasha, in Menasha and the Vandervoort at Sheboygan. The firm recently acquired the Beverly and Myers theatres in Janesville.

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RAILWAY EXPRESS
AGENCY, INC.
NATION-WIDE RAIL-AIR SERVICE

J. C. JENKINS--HIS COLYUM

Huron, South Dakota

Dear Herald:

We presume that they got the name for this town from the Huron Indians, although we don't know as there were any Hurons around here. Anyhow we know that there are no Hurons around here now unless it might be the two Indians who operate the Huron and State theatres, but we doubt this because they are pretty live Indians, while it is claimed that the good ones are dead.

J. H. Echelman operates the Huron and Jack Shearer looks after the State. Both of these theatres are good enough for Huron or any other town, and Huron is a pretty good town. .

Echelman used to live in Ft. Smith, Arkansaw, but left there and came up to Sioux Falls without asking the consent of Arkansaw or anybody else, which goes to show just how doggone independent he is. Outside of that (and a few other things) he's a pretty nice chap, for a man who has lived single as long as he has.

Jack Shearer at one time was a resident of the Black Hills of South Dakota and he left there and came down to Huron to help put the town on the road map, but they built the penitentiary down to Sioux Falls, and Jack stayed at Huron, because he never liked the looks of a penitentiary (from the outside). Well, anyhow, Huron is a mighty fine town and has a post office, three filling stations and about everything, including something like 13,000 folks. If you are looking for a good town, go to Huron. If you are looking for two well managed theatres, go to Huron, but don't tell the boys you know us.

▽

Before the Music Hall Record

Not being a critic of motion pictures, we presume we ought not to say anything about it, but down at Sioux Falls Sherm Fitch, branch manager for RKO, screened "Top Hat," a picture with Fred Astaire and Ginger Rogers carrying the burden of the show, while Edward Everett Horton and Helen Broderick did a lot to make this one of the best pictures of the year.

Fred Astaire ought to be good, as he comes from Omaha, Nebraska, and Ginger Rogers is largely responsible for Dallas Texas, being the city it is. If you want to see a good dancing team see these two folks in "Top Hat." If you want to see the most elaborate and gorgeous stage settings you ever saw, see "Top Hat." If you want to see a picture that is well acted and well staged see "Top Hat."

We'd like to say a word to Edward Everett Horton, if he don't mind, and that is that if he don't stop being so doggone funny we are going to put him right at the top of our list of comedians along with Charlie Ruggles, and when they get up to the top with Charlie they are getting up to where they are liable to get dizzy. And there is another thing. Why in thunder don't they star that lady by the name of Helen Broderick? She'd put that picture industry on the map out there if they would wake up and give her something to do. As we said before, we are not a picture critic, but our judgment is that if you don't get "Top Hat" and get out and yell about it, you are not in the show business very strong.

▽

Speaking of Golf—

When we came through Plainview, Nebraska, the other day, we stopped to call on Mr. and Mrs. John Hoffman, who operate Plainview's popular playhouse. John was out circulating a petition to get the town paved and we didn't get to see him, but we had a lovely visit with Mrs. Hoffman.

You may not know it, but Mrs. Hoffman wears the women's championship golf belt of northeast Nebraska, and if you think that these Nebraska girls can play golf we had best not mention your opinion where people can hear you, and if any of you tall, slim, heavy-set boys think you want her belt, our advice to you would be to make inquiries as to her golf history before you issue her a challenge, for after the game is over you are apt to go home feeling you had swallowed a live tadpole.

▽

As soon as we got into Sioux Falls, and the police judge let us go, we went and called on our old college chum, Sherm Fitch, and we had to go up to his house and have dinner and stay there all night. Sherm knows every exhibitor, highway and woodpecker nest in South Dakota, and there isn't a baby in the state, over 16, that he hasn't kissed in the presence of her mother, and he's not particular about their ages either. But what we wanted to tell you about mostly is the dinner Mrs. Fitch served us. Sherm said we ate ten ears of sweet corn, but we didn't do any such thing; we only ate nine (because that was all he left us). And then we had fried chicken, pickles, potatoes, beets, celery, coffee, ice water and something else in a little glass, and icecream and—doggone it anyhow, we never could see why they made our clothes so tight around the waist. If you ever go away from her table hungry, you better go and get some tapeworm medicine right away.

▽

Three of 'Em

The O"Leary Brothers still operate the Grand theatre at Dell Rapids, S. D. There are three of the boys, all single (and glad of it) and their connection with the theatre insures the folks of Dell Rapids that they will see a good show, whether the boys bill it very much or not.

They are strong for the HERALD, and the HERALD is strong for the O'Leary boys, and that makes it pretty nearly unanimous, as far as the Swedes and Polanders can go. Dell Rapids is located in a pretty doggone good counntry, and that's why so many good people went there.

J. A. Bradley has a theatre equipment supply house in Sioux Falls, and our guess is that any who do business with him can't find anything to kick about. His place seems to be well appointed and in addition to supplying parts and other things for the theatre machinery he also makes Neon signs, and if it is a little dark around your theatre you had better see Mr. Bradley.

▽

McCarthy Knows

F. J. McCarthy, who still presides over the destinies of the State theatre at Brookings, S. D., is pretty strong with the golf clubs and we suggested to him that he run up to Morris, Minnesota, and Detroit, and interview Benny Benfield at Morris, and the Anderson Boys at Detroit Lakes, but he shook his head and said "Not me, Colonel, I know those boys."

Brookings is surrounded by some of the best cornfields we have seen this season, and business seems to be on the upgrade at Brookings and also at the State theatre. We asked F. J. if he was in any way related to the widow Malony and he said he wasn't, that his forefathers came over in the Mayflower and brought the Plymouth Rock chickens with them.

Then we drove over to Arlington to see G. S. Abbott, who operates the Arlington theatre. We had a lovely visit with him and then he took us to his house to show us his parrot. We are glad he did because we got to meet Mrs. Abbott, a very delightful lady, and we also saw her flowerbed, which we surmised was largely due to her constant care and attention. They also had a Boston bull terrier (and they are our favorite kind of a dog) but that doggone parrot wouldn't say a word to us, guess he thought we had the itch. Anyhow, we had a lovely time with G. S. and we hope to go back there again sometime. He wouldn't let us leave before he had renewed for the HERALD.

▽

Sweetcorn Champ

If you want to see a boy eat sweetcorn you should go over to Lake Preston and see John Hojem of the Rex theatre. When we called on him he was in a cafe and was working on the seventh ear. We asked him where the mules were and he said they were out in the pasture on a vacation and he was pinch hitting for them. Then we went and called Sherm Fitch up to the cafe to help John with the sweetcorn. John not only runs the theatre but he also prints the news in the local paper and assists Lake Preston to shine in the public eye. There isn't much news of any consequence that escapes John, and there are not very many pictures that he don't know about.

We also called on M. L. Marshall of Bridgewater and we have considerable to say about him, but doggone it, we have run out of space. Ernie is so tight that way, so we must quit.

COLONEL J. C. JENKINS
The HERALD'S Vagabond Colyumnist

N. B.: "The HERALD covers the field like an April shower."

---

147 Under Contract to Warner

A check of the Warner studios reveals 147 on the production roster, under contract. These include 23 stars, 57 featured players, 21 directors, 39 writers and seven associate producers.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CORRESPONDENCE

What with Earle M. Holden's recent success in the Quigley August Awards, the following, extracts from correspondence between Holden and this department and having to do with certain aspects of the Competitions, may perhaps be of interest to others likewise concerned. Earle is manager of the Capitol Theatre in Atlanta, Ga. showing third choice of first-runs.

△ △

Atlanta, Ga., Aug. 14, 1935

Dear Mike:

We are planning a good campaign on "A Dog of Flanders" and thought we might submit it to the Quigley Awards Committee, but believe it would be just a waste of time. The committee sees fit to give those fellows who get the best pictures a break. The fellow that has to play third choice first run hasn't a chance.

(Signed) Earle

△ △

New York, Aug. 20, 1935

Dear Earle:

Note what you say about entry in the Quigley Awards of "A Dog in Flanders" campaign being a waste of time. You must be mistaken, Earle, because many of the plaques won during the last few months have gone to small towns and subsequent runs. Please allow me to repeat that every campaign, regardless of the picture or where it is played, has an equal shot at the big prizes.

Send in your campaign by all means and remember that in the opinion of the judges, third choice of first-runs is as good as the first.

(Signed) Mike

△ △

Atlanta, Ga., Aug. 30, 1935

Quigley Awards Committee,
New York, N. Y.

Gentlemen:

Please enter this campaign ("A Dog of Flanders") in the Quigley Awards contest for the month of August. The operating policy of this theatre is third choice of first-run pictures.

We wish to call your especial attention to the newspaper contest which is a feature of this campaign. . . . We are compelled to operate on a small ad budget and no advance was made in our budget for the campaign on this picture.

Very truly yours,
(Signed) Earle M. Holden, Mgr.

△ △

New York, Sept. 4, 1935

Dear Earle:

Glad you sent along that campaign on "A Dog of Flanders," which from a hasty glance seems to have obtained plenty of coverage. Here's wishing it all good fortune.

(Signed) Mike

△ △

*DPR 4 RPM PAID MOTION PICTURE HERALD SEP 10
EARLE M HOLDEN CAPITOL THEATRE ATLANTA GA
MAJORITY VOTE OF JUDGES AWARDS FIRST PRIZE
QUIGLEY SILVER FOR YOUR DOG OF FLANDERS
CAMPAIGN CONGRATULATIONS*

MIKE VOGEL

△ △

NA8 1- CZ ATLANTA GA 1057 A SEP 10 1935
A MIKE VOGEL MOTION PICTURE HERALD 1790 BROADWAY
AM SO THRILLED CAN NOT FIND WORDS TO PROPERLY EXPRESS MY THANKS AND APPRECIATION
EARLE M HOLDEN

△ △

Atlanta, Ga., Sept. 10, 1935

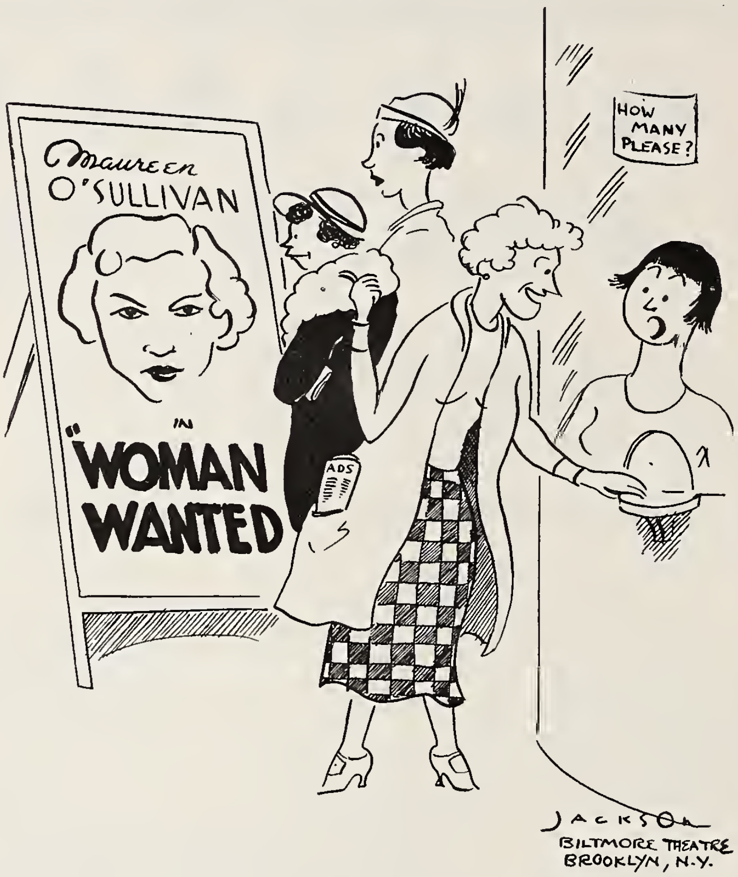
Dear Mike:

If this letter appears to make no sense, just blame it on the Award. Honestly when I received that telegram this morning, I believe it was the thrill of a lifetime. Naturally my greatest thanks goes out to all the judges who voted for this campaign and to any and all who played a part in making this selection. **This Award should at least prove to those skeptical that the picture don't have to be outstanding in order to stand a chance. This was one reason why I did not submit campaigns sooner. . . .**

(Signed) Earle

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS!



This idea sugggested by Joe Rinzler, Biltmore Theatre, Brooklyn, N. Y.

Lewis Stages Redheaded Beauty Contest on "Parade"

Eddie Lewis at the Regent in Bay Shore, L. I., on "Redheads on Parade" inserted an ad in the papers, heralds, etc., announcing that the first twenty-five redheaded gals presenting themselves at the box-office opening day would be admitted as his guests. Fifteen of these girls appeared on the last evening of the attraction for a beauty contest, audience selecting most beautiful redhead in Bay Shore. Eddie promoted some swell prizes for the girls and reports that the stunt attracted plenty of attention.

On "Bonnie Scotland," Eddie distributed imprinted envelopes containing a Scotch suit hanger, compliments of Laurel and Hardy—the suit hanger, needless to say was a good old-fashioned nail.

SEPTEMBER DEADLINE AND SEPTEMBER JUDGES

Over two weeks remain before deadline set for the Quigley September Award this date having been set for midnight of Saturday, Oct. 5, when as usual entries for September consideration must be at Quigley Award Headquarters, 1790 Broadway, New York.

The September Judges will be as follows: Robt. M. Gillham, Paramount Pictures; Charles Moskowitz, Loew's Theatres, and George Weeks, GB Pictures. Decision will be announced in the October 12th issue.

United Artists Syndicate Wells' Story Serial

Reported by Monroe Greenthal, United Artists' ad head, is a promotion with syndicate handling Sunday magazine section of 21 leading newspapers wherein serialization of H. G. Wells' "One Hundred Years to Come," next Alexander Korda production, has been planted.

Serial will run through October, installments to be illustrated with stills from the picture and theatre datelines wherever possible.

Win a Hollywood Air Trip!

Bruder Conducts Tours Thru Theatre for Patrons

What he reports as being a highly successful good-will builder is the instigation by Roy C. Bruder, Chicago Theatre, Chicago, Ill., of personally conducted tours of patrons through his theatre. Recently when the house had completed a thorough "spring cleaning," Roy inserted an ad in local papers inviting patrons to make an inspection of the entire house and see the various functions of a deluxe operation. Bruder says he received requests from individuals and organizations and that within a period of two months close to 2,000 people had made the tour.

Shows Baseball Plays

Another stunt Roy pulled was the promotion of a baseball Diamond Graph which was installed in lower promenade and operated daily. Rather than lose some potential customers at the ball parks, he encourages his patrons to attend a performance and see the board in operation.

Three Contests Top Shannon's Campaign

That's a heap of work put over by Manager Chuck Shannon, at Warners' Hollywood, Dormont, Pa., on "Doubting Thomas," and featured in the campaign that won him his second Quigley plaque, the August Bronze, were effective contests.

Chuck promoted fur merchant for prizes in an ice melting contest, having insert card frozen in 300-pound block and placed in merchant's window with prizes to those guessing nearest time block would melt.

Then with two local sheets, contests were put on, a happy smile idea, entrants sending smile photos of themselves to paper which ran two-column tieup display ads including theatre credits and Rogers cut. Gag ran two weeks ahead and was put on obviously before the death of the star.

The other contest was a "careful drivers' week," paper running front page boxes announcing cooperation with borough police departments and theatre for motorcycle officers to select each day five most careful drivers. License numbers of these were put down by cops, and winners notified by mail, names also published on page one of the paper at end of week. In conjunction, Shannon placed cards on telegraph poles reading "Don't be a Doubting Thomas; Observe Careful Drivers' Week."

Street stunt quite new in his sector, was Chuck's gag of planting man in front of box office before house opened with "I am waiting" card. And helpful, too, was promotion of fan photos paid for by paper and merchants and given away at daily office and at stores, latter publicizing thee in coop ads.

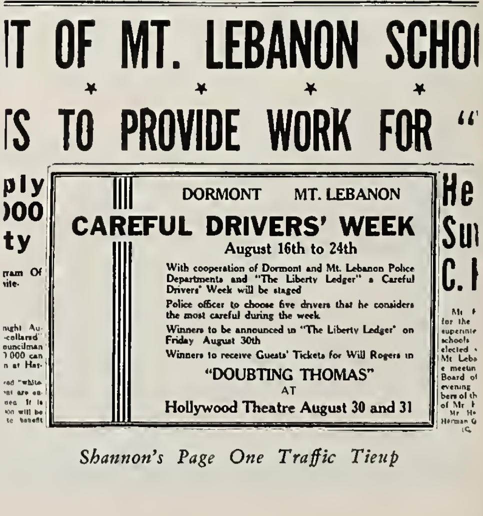
And with a six-bit rubber stamp Chuck stamped shopping bags, restaurant paper napkins and checks, grocery bags.

The Hollywood is open only on Fridays and Saturdays, is a neighborhood subsequent run, and Shannon reports his entire campaign cost at $19.20.

Win a Hollywood Air Trip!

Balducci Promotes Good-Will

Antonio Balducci, Avon Theatre, Canastota, N. Y., ties up with the merchants of his own town frequently. Tony recently putting on an amateur contest for which stores came through with prizes, and inaugurated a Dollar Day whereby the theatre benefited when the merchants held a pep session on the eve of the "Day" in the form of an auction held on stage of theatre. For "Little Colonel" a contest was put over with schools.



IT OF MT. LEBANON SCHO

* * * *

TS TO PROVIDE WORK FOR "

DORMONT MT. LEBANON

CAREFUL DRIVERS' WEEK

August 16th to 24th

With cooperation of Dormont and Mt. Lebanon Police Departments and "The Liberty Ledger" a Careful Drivers' Week will be staged

Police officer to choose five drivers that he considers the most careful during the week.

Winners to be announced in "The Liberty Ledger" on Friday August 30th

Winners to receive Guests' Tickets for Will Rogers in

"DOUBTING THOMAS"

AT

Hollywood Theatre August 30 and 31

Shannon's Page One Traffic Tieup

Earle Promotes Pup For Letter Contest

The stand-out in Manager Earle M. Holden's Quigley August Silver campaign on "A Dog of Flanders" at the Capitol, Atlanta, Ga., was a contest tieup with the Atlanta *Georgian* whereby the paper with the theatre sponsored a contest to giveaway a thoroughbred police puppy, valued at $50. Purp was donated by local pet shop in exchange for credits. Guest tickets also were awarded, and the prize was prominently on view at the shop (see photo).

Contest was based on letters of 200 words or less written by or for children under 14, letters to describe why entrant would make an ideal master or mistress for "Leo," the prize pup. Answers had to cite at least one specific act of kindness to a dumb animal done by the child during week of the contest. Entries also had to include name, address and phone number of at least one grown-up witness to the particular act of kindness mentioned.

Paper further stressed that act of kindness need not be heroic, but could include giving a drink to animal, restoring kitten to its mother, saving a bird's nest, etc.

Publicity ran 10 days, paper running daily two-column contest stories, illustrated with cuts from the picture and credit captions. In addition, popular dog column editor helped build up the contest and ran two-column theatre boxes at foot of column.

Holden also tied in with dog and cat hospital, placing set piece in waiting room, and got a flock of windows and other tieups.

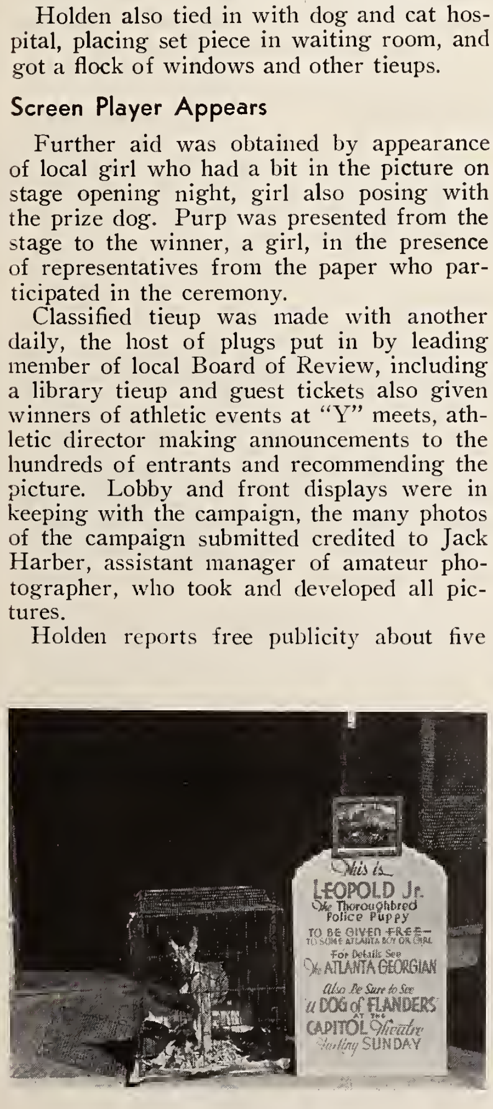
Screen Player Appears

Further aid was obtained by appearance of local girl who had a bit in the picture on stage opening night, girl also posing with the prize dog. Purp was presented from the stage to the winner, a girl, in the presence of representatives from the paper who participated in the ceremony.

Classified tieup was made with another daily, the host of plugs put in by leading member of local Board of Review, including a library tieup and guest tickets also given winners of athletic events at "Y" meets, athletic director making announcements to the hundreds of entrants and recommending the picture. Lobby and front displays were in keeping with the campaign, the many photos of the campaign submitted credited to Jack Harber, assistant manager of amateur photographer, who took and developed all pictures.

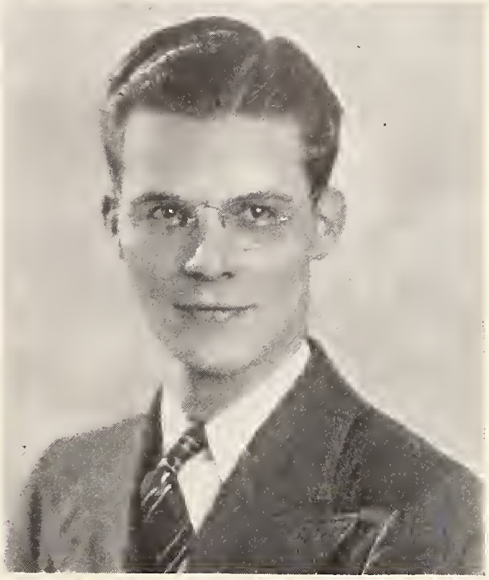
Holden reports free publicity about five times the amount of his paid advertising, the campaign staying within the budget and successfully overcoming the handicap of being put on during vacation time when schools were closed.

The Capitol plays third choice of first-run pictures.



Holden Exhibits Prize Pup

THEY WON IN AUGUST



From the Southland comes the Quigley August Silver winner, Manager Earle M. Holden, (left) Capitol, Atlanta, whose campaign on RKO Radio's "A Dog of Flanders," gives him the honor of being the first Georgia theatreman selected for the first-place plaque. Chuck Shannon, taking down the August Bronze, on Fox's "Doubting Thomas" at the Hollywood, Dormont, Pa., is photoed above for the second time in two months, also being awarded the Bronze in June.

Win a Hollywood Air Trip!

Mickey's Birthday

September 28 marks the seventh birthday of Mickey Mouse and for this auspicious occasion there are available from the various United Artists exchanges special buttons, masks, balloons, etc., etc., and a full array of scene and birthday stills. In addition there are available special two-color stickers which may be pasted on all outgoing mail.

Win a Hollywood Air Trip!

Warner Theatremen Offered Cash Prizes

New season product drive to stimulate grosses within the next few months are reported in various Warner divisions, Howard Waugh, Kentucky zone head, having already under way a "Managers Opportunity Drive." This will run for eight weeks and cash prizes have been donated by Joseph Bernhard, Mort Blumenstock and Howard Waugh.

James Coston, Chicago Warner zone chief, is sponsoring a "Bigger Pictures Now. Let's Go" drive, campaign booklet for guidance of managers prepared by zone publicist Larry Stein. Prizes are offered for best increases in business and contest will be held in form of a football schedule.

Similar activities in other Warner sectors are also planned.

Shellman Suggests News Flash Idea

Busy getting his new spot, the Raymond, in Pasadena, Cal., going, but not too busy, is Myron Shellman, to shoot along a neat tieup idea which sounds workable in spots where this cooperation is available. Says Myron:

"Have silent motion pictures made showing city editor of newspaper at work with all the excitement and rush. Project film on screen, connect telephone from paper to sound horns, have editor give last minute news flashes, through courtesy of the paper. Gag runs about four minutes with editor finishing by saying that for details of the flashed items, see the morning paper, etc."

Win a Hollywood Air Trip!

FASHION TIEUP. Above is one of the smart windows promoted as part of tiein with exclusive Fifth Avenue modiste on "Top Hat" at Radio City Music Hall

Theatre Publicist Defends Use of "Colossal" School of Advertising

Member Questions Total Effectiveness of Ad Form Created for Fox Midwest

On pages 13 and 14, Sept. 7 issue, appeared an article detailing a new form of newspaper advertising sponsored by Elmer C. Rhoden, Fox Midwest Theatres head for use by the managers of his theatres. One of the ads was reproduced on page 62, Sept. 14 issue.

As the policy of this department is to encourage discussion of various important phases of theatre operation, on this page is presented an opinion of the new ad form. The writer, whose name and address are on file, is a theatre publicity head. He requests his name not be used.

Dear Mike:

I have read, with great interest, both the article "New Technique Supplants 'Colossal' Ad Traditions" in the Motion Picture Herald of September 7, 1935, and your editorial, discussing this, in the September 14 issue of the Motion Picture Herald.

The desire to supplant the "Colossal" tradition of advertising is perhaps to be lauded, as is, of course, the desire to be different in advertising motion pictures.

One of the points brought up by Mr. Rhoden is that "The Screen Reporter" type of advertising becomes a dependable source of information about motion pictures. That this source is dependable, I, for one, question.

Scanning the specimen column of "The Screen Reporter" that appears on paid 62 of the September 14 issue of Motion Picture Herald, one cannot deny that it is a bright, attractive column, but I repeat that the information concerning the pictures is no more dependable than the use of the words "Colossal," "Terrific" and "Sensational" would be in a similar ad.

What Ads Are Dependable?

What, furthermore, does Mr. Rhoden regard as dependable? The average film fan's interpretation of dependable may vary as much as the average film fan's appreciation of certain pictures. Any theatre manager who feels that he can tell his patrons the unvarnished truth concerning the product he shows on his screen might as well find another business in which to interest himself. For the motion picture business is not concerned with a commodity such as shoes, underwear, electric irons or oil furnaces.

You cannot treat nor advertise a photoplay in which artistic endeavor enters in the same manner as you would advertise any of the above named products. A merchant dealing in ordinary household commodities can almost always be generally truthful, if such truth pays. He can tell his customers that the leather in the shoes he sells is of the finest grade; that the steel used in his kitchen knives is the finest, and he can be telling the truth.

But, if the movie exhibitor were to talk of his product that way, could he, with impunity, tell his patrons that the cast of one of his forthcoming pictures was the finest assembled in any film for the current year? This perhaps might be the truth as far as the individual exhibitor were concerned. But, would it be the truth as far as the consumer is concerned? The answer is, of course, obvious. The difference of opinion is what makes elections, horse races and motion picture stars.

Patrons Swayed by Advertising

I have found that it is essential that an opinion concerning any photoplay must be expressed to the ultimate consumer. Your prospective audiences will form their own opinion of a picture either before or after they have seen it. But they certainly will be swayed by advertising that tells them how good a picture is. Naturally it is not essential that all pictures be advertised as "terrific," "sensational," "colossal" or "amazing."

Newspaper readers are notoriously quick to sense an exhibitor's lack of confidence in his screen attraction. True, they have been fooled on occasion and have come in to see what has been advertised as a great picture which really turned out to be a dud. But, nevertheless, they must sense your enthusiasm, your praise, for a picture before they will be willing to believe that it is any good, and plank down their money at the box office.

In your advertising you say a picture is great, it is exciting; it is modern; it is romantic. Perhaps you're right. Or let's assume that you personally and privately think one of your film attractions is downright bad (as is frequently the case). Your patrons, or perhaps a large majority of them, however, may think it is great.

Enthusiastic Praise Effective

In other words, you may think a picture is lousy and your audience may think it's great and vice versa. Every advertising man knows that his first duty to his job is to bring the people in on opening day. After that, in almost all instances, the quality of the picture either retains or loses its audience.

No right minded exhibitor can deny that the most effective type of newspaper advertising yet devised to get an audience into his theatre on an opening day was the ecstatic and enthusiastic praise or copy that he used in conjunction with a strong ad.

Why, therefore, should he discontinue this tried and proven method of getting an audience in for opening day? Why should he imperil his chances of cashing in on what might turn out to be a terrific hit by neglecting to advertise it in a manner that will quickly and—yes—conventionally bring it to his public's attention.

All that advertising need do is to get the public in for the first time. The picture will then, of course, do the rest.

In some situations, and perhaps this is true of Mr. Rhoden's operations, there are certain theatres that over a period of years have built up a reputation for showing the best available photoplays. This reputation, if it is well-earned, is sufficient to insure these theatres doing business, regardless of what method of advertising they might use. A "Curly Top," "Top Hat," a "Will Rogers," a "Greta Garbo" can withstand any type of advertising, be it display, or "Screen Reporter," or merely All-Type.

But in those situations where the exhibitor is not so fortunate as to have pictures of that caliber, he cannot naturally utilize the methods of his more fortunate brethren. He must go out and make his voice heard above that of the Garbos, Temples, Rogers and Shearers. And he can do it only by shouting about his product. Only by using advertising that is strong, positive and compelling can he hope to compete with the great draw of good pictures. Perhaps in Mr. Rhoden's situation, "The Screen Reporter" does the advertising for the outstanding theatres in his town. Perhaps, as he says, receipts are up since he instituted this type of "Screen Reporter" advertising. But it is also noteworthy that theatres throughout the country have shown an 8 per cent increase in admissions during the past six months.

Makes No Claims for "Colossal"

And how about the competitors in Mr. Rhoden's town? If they have retained their display ads with their positive claims have their receipts increased also? Have they increased in greater or lesser proportions to those of Mr. Rhoden's theatres? What product is available to Mr. Rhoden's competitors? Does Mr. Rhoden believe that his competitors could sell their pictures in the same fashion that "The Screen Reporter" sells his?

I make no claims for the "Colossal" school of advertising. I do say, however, that when a man is fighting for his existence against great pictures, or against an organized circuit, or against superior financial support, he must use every trick at his command, and one of the most potent of the tricks at his command is his proven ability to bring in the cash customers by means of advertising that tells those very same cash customers how very good his pictures are. The public is no smarter than it need be.

In quite the same manner as demagogues have played upon the emotions of the masses, so can the smart exhibitor use the demagogue's tricks in the movies.

Every picture cannot be "Colossal." Even the dullest movie fan understands that. But when a picture comes along that lends itself to the use of the "Colossal" school, I think the exhibitor is tossing away a good bet when he disdains its use.

Universal Announces

$100.00 IN CASH PRIZES FOR THE BEST EXPLOITATION CAMPAIGN ON "FIGHTING YOUTH"!

$50.00 First Prize

$25.00 Second Prize

$15.00 Third Prize

$10.00 Fourth Prize

● Entries start October 1 and close November 30, 1935.*

● Judges will be E. W. Sargent, *Variety*; A. Mike Vogel, *Motion Picture Herald*; Chic Lewis, *Showmen's Trade Review.*

● Send in Kodak pictures, tie-ups, mailing pieces, special stunts, details and all possible information on the all-around exploitation campaign on "FIGHTING YOUTH" during its run at your theatre. The size of your theatre and town will be taken fully into consideration.

● Address all material to Joe Weil, Exploitation Dept., Universal Pictures Corp., Rockefeller Center, N.Y.C.

**Postmarked. In case of ties, duplicate prizes will be awarded*

AD DEPARTMENT ESSENTIALS

Clear Understanding and Close Cooperation Necessary Between Advertising and Art Department

by S. TILDEN STERN

Art Director, Warner Pittsburgh Zone

S. TILDEN STERN

In every field of human activity there is a chasm without a bottom between the conceiving of an idea and its execution. Nowhere does this thought, once so neatly summed up in the sentence, "there's many a slip 'twixt the cup and the lip" apply more completely than in an organization devoted to advertising. The director of advertising may conceive a notion that is potentially sales dynamite. But his art director may miss the precise point — the cutting edge of his idea and the dynamite is immediately transformed into a wet sock capable of neither form nor fury. I would say therefore that the first essential of an efficient advertising department is a clear understanding and close cooperation between the man who originated the campaigns and gives them direction and the individual who gives them form and substance—the artist.

Making the Layout

Usually preceded by a brief meeting in which the advertising director enlarges upon his ideas of where the emphasis should lie and what the style of the ad should be, copy is handed to the artist. It is then the artist's function to interpret the copy ideas in visual form, making that form fresh and individual. A good artist will, in this process create new embellishments that will add force and point to the copy ideas.

In order to avoid the necessity of making finished layouts and doing them over, it is the normal process in most art departments to rough the layout in pencil form. Often it will be necessary to work out several before you strike one that embodies all of the desired elements. Here again the understanding between advertising director and artist must be a clear one.

It is necessary that the advertising director recognize and properly evaluate the artist's ideas. It is at this stage of the game that the artist can tell and show on paper whether copy elements will be clear and not crowded—whether the copy will come up too small, whether the ad will have too many conflicting blocks of copy, or not enough copy (rare, indeed).

Typography and Photostats

From his rough, the artist can usually visualize the type requirements of the ad. The style and intent of the ad will determine the type face to be used—the emphasis requirements of the ad, the sizes of type in each part. The services of a good typographer are of inestimable value to the artist. He in a sense may do for the artist what the artist has done for the ad director. He will visualize and perfect the artist's ideas in respect to the ads type requirements.

Often advertising campaigns are based on the continual hammering, constant repetition of a single idea, slogan, or style of lettering, or art. The element to be presented thus will be essentially the same in each varied layout. A photostat or "lucy" eliminates the necessity of doing the same piece of hand-lettering, slogan device, or art over and over again. A "lucy" will direct the engraver as to size and position and make for speed and accuracy. The photostat also offers opportunities for variety by making use of it in positive and negative forms. The photostat is a time and money saver in the reproduction of reverse plates. The engraver's charge for reversing a block is many times higher than that of the photostater.

Files and Scrap Books

The artist's best friend, next to the hand he draws with, is a well filled, well organized file, consisting of a variety of photos of subjects, stars, drawings, etc. Clippings from publications to provide an artist with a variety of ideas, backgrounds, bands, groups, costume effects. It is essential that an artist keep abreast of the newest movement in illustration and art ideas. A subscription to a few of the better illustrated magazines will keep him up to the minute on the best advertising thought in the world and also enable him to build up this file.

It is as necessary to look behind as it is to look ahead. An artist can keep himself free from too frequent a repetition of his ideas and at the same time have a constant record of his own progress, by keeping a scrapbook containing all of his ads. Occasional reference to it will help the artist grow in ability and knowledge.

Win a Hollywood Air Trip!

Radio Cooperates With Melniker on "Escape"

Through the cooperation of radio station, Ed Melniker, Loew's Grand, Atlanta on "Escape Me Never" arranged an amateur critic contest with tickets going to those sending in the best letters on "why I think I can qualify to review Escape." Stunt kept title and playdates before radio audience five days ahead of opening.

Win a Hollywood Air Trip!

Hayward Distributes Clay Pipes for "Irish in Us"

C. G. Hayward, Fox's California Theatre, Los Angeles, used shamrocks as part of his teaser campaign on "The Irish In Us." Three days ahead usherettes dressed in green distributed on streets small cards attached to which were miniature clay pipes and the Irish flowers, green copy reading "No, it's not St. Patrick's Day, but The Irish In Us opening at the," etc., etc. These same pipes and shamrocks were worn by waitresses and cashiers in various restaurants.

FRIDAY JULY 12 9PM
LUCKY AWARD STORES

Abe Frank's Auto Giveaway

Merchants Aid Frank On Car and Cash Giveaway

A promotional non-cost stunt of no mean proportions was recently executed by Abe Frank, Lyric Theatre, Camden, N. J., on what he termed a "lucky award" contest, sponsored by the Business Men's Association there. Each merchant of the fifty stores cooperating paid an initial fee of $30, excluding cost of tickets given with each 25-cent admission. In addition to fee paid by merchants, cash donations were received from other quarters.

First prize was Studebaker auto, concern given mention in heralds in return for reduction in price of car; runners up received cash prizes. Campaign lasted thirty days and drawing was held in theatre, winner to be present to collect. All telephone poles within area of stores carried stenciled wooden shields bearing slogan "Buy from the Lucky Award Stores." All cooperating stores had window cards calling attention to stunt, trailer was run weekly plugging event, duplicate of car giveaway on display in lobby (see photo) and sound truck on streets also pulled trailer, on which was mounted duplicate of car. Special four-leaf heralds were distributed containing details of contest and merchants' ads.

Win a Hollywood Air Trip!

Goldenburg Goes Chinese

Martin Goldenburg, Keith's Theatre, Philadelphia, Pa., dressed up his entire front (see photo) for "Chinatown Squad." Burning incense, Chinese statuary, glass bangles, Chinese lanterns and novelty tackcards helped carry out the Oriental effect. Note the Buddha to right of box-office, and Chinese lettering in picture title.

CHINATOWN SQUAD
LYLE TALBOT
VALERIE HOBSON
ANDY DEVINE
HUGH O'CONNELL
LESLIE FENTON

Goldenburg's "Chinatown Squad" Front

Star Guessing Contest Staged by Boucher

Leading department store tied up with Frank Boucher, assistant to Hunter Perry, Dominion Theatres, Lynchburg, Va., in putting over Paramount's greater show season by featuring a window display of photos of twenty-five favorite movie stars who will appear in hits to be shown at the Paramount there. Ballots were distributed by store and theatre on which contestants were to list the names of the stars whose photos were displayed and store came through with prizes for winners.

Accompanying photo shows attractive front Frank had constructed for his "China Seas" date, title letters in script were reflected in water scene painted below, scene stills were flanked around box-office and Chinese lanterns completed the Oriental effect.

Win a Hollywood Air Trip!

Reed Covers Theatre Front With "G Men" Cutout Letters

A barricade of cutout letters was used by Jimmy Reed, New Fruitvale Theatre, Oakland, Cal. to bally "G Men." Letters covering front made of beaverboard were 11 feet high (see photo). Footprints six feet long with title of picture and theatre name were painted with whitewash on sidewalks six blocks each side of house.

Win a Hollywood Air Trip!

Fanning Ballys "Bride"

J. C. Fanning, Capitol Theatre, Brownsville, Texas, used a giant papermache head of Mons. Le Monster for his street bally on "Bride of Frankenstein" (see photo). A sound truck followed the display around town playing wierd music and making announcements about the picture. Group of boys trailed the bally handing out heralds.

Win a Hollywood Air Trip!

Sigal's Theatre Float

Recently when the town of Bridgton, Maine, had a street parade, Phil Sigal, Mayfair Theatre, entered a float, plugging his current attraction and a boost for the town in the form of large banner reading "Bridgton, where vacation dreams come true." Float gaily colored attracted the attention Phil had hoped for.

Win a Hollywood Air Trip!

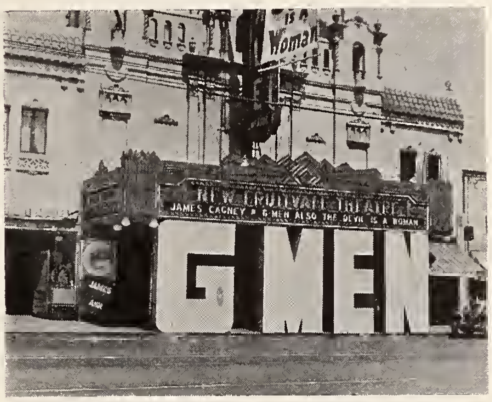
Metzger Offers Trophy On "Alibi Ike" Game

One of the highlights of Lou Metzger's "Alibi Ike" campaign at the Spreckels Theatre, San Diego, Cal., was a tieup effected with local amateur baseball league, two leading teams of which played special game for the Joe E. Brown trophy sent by Warner Studios. A feature of the tieup was that one of the competing teams represented a large bakery which helped exploit the game by inserting special heralds advertising the game in loaves of bread.

Ballyhoo sandwich man in baseball uniform performed in manner of Nick Altrock throughout game, plugging and yelling "Alibi Ike." A novel window display consisted of tailor seated on stool sewing buttons on vests with sign copy calling attention to fact that the picture was a riot of button-bursting hilarity. Copy contained offer to replace free of charge all buttons blasted from vests of those seeing the picture.

Clark Jean Wallace
GABLE HARLOW BEERY

Boucher's New "China Seas" Front



Reed's Giant "G Men" Letters

COOPERATION

Carroll's Fingerprint Lobby Tiein

CAPITOL
GRILL
MIDNIGHT SHOW TONITE
BRIDE OF FRANKENSTEIN

Fanning's "Frankenstein" Bally Truck

Another street bally was Joe Brown imitator dressed in baseball uniform carrying bat over his shoulder and sign reading "let's go batty with," etc.

Campbell Inaugurates Lucky Box Matinee

A "Lucky Box Matinee" is reported as working very successfully for Jack Campbell, Capitol, Brampton, Canada, which he inaugurated with his "Sequoia" opening. Twenty boxes were placed in his lobby and each boy and girl attending the Saturday matinee were permitted to write their names on a slip of paper and deposit it in any one of the boxes. The following week numbered slips representing the boxes were dropped into a hat, shaken, one of them picked out and all kids' names that appeared in that particular box were admitted free.

Jack says he intends continuing this for some time, because the kids get a kick out of it and it keeps them coming each week to see if they'll get in "fer nothin' " the following week.

Win a Hollywood Air Trip!

Inmates Make Posters For Carroll's Lobby

Tying up with the Sing Sing prison officials was the stunt Charlie Carroll put over for his "Men Without Names" date at the Victoria Theatre in Ossining, with head of the Bertillon department, James E. Reddy, fingerprinting patrons in his lobby (see photo). Another highlight was display of posters done by prisoners, series carrying copy "after seeing 'Names' I am convinced that crime doesn't pay." Prison also loaned uniforms worn by ushers.

Federal Prison at Leavenworth loaned display of pictures of "wanted" men with descriptions. Another attraction-getter was enlarged fingerprint made entirely of 182 feet of rope. Western Union supplied teletype machine with girl in attendance and newspapers came through with nice publicity on the campaign. Assistant manager Paul Fasshauer aided Carroll.

Win a Hollywood Air Trip!

Hynes' Resemblance Contest

A Shirley Temple resemblance contest conducted with local department store was the highlight of Jack Hynes, "Little Girl" campaign at Shea's Theatre in Bradford, Pa. Store used numerous ads, starting with teaser size and building up to quarter page, all copy stressing contest, theatre and playdates. Window displays were devoted to the Temple dress which was offered as one of the prizes, with theatre coming through with ducats for runnersup.

Win a Hollywood Air Trip!

Harris Ties Date to Apple Association Convention

With a convention of the International Apple Association concurrent with opening of "China Seas" at Loew's State, Cleveland, Milt Harris, publicist, took advantage of the situation by having two gals ride along on truck giving away apples. Each apple was tagged with copy "Cleveland welcomes the International Apple Association, the fruit that tempted Adam; those glorious stars, Gable, Harlow and Beery should tempt you to see," etc., etc.

Movie diaries were distributed to patrons leaving theatre, special heralds distributed at baseball grounds and gummed stickers were placed on morning papers delivered to guests at leading hotels.

WE PRESENT VARIOUS MEMBERS

For the purpose of giving the general membership an opportunity to meet up with, by their photos, some of the Round Tablers who have long been contributors to our columns, we are on this page running cuts of some of the folks known to our readers mostly by their campaigns.

It's a sort of a get-together, so to speak, a feature we intend repeating from time to time. Of course, we haven't photos of all our members and thus extend to you folks an invite, so send one on so that the rest of the gang can get an idea of "the cut of your jibs." A-MIKE

Harry Black
(above)
Poli Theatre
New Haven, Conn.

Billings Booth
Palace Theatre
Jamestown, N. Y.

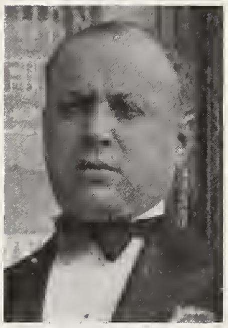
Frank M. Boucher
Dominion Theatres
Lynchburg, Va.

Bunny Bryan
Pantheon Theatre
Chicago, Ill.

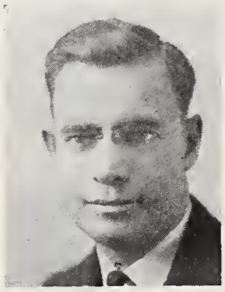
Sid Dannenberg
(below)
Publicist
Warner Theatres
Cleveland Zone

Joe Feldman
Publicist
Warner Theatres
Pittsburgh Zone

Ben Friedman
Marboro Theatre
Brooklyn, N. Y.



Bill Hendricks
Warner Theatre
Memphis, Tenn.



Fred Hinds
(above)
Exhibitor
Strand Theatre
Whitewater, Wis.

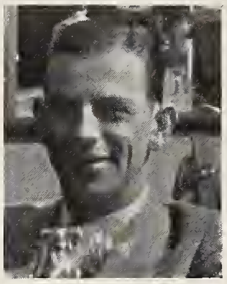
Earle Holden
Capitol Theatre
Atlanta, Ga.

Thomas J. Kane
Sequoia Theatre
Redwood City, Cal.

Hal Kopplin
(below)
Art Director
Wometco Theatres
Miami, Fla.

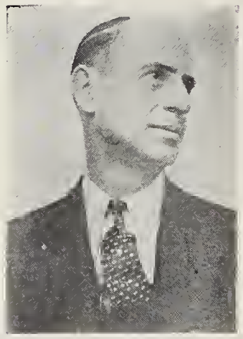
Paul Kunze
Old Colony
Plymouth, Mass.

Frank La Falce
Publicist
Warner Theatres
Washington Zone



Jack Lykes
(above)
Loew's Stillman
Cleveland, Ohio

Louis Orlove
Riviera Theatre
Milwaukee, Wis.



Morris Rosenthal
Majestic Theatre
Bridgeport, Conn.

Joe Salmon
Riverside Theatre
New York City

Monty Salmon
(below)
District Manager
Quaker Theatres
Philadelphia, Pa.

Anna Bell Ward
Ass't. Gen'l Mgr.
Phoenix Amuse. Co.
Lexington, Ky.

Herman Weinberg
Little Theatre
Baltimore, Md.

Charles Winchell
Advertising Dir.
Minn. Amusement Co.
Minneapolis, Minn.

personalities

HERMAN BAMBERGER and GEORGE LABY have exchanged posts with Herman at the Victory in Holyoke and George going to the Paramount, in Springfield, Mass.

▽

J. H. BOSWELL manager of the Rex Theatre, Louisville, Ky., has been appointed a Colonel on Governor Laffoon's staff.

▽

A. MILO DE HAVEN district supervisor for the Chakeres Theatres in Greenville, Ohio, is recuperating from a recent appendicitis operation.

▽

ROY ROWE has left the Warner Theatre in Pittsburgh to manage the State, in Wilmington, Penna.

▽

WILLIAM W. PENNOCK formerly assistant of the Mission Theatre, Clayton, New Mexico, has been promoted to manager of that house. Congratulations, Bill.

▽

LEO RAELSON formerly at the Tremont Theatre, Bronx, N. Y., is publicity director of the Paramount Theatre, Albany, N. Y.

▽

VIC GAUNTLETT will handle publicity and advertising for the Fifth Avenue, Music Box and Paramount theatres, Seattle, Wash., with EDDIE RIVERS, advertising head, handling the Orpheum, Blue Mouse and Coliseum. WILLARD COUGHLAN and SAMMY SIEGEL will continue as assistants.

▽

GRATTAN JOHNSON formerly assistant of Warner's Strand, in Akron, has been promoted to manager of the Warner Theatre, in Portsmouth, Ohio.

▽

GEORGE PAPER city manager Fox, at Boulder, Colo., is on a six-months' leave of absence necessitated by a breakdown.

▽

GENE MURPHY publicity chief for Loew's Penn Theatre, Pittsburgh, has been transferred to the Loew New York home office.

▽

S. G. CARDAS has left the Belmont Theatre, Los Angeles, Cal., to manage Loew's State there.

▽

H. ANDREW KENNEDY leaves the local publicity force to take over assistant manager's job at the Parthenon Theatre, Hammond, Ind.

▽

WILLIAM PAARA manager of the La Salle, Chicago, has been transferred to the McVickers, newly reopened house.

▽

J. W. HAUCK is the new manager of the California Theatre, Glendale, replacing LESTER CLARK, who has taken over the United Artists in Pasadena. Clark replaces TERRY McDANIEL, who returned to Atlanta to manage his own house.

MORT GOODMAN assistant to Sid Dannenberg, Warner's Cleveland Theatres, dropped in to get acquainted. It was nice to have met you Mort and remember us to all our friends in your fair city.

▽

D. E. CONRIFF has opened the Roxy Theatre in Palisade, Cal.

▽

M. L. HART has taken over the Iris Theatre at Edgemont, S. D., from PAUL V. CRULL.

▽

DALE MENAFEE has purchased the Walsh Theatre at Walsh, Colo.

▽

JOE B. & LEO FIELDS have opened the Rivoli & Embassy Theatres in Baltimore, Md.

▽

JOE RINZLER manager of the Biltmore Theatre, Brooklyn, N. Y., stopped in to say hello to us. Nice to have seen you again, Joe.

Birthday Greetings

Herman B. Abrams
Edwin G. Austin
Rockwood D. Bailey
Richard Bauke
Al Bartolot
Harry Beekman
Joe Bean
Ben W. Blackmon
Charles Brown
A. G. Buchanan
J. H. Berlinger
George Clarke
Burr Cline
Nathan Cooper
Al Cooper
Reid L. Crow
L. O. Daniel
Norman L. Davis
J. Ramos De Fontaine
Fred J. Dollinger
Tom Edwards
Joseph Feldman
Melvin L. Gold
Leonard Goldberg
Meyer Golding
Leonard Gordon
Bert Gildersleeve
Wesley R. Griffith
Mike Guttman
W. H. Hall
Rotus Harvey
Joseph P. Hassett
H. L. Humphries
Jack Hurwig
R. H. Hightower
Sydney J. Hobbs
Jack K. Johnson
L. E. Junette
James A. Kakley
Charles Koerner
Thomas R. King
Maurice H. Leahy
Joseph Levenson
Irving Levine
George Livingston
Thomas J. McCoy
H. B. McFarling
R. V. McGinnis
L. J. McMullen
Tom Malloy
Jerome Mark
Rochert Menches
Bill C. Miller
Michael S. Milo
Howard Mercer
Irwin A. Moffitt
Fred Naify
Lee Naify
Millard Ochs
Edward J. Oliver
Tom Olsen
Irving Pearlman
Clyde Pratt
J. Alan Peters
Max Reizes
Ralph Ressler
Robert O. Robison
G. A. Romine
Sam Roshstein
Robert J. Rydeen
Dave D. Samuels
Harry Saunders
Harry Sefton
Harry Sayer
Gerald Shaffer
Martin Simpson
J. E. Spencer
Morris Simms
Frank D. Solomont
Harold C. Spero
Jim Stroud
William Truesdell
Harold Turner
Clarence A. Turbin
Frank Weatherford
Eric Van Dyck

CHARLIE SCHLAIFER publicity director of the Tri-State Theatres Corporation, Omaha, Nebraska, paid us a more than welcome visit.

▽

NEIL HAMILTON is at the Gateway, Glendale, replacing R. F. DUKE, who is now managing the Capitol there, with JOE BUSE moving to the Glendale, in Glendale.

▽

JIMMIE EDWARDS former stage star, is managing the Granada Theatre, San Francisco, Cal.

▽

RICHARD BARRY formerly assistant manager of the Capitol Theatre, Chicago, takes over the managerial reins of that house following the resignation of JOE CORRIGAN, who has joined the police force.

▽

GEORGE LITTMAN formerly assistant at the Parthenon Theatre, has been promoted to manage the Culver, another Randforce house.

▽

MAX ALSTER is now managing the Ambassador Theatre in Brooklyn.

▽

R. R. ROBB is remodeling the Princess Theatre at Moberly, Mo. Robb formerly operated the Capitol at Huntsville, Mo.

▽

RAY GROMBACHER has been appointed manager of the Winter Garden Theatre, Seattle, Wash., succeeding BEN STEVENSON, who is now at the Colonial.

▽

CHARLES GOTTLOB has been transferred from the Sunbeam to the Milo in Cleveland, Ohio.

▽

HERB GOLDBERG as manager of the Isis, Kansas City, Mo., adds the supervision of the Apollo to his list. ED MATER is house manager.

▽

JIMMY LONG formerly at the Apollo and Warwick, goes to the Plaza.

▽

ROY CATO manager of the Granada, Kansas City, takes over the Warwick there.

▽

DALE MENAFEE has purchased the Walsh Theatre in Denver, Col., from T. W. CROUCH.

▽

A. R. NELSON will open a new house at Terororro, N. M.

▽

ED BLAKE formerly with Brandt-Weinberg circuit will manage the newly opened Wallack Theatre, New York City, for Stan Lawton.

▽

RAY FELKER will supervise the Granada and Portola Theatres in West Seattle, Wash. JERRY MYERS will manage the Woodland Theatre, THORNE SMITH the Mission, WILLIAM CUNNINGHAM the Queen Anne, and LESTER HOLMES the Beacon.

NEWS NOTES FROM WABASH AVENUE

CHICAGO

The Chicago Amusement Publicists' gang spent Thursday night perfecting plans for the big Mardi Gras dinner-dance which they will hold in the Gold Room of the Congress Hotel on Saturday, October 19th. The association, which bids fair to become one of the leading organizations in the theatrical world, is modeling its gala attraction along the French Revue lines. In fact they have chosen to call their show "La Nudite Paree." Stars of the stage and screen will appear at this event, which marks the first anniversary of the organization. Numerous committees are at work on plans for the entertainment, decorations, ticket sales and the like. Only a certain number of tickets will be sold in order that all present may be taken care of comfortably. Tickets will be sold by CAPA members and the price is $2.50 a person.

▽

Bill Weaver, who wrote this column when it was interesting reading, is back in town following a vacation in the backwoods. Bill is all suntanned and looks like a Kanaka. Which in Hawaiian is said to mean "Native Son."

▽

Jack Fear, vice-president of Mascot Pictures, is a film row visitor this week. He in conferring with Ben Gudell regarding the new season's releases.

▽

Harold Hopper, independent producer, stopped in Chicago for a few days. He plans to produce six feature pictures next season.

▽

"Gay Deception," the Fox picture starring Francis Lederer and Frances Dee, was given a midnight preview at the United Artists theatre Monday.

▽

The $1,000 Bank Night award at the Sheridan theatre was won by a stenographer who makes $16 a week. Some of the number jugglers figured that she now has a year's salary in advance.

▽

Essaness executives say that modernization (it used to be called remodeling) of the Devon theatre will be completed by the end of the month and that work on the Avon and Clifford theatres, which they recently acquired, will start soon.

▽

Clyde Eckhardt made a flying trip—by train—to New York this last week. He was called there for some important business conferences. He celebrated his twentieth anniversary with Fox Film on Friday the 13th.

▽

Managerial changes at the Crawford theatre find Harry Grant in charge with Harry Neil assistant.

▽

Emil Stern left for New York. Be gone a week.

▽

Irving Mack is one of many Film Row lads to take his vacation in New York while the Baer-Louis fight is being staged. Irving will be a member of a party which has chartered a special train for the event.

▽

Local theatremen are much concerned over the plans of the Balaban and Katz circuit in trying to change the present system of booking.

At present there is not much clearance between the "C" week houses and the first-run houses. B&K wants to change the schedule so that there will be at least seven days clearance between the two because now, if a "C" theatre plays a picture on Friday and Saturday, for example, the first-run house can play it starting Sunday, which is in another week.

The probable windup of the matter will be the rearranging of either the "A" or "B" week schedules, which now have three weeks clearance each, to have but two weeks. This would let the extra week come between the "C" week and first-run dates and would simplify matters.

However, not until the local circuits such as B&K, Essaness, Schoenstadt and Warner Bros. get together and decide what will work out best will the matter be settled completely. If no conference is held there is a possibility that the whole schedule may be thrown into a turmoil and the system now in use discarded.

▽

Sidney Meyers, Miami, Fla., theatre operator, is in Chicago with his family on a vacation trip. Meyers operates 12 theatres in Florida and plans on enlarging his circuit shortly.

▽

Fritz Blocki and wife Louise are both spending their spare time doing radio work. And with great results. Fritz writes the Mary McCormic programs which go national next month.

▽

Ray Coffin and Attorney S. P. Halperin were in the city attending to "Bank Night" legal difficulties.

▽

Max Weintraub, Des Moines exchange manager, is here making a few film deals for his group of exchanges.

▽

Paul Fine leaves for Minneapolis to handle the roadshowing of "High School Girl" there.

▽

Florence Paley, manager of the Haymarket theatre, left for northern Michigan on a vacation trip. She will also look for several theatres to add to her group of three.

▽

Jimmie Hall, star of "Hell's Angels," was a film row visitor.

▽

John LeRoy Johnston, Universal press chief on the Coast, visited along the Avenue. Johnston was escorting Marta Eggerth, Universal's newest foreign star, to Hollywood.

▽

Jan Kiepura, foreign singing star, stopped over en route to Hollywood where he is under contract to Paramount.

▽

Mrs. Fred Anderson of Morris is reported improving. She has been very ill for several days.

▽

Frank Miller returned from a three weeks' vacation to resume his duties as manager of the Alamo theatre.

▽

Film Row was very quiet the first part of the week. Possibly the Cubs-Giant series here had something to do with it.

▽

Eleanor Stewart, Chicago photographic model, won the *Times*-MGM screen test search for talent. Out of 1,500 contestants Miss Stewart took top honors and gets a ten-day trip to Hollywood with a special screen test at MGM. Doris Arden, movie editor of the *Times*, will accompany her. Miss Stewart says she doesn't know what Hollywood will think of her as she doesn't smoke, drink, or care for night life.

▽

Downstate, E. E. Alger broke all attendance records at his Peru theatre with a $375 "Cash Night" award offered. Alger had state police and city officials out to help handle the crowd, which was the largest ever to attend a theatrical event in Peru.

▽

Irene Castle McLaughlin, whose dancing made her famous, denied a report that she had signed to play the part of a dance teacher in Paramount's filmusical "Collegiate." "I didn't sign any film contract," said the former film star.

▽

The guy who isn't going to the Louis-Baer fight, nor to the Mussolini-Selassie match either, and probably not even to the Cub-Tiger go when and if that comes off, because everybody else on the Avenue is going to one, two or three of them and somebody's got to carry on, is

CROUCH

SHORT PRODUCT PLAYING BROADWAY

Week of September 14

CAPITOL	
Pitcairn Island Today	MGM
Poor Little Me	MGM
MUSIC HALL	
Bugles from Blue Grass	RKO Radio
Jolly Old London	RKO Radio
PARAMOUNT	
Judge for a Day	Paramount
Popular Science, No. 1	Paramount
RIVOLI	
Mickey's Fire Brigade	United Artists
ROXY	
Mickey's Kangaroo	United Artists
STRAND	
Serves You Right	Vitaphone
Surprise	Vitaphone
Into Your Dance	Vitaphone

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Northern Frontier (G)	Kermit Maynard-Eleanor Hunt	Feb. 1	57	Mar. 9
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13	*58	Mar. 16
Coming				
His Fighting Blood	Kermit Maynard-Polly Ann Young	Oct. 5		
Timber War	Kermit Maynard	Nov. 5		

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence (A)	Chick Chandler-Shirley Grey	Mar. 30	66	Aug. 17
Shot in the Dark, A (G)	Charles Starrett-Marion Shilling	Feb. 15	65	June 1
Coming				
False Pretenses	Sidney Blackmer-Irene Ware			
Girl Who Came Back	Shirley Grey-Sidney Blackmer			
Happiness C.O.D.	Donald Meek-Irene Ware			
Whispering Tongues				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26	61	
Air Hawks (See "Air Fury" "In the Cutting Room," Mar. 30.)	Ralph Bellamy-Tala Birell	May 7	70	
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70	
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70	
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 18	68	
Eight Bells (See "In the Cutting Room," Feb. 23.)	Ann Sothern-Ralph Bellamy	Apr. 11	70	
Fighting Shadows (G)	Tim McCoy-Geneva Mitchell	Apr. 18	58	May 25
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69	
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar. 20	68	Apr. 6
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar. 8	56	Apr. 13
Justice of the Range	Tim McCoy-Billie Seward	May 25	58	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar. 1	69	Mar. 23
Love Me Forever	Grace Moore-Leo Carrillo	June 27	93	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15	57	May 25
Party Wire (G)	Jean Arthur-Victory Jory	Apr. 27	69	Apr. 20
Revenge Rider (See "Alias John Law" "In the Cutting Room," Dec. 8,'34.)	Tim McCoy-Billie Seward	Mar. 18	57	
Riding Wild	Tim McCoy-Billie Seward	June 28	58	
She Married Her Boss	C. Colbert-Michael Bartlett	Sept. 19		
Superspeed	Norman Foster-Florence Rice	Sept. 1		
Swell Head	Wallace Ford-Barbara Kent	Apr. 8	62	
Together We Live (See "In the Cutting Room," Nov. 3.'34.)	Ben Lyon-Sheila Mannors	Aug. 16		
Unknown Woman	Marian Marsh-Richard Cromwell	June 14	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20	65	May 11
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25		
Coming				
Calling of Dan Matthews, The	Richard Arlen			
Crime and Punishment	Peter Lorre-Edward Arnold			
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17		
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25		
Guard That Girl	Robert Allen-Florence Rice			
Heir to Trouble	Ken Maynard-Joan Perry		59	
If You Could Only Cook	Jean Arthur-Herbert Marshall			
It Never Rains	Roger Pryor-Joan Perry	Oct. 15		
Lost Horizon	Ronald Colman			
Moonlight on the River	Ann Sothern-Harry Richman			
One Way Ticket	Lloyd Nolan-Peggy Conklin			
Opera Hat	Gary Cooper			
Public Menace, The	Jean Arthur-George Murphy	Sept. 30		
She Couldn't Take It	George Raft-Joan Bennett	Oct. 20		
Song of the Damned	Victor Jory-Florence Rice			
Twain Shall Meet, The	Ken Maynard			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Calibre	Bob Steele	Mar. 8	6 rls	
Brand of Hate	Bob Steele	Feb. 13	6 rls	
Cactus Kid	Jack Perrin	Feb. 26	6 rls	
Kid Courageous	Bob Steele	July 26	6 rls	
Loser's End	Jack Perrin	Aug. 28	6 rls	
Mystery Ranch	Tom Tyler	Apr. 12	6 rls	
Shadow of Silk Lennox	Lon Chaney, Jr.	Sept. 15	6 rls	
Silver Bullet	Tom Tyler	May 11	6 rls	
Terror of the Plains	Tom Tyler	June 27	6 rls	
Tombstone Terror	Bob Steele	Apr. 25	8 rls	
Tracy Rides	Tom Tyler	Feb. 26	6 rls	
Western Justice	Bob Steele	June 14	6 rls	
Coming				
Ridin' Through	Tom Tyler	Oct. 26	6 rls	
Toll of the Desert	Fred Kohler, Jr.	Oct. 1	6 rls	
Wolf Riders	Jack Perrin	Sept. 26	6 rls	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Iglo	Marica Gerval	Sept 3	85	
Father Knows Best	Szoke Szakall	May 14	80	
Homely Girl	Javor Murathy	Sept. 1	88	
Honor Among Thieves	Kabos-Csikos	Sept. 10	73	
Hussar Romance	Irene Agai	Apr. 21	75	
Iron Man	Torzs-Turay	Sept. 15	71	
Rakoczi March	Paul Javor	Apr. 20	84	
Rakoczi March (German dialogue)	Frohlich-Horn	June 15	83	
Seeing Hungary (English title)	Travelogue	Aug. 29	58	
Coming				
Hallo Budapest	Anna Roselle	Sept. 25	83	
Queen of Roses	Zita Pertzel	Sept. 20	90	
Sweet Stepmother	Maria Tasnadi	Sept. 20	81	

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille (A)	Y. Printemps-Pierre Fresnay	Apr. 15	85	May 18
Don Quixote	Chaliapin-Sydney Fox	July 1		July 8
Dream of My People	Cantor Rosenblatt	June 1		
Iceland Fishermen	Pierre Loti story	Sept. 1		
Last Wilderness, The (G)	Howard Hill	May 14	63	May 25
Ra Mu		Sept. 1		
Sans Famille	Robert Lynen	Aug. 1		
Wedding Rehearsal	Roland Young-Merle Oberon	Sept. 15		
World in Revolt	Graham McNamee	Mar. 1		
Coming				
Frasquita	Franz Lehar	Oct. 1		
Hello Paris		Oct. 15		
Scandal in Budapest		Nov. 1		

FIRST DIVISION

(Releases First Division Productions and in certain territories Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Java Head (A)	Anna May Wong-Elizabeth Allan		Sept. 1	70	Aug. 17
Rainbow's End	Hoot Gibson		June 10	60	
Sunset Range (G)	Hoot Gibson		May 1	55	Mar. 5
Coming					
Mimi (A)	Douglas Fairbanks, Jr. - Gertrude Lawrence		Nov. 1	98	June 8

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May 18	97	Apr. 6
Bright Lights (G) 865	Joe E. Brown-Ann Ovorak	Aug. 31	83	Aug. 3
Case of the Lucky Legs, The	Warren William	Apr. 13	68	Apr. 13
G Men, The (A) 880	James Cagney-Margaret Lindsay	May 4	85	Apr. 27
Girl from Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June 1	69	June 1
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20	97	Mar. 23
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 16	95	Mar. 23
Goose and the Gander 967 (See "In the Cutting Room," Mar. 9.)	Kay Francis-George Brent	Sept. 21	65	
In Caliente (G) 856	Dolores Del Rio-Pat O'Brien	May 25	84	July 6
Irish in Us, The (G) 866	James Cagney-Pat O'Brien	Aug. 3	80	July 20
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr. 27	71	Apr. 27
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 8	97	May 18
Traveling Saleslady (G) 870	Joan Blondell	Apr. 8	63	Apr. 8
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9	61	Mar. 9
Coming				
Broadway Hostess (See "In the Cutting Room," Sept. 7.)	Winifred Shaw-Lyle Talbot	Nov. 2		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Blood 855	Errol Flynn-Olivia De Havilland			
Enemy of Man	Paul Muni-Josephine Hutchinson			
Case of the Lucky Legs, The (See "In the Cutting Room," Aug. 17.)	Warren William-Genevieve Tobin	Oct. 5		
Hard Luck Dame (See "In the Cutting Room." Sept. 14.)	Bette Davis-Franchot Tone			
I Found Stella Parrish	Kay Francis-Paul Lukas	Nov. 23		
Murder of Dr. Harrigan, The	Kay Linaker-Ricardo Cortez		66	
Payoff, The 968 (See "In the Cutting Room," July 6.)	James Dunn-Claire Dodd	Nov. 9	64	
Shipmates Forever (See "In the Cutting Room," July 27.)	Dick Powell-Ruby Keeler	Oct. 12		

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July 15	72	June 15
Loves of a Dictator (A) 760	Clive Brook-Madeleine Carroll	June 15	81	Feb. 16
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr. 15	74	Dec. 29,'34
My Heart Is Calling (G) 3409	Jan Kiepura	May 1	90	Feb. 2
My Song for You 3414	Jan Kiepura	June 1	70	Nov. 10,'34
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug. 1	85	July 6

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray		63	May 18
Born for Glory 3508	Barry Mackay-John Mills		74	
Dr. Nikola 3507	Boris Karloff			
First a Girl 3512	Jessie Matthews-Sonnie Hale			
King of the Damned 3504	Conrad Veidt-Helen Vinson			
King Solomon's Mines 3511				
Modern Masquerade 3505	Jessie Matthews			
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter		74	Apr. 13
Passing of the Third Floor Back, The 3510	Conrad Veidt			
Rhodes, the Empire Builder 3514	Walter Huston			
Secret Agent 3506	Madeleine Carroll-Peter Lorre			
Soldiers Three 3515	Maureen O'Sullivan-C. Aubrey Smith			
Transatlantic Tunnel 3513	Richard Dix-Madge Evans			
Untitled 3516	George Arliss			

HUNGARIA

(Hungarian Dialogue)

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agai	Nov. 20	85	
Frozen Child	Jeno Torzs	Dec. 10	90	
Heart Specialist	Gyula Csortos	Dec. 30	90	
I Cannot Live Without Music	B. Somogyi	Dec. 20	95	
Miss President	Lily Muraty	Oct. 15	90	
New Landlord, The	Ilona Titkos	Dec. 20	90	
One Night in Venice	Gyula Csortos	Jan. 1,'36	85	
One Sunday Afternoon	Dita Parlo	Sept. 27	85	

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death from a Distance	Russell Hopton-Lola Lane	Apr. 30		
Public Opinion (A)	Lois Wilson-Shirley Grey	Mar. 15	66	Sept. 7
Symphony for Living (G)	Evelyn Brent-Al Shean	Jan. 20	75	July 6

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle			
Loaded Dice				
Murder at Glen Athol	John Miljan-Irene Ware			
Society Fever	Lois Wilson - Lloyd Hughes			

LIBERTY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble 1012	H. B. Warner-Onslow Stevens	July 10	65	
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May 1	73	
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10	73	
Sweepstake Annie (G) 1009	Marian Nixon-Tom Brown	Mar. 5	81	Feb. 23
Without Children 1008	M. Churchill-Bruce Cabot	Apr. 15	68	

MAJESTIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook - Irene Hervey	Apr. 15	64	Mar. 30
Mutiny Ahead (G)	Neil Hamilton-Kathleen Burke	Mar. 1	63	July 13
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar. 10	69	Dec. 1,'34
Reckless Roads	Judith Allen - Regis Toomey	July 1	66	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Secret Agent X				

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug. 25	84	Aug. 31
Headline Woman (G)	Roger Pryor-Heather Angel	May 15	70	May 18
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22	69	June 29
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May 1	65	May 11
Streamline Express (G)	Victor Jory-Evelyn Venable	Sept. 7	71	Sept. 14

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential	Donald Cook-Evalyn Knapp			
Waterfront Lady	Ann Rutherford-Frank Albertson			

METRO - GOLDWYN - MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Indiscretion (A)	May Robson-Madge Evans	May 10	80	May 11
Anna Karenina (G)	Greta Garbo-Fredric March	Sept. 6	95	July 6
Baby Face Harrington (G)	Charles Butterworth	Apr. 12	63	Mar. 30
Bishop Misbehaves, The (See "In the Cutting Room," Aug. 10.)	Edmund Gwenn - Maureen O'Sullivan	Sept. 13	86	
Bonnie Scotland (G)	Laurel and Hardy	Aug. 23	82	Sept. 14
Broadway Melody of 1936 (G)	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
Calm Yourself (G)	Madge Evans-Robert Young	June 28	69	June 22
China Seas (G)	Clark Gable - Jean Harlow - Wallace Beery	Aug. 16	89	Aug. 3
Escapade (G)	William Powell-Luise Rainer	July 5	89	July 13
Flame Within, The (A)	Ann Harding-Herbert Marshall	May 17	73	May 18
Here Comes the Band (G)	Ted Lewis-Virginia Bruce	Aug. 30	87	Aug. 17
Mad Love (A)	Peter Lorre-Frances Drake	July 12	69	July 6
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr. 26	60	Apr. 6
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May 24	70	May 18
Murder Man, The (G)	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29	106	Mar. 2
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14	82	June 8
One New York Night (See "Mystery in Room 309" "In the Cutting Room," Mar. 16.)	Franchot Tone-Una Merkel	Apr. 5	71	
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31	89	May 25
Pursuit (G)	Chester Morris-Sally Eilers	Aug. 9	62	Aug. 3
Reckless (A)	Jean Harlow-Wm. Powell	Apr. 19	99	Apr. 13
Smilin' Through (Re-release)	Norma Shearer-Fredric March - Leslie Howard	Aug. 23	100	Oct. 22,'32
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8	69	Mar. 2
Vagabond Lady (G)	Robert Young-Evelyn Venable	May 3	75	June 22
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar. 1	77	Feb. 23
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22	90	Mar. 16
Woman Wanted (G)	Joel McCrea-Maureen O'Sullivan	Aug. 2	68	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ah, Wilderness	Wallace Beery-Lionel Barrymore			
Capture of Tarzan, The	Johnny Weissmuller - Maureen O'Sullivan			
I Live My Life (See "In the Cutting Room," July 13.)	Joan Crawford-Brian Aherne	Oct. 4		
Let Freedom Ring	Jack Benny-Una Merkel	Oct. 18		
Mala	Mala-Lotus Long	Nov. 22		
Mutiny on the Bounty	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8		
Night at the Opera, A	Marx Brothers	Nov. 1		
O'Shaughnessy's Boy (See "In the Cutting Room," June 15.)	Wallace Beery-Jackie Cooper	Sept. 27		
Perfect Gentleman, A (See "In the Cutting Room," Sept. 14.)	Frank Morgan-C. Courtneidge	Oct. 11		
Riff-Raff	Jean Harlow-Spencer Tracy	Nov. 29		
Robin Hood of El Dorado	Warner Baxter-Ann Loring			
Tale of Two Cities, A	Ronald Colman-Elizabeth Allan			
Untitled	Wm. Powell - Rosalind Russell	Oct. 25		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3026	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 3
Dawn Rider, The 3033	John Wayne-Marion Burns	June 20	57	
Desert Trail 3037 (See "In the Cutting Room," Feb. 23.)	John Wayne-Mary Kornman	Apr. 22	54	
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr. 25	72	Mar. 9
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15	77	June 1
Honeymoon Limited (G) 3016	Neil Hamilton-Irene Hervey	July 1	70	June 22
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 15	76	Apr. 13
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July 15	76	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25	64	June 29
Mystery Man (G) 3025	Robert Armstrong	Apr. 25	62	Feb. 16
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July 20	52	May 18

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23	77	July 13
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 6	82	Aug. 31
Big Broadcast of 1936, The 3511 (See "In the Cutting Room," Aug. 31.)	Jack Oakie-Burns & Allen	Sept. 20	97	
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21	79	June 8
Crusades, The (G)	Loretta Young-Henry Wilcoxon	Aug. 21	125	Aug. 10
Devil Is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May 3	80	Mar. 2
Dr. Jekyll and Mr. Hyde 3459 (Re-issue)	Fredric March-Miriam Hopkins	July 5	85	Dec. 26,'31
Every Night at Eight (G) 3501	George Raft-Alice Faye	Aug. 2	80	Aug. 10
Four Hours to Kill (A) 3439	Richard Barthelmess	Apr. 19	74	Apr. 6
Glass Key, The (G) 3444	George Raft	May 31	77	May 25
Goin' to Town (A) 3442	Mae West	May 17	71	May 11
Here Comes Cookie (G) 3507	George Burns-Gracie Allen	Aug. 30	65	Aug. 24
Hold 'Em Yale (G) 3438	Patricia Ellis-Cesar Romero	Apr. 12	63	Mar. 30
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23	59	
Man on the Flying Trapeze, The (G) 3451	W. C. Fields	July 26	66	Aug. 10
Men Without Names (G) 3446	Fred MacMurray-Madge Evans	June 28	66	June 29
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10	67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5	83	June 1
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24	67	Apr. 6
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19	83	Mar. 2
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June 7	68	May 4
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19	76	July 20
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 26	70	July 27
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr. 26	74	Apr. 27
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Segrave	Aug. 9	75	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept. 13	61	Sept. 7
Virginian, The 3460 (Re-Issue)	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June 14	83	
Wanderer of the Wasteland 3502 (See "In the Cutting Room, Aug. 3.)	Gail Patrick-Dean Jagger	Sept. 20		
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 16	75	Aug. 17

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything Goes	Bing Crosby-Ethel Merman			
Bouncer, The	Carl Brisson-Arline Judge			
Bride Comes Home, The	Claudette Colbert-F. MacMurray			
Collegiate	Joe Penner-Jack Oakie	Nov. 22		
Coronado	Leon Errol-Johnny Downs			
Eagle's Brood, The	Wm. Boyd-Jimmy Ellison	Oct. 18		
Hands Across the Table (See "In the Cutting Room," Sept. 14.)	C. Lombard-Fred MacMurray			
It's a Great Life	Joe Morrison-Rosalind Keith	Oct. 4		
Klondike Lou	Mae West-Victor McLaglen			
Last Outpost, The 3505 (See "In the Cutting Room," July 13.)	Cary Grant-Gertrude Michael	Oct. 11		
Little America	Admiral Byrd	Oct. 4		
Mary Burns, Fugitive	Sylvia Sidney-Alan Baxter			
Milky Way, The	Harold Lloyd-Adolphe Menjou			
Peter Ibbetson 3510 (See "In the Cutting Room," June 22.)	Gary Cooper-Ann Harding	Oct. 18		
Rose of the Ranche (See "In the Cutting Room," Aug. 17.)	John Boles-Gladys Swarthout	Oct. 25		
So Red the Rose (See "In the Cutting Room," Aug. 17.)	Margaret Sullavan-R. Scott			
Two Fisted	Lee Tracy-Grace Bradley	Oct. 4		
Virginia Judge, The 3512 (See "In the Cutting Room," Aug. 31.)	Walter C. Kelly-Marsha Hunt	Sept. 27		

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Tumbling Tumbleweeds 3566	Gene Autry-Lucile Browne	Sept. 19	57	
Two Sinners 3507 (See "Two Black Sheep," "In the Cutting Room," Aug. 3.)	Otto Kruger-Martha Sleeper	Sept. 12	72	
Westward Ho (G) 3556	John Wayne-Sheila Mannors	Sept. 1	60	Aug. 3

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cappy Ricks Returs (G) 3508	R. McWade-Florine McKinney	Sept. 25	66½	Sept. 14
Crime of Doctor Crespi, The 3546	Erich von Stroheim - Harriet Russell			
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Sept. 26		
Lawless Range 3562	John Wayne-Sheila Mannors	Oct. 3		
Melody Trail	Gene Autry-Ann Rutherford			
New Frontier, The	John Wayne-Muriel Evans	Oct. 24		
Spanish Cape Mystery, The 3530 (See "In the Cutting Room," Sept. 7.)	Helen Twelvetrees-Donald Cook	Oct. 25		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug. 23	99½	Aug. 10
Arizonian, The (G) 538	Richard Dix-Margot Grahame	June 28	75½	June 8
Becky Sharp (A) 4101	Miriam Hopkins	June 28	75	June 22
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31	80	May 25
Chasing Yesterday (G) 528	Anne Shirley	May 3	77½	Apr. 6
Dog of Flanders (G) 525	Frankie Thomas-Helen Parrish	Mar. 22	72	Mar. 2
His Family Tree 604	James Barton-Maureen Delany	Sept. 20	68½	
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14	72	May 25
Hot Tip (G) 542	James Gleason-Zasu Pitts	Aug. 16	69	Aug. 31
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24	91	May 4
Jalna (G) 540	Ian Hunter-Kay Johnson	Aug. 9	78	Aug. 17
Laddie (G) 526	John Beal-Gloria Stuart	Apr. 5	69½	Mar. 9
Nitwits, The (G) 534	Wheeler and Woolsey	June 7	81½	May 25
Old Man Rhythm 539 (See "In the Cutting Room," June 8.)	Buddy Rogers-Betty Grable	July 19	76	
People's Enemy (A) 527	Preston Foster-Melvyn Douglas	Mar. 15	70	May 4
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept. 13	82½	Aug. 31
Roberta (G) 524	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 8	105½	Feb. 23
She (G) 537	Helen Gahagan-Randolph Scott	July 12	94½	July 13
Star of Midnight (G) 529	William Powell-Ginger Rogers	Apr. 19	90	Apr. 6
Strangers All (G) 531	May Robson	Apr. 26	69½	Mar. 30
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6	99½	Aug. 24
Village Tale (A) 530	Randolph Scott-Kay Johnson	May 10	80	June 26

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley (See "In the Cutting Room," Aug. 31.)	Barbara Stanwyck-Preston Foster			
Freckles 536 (See "In the Cutting Room," Aug. 10.)	Carol Stone-Tom Brown	Sept. 27		
Hi Gaucho (See "In the Cutting Room," Aug. 17.)	John Carroll-Steffi Duna			
Last Days of Pompeii, The 501 (See "In the Cutting Room," Aug. 17.)	Dorothy Wilson-Preston Foster	Oct. 4		
Love Song	Lily Pons-Henry Fonda			
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Oct. 11	*74	Aug. 31
Rainmakers, The 605 (See "In the Cutting Room," Aug. 17.)	Wheeler and Woolsey	Oct. 25		
Sylvia Scarlett	Katharine Hepburn-Cary Grant			
Tamed (See "In Person" "In the Cutting Room," Sept. 14.)	Ginger Rogers-George Brent			
Three Musketeers 544 (See "In the Cutting Room," Aug. 10.)	Margot Grahame-Walter Abel	Oct. 18		
To Beat the Band (See "In the Cutting Room," Sept. 7.)	Helen Broderick-Hugh Herbert			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Kliou (The Tiger) (G)		Bennett Pictures		*55	June 1
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	June 10
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1	61	May 11
Struggle for Life (G)		Foy Productions	June 18	53	June 29
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May 15	59	May 18
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1	58	July 13

TWENTIETH CENTURY - FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Sheep (A) 543	Edmund Lowe-Claire Trevor	June 14	75	May 18
Charlie Chan in Egypt (G) 544	Warner Oland-"Pat" Paterson	June 21	72	June 8
Cowboy Millionaire (G) 538	George O'Brien	May 10	67	Apr. 27
Curly Top (G) 549	Shirley Temple	July 26	74	July 27
Dante's Inferno (A) 611	Claire Trevor-Spencer Tracy	Aug. 23	88	Aug. 10
Daring Young Man, The (G) 528	James Dunn-Mae Clarke	May 24	75	Apr. 27
Doubting Thomas (G) 542	Will Rogers	June 7	73	Apr. 20
Dressed to Thrill (G) 605	Clive Brook-Tutta Rolf	Aug. 16	68	July 13
Farmer Takes a Wife, The (G) 608	Janet Gaynor-Henry Fonda	Aug. 2	91	July 20
Gay Deception, The (G) 602	Francis Lederer-Frances Dee	Sept. 13	76	Aug. 24
George White's 1935 Scandals (A) 534	Alice Faye-James Dunn	Mar. 29	83	Apr. 6
Ginger (G) 545	Jackie Searl-Jane Withers	July 5	74	July 27
Hard Rock Harrigan (G) 548	George O'Brien	July 19	60	July 6
It's a Small World (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12	71	Apr. 6
Ladies Love Danger 540 (See "Secret Lives" "In the Cutting Room," Mar. 30.)	Gilbert Roland-Mona Barrie	May 3	69	
Orchids to You (G) 546	Jean Muir-John Boles	July 12	74	June 22
Our Little Girl (G) 539	Shirley Temple	May 17	65	June 15
Redheads on Parade (G) 604	John Boles-Dixie Lee	Aug. 30	77	July 13
Silk Hat Kid (G) 547	Lew Ayres-Mae Clarke	July 19	67	Aug. 31
Spring Tonic (G) 535	Lew Ayres-Claire Trevor	Apr. 19	58	July 6
Steamboat Round the Bend (G) 612	Will Rogers-Anne Shirley	Sept. 6	80	Aug. 3
$10 Raise (G) 537	Edward Everett Horton	Apr. 5	70	Mar. 23
Thunder in the Night (G) 613	Edmund Lowe-Karen Morley	Sept. 20	67	July 13
Under the Pampas Moon (G) 541	Warner Baxter-Ketti Gallian	May 31	78	May 25
Welcome Home (G) 603	James Dunn-Arline Judge	Aug. 9	72	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy 615	James Dunn-Dorothy Wilson	Oct. 25		
Beauty's Daughter (See "In the Cutting Room," Aug. 17.)	Claire Trevor-Ralph Bellamy	Dec. 13		
Charlie Chan in Shanghai (G) 610	Warner Oland-Irene Hervey	Oct. 11	70	Sept. 14
Charlie Chan's Secret	Warner Oland-Rosina Lawrence	Jan. 17,'36		
Hard to Get	Warner Baxter-Jane Wyatt			
Here's to Romance (G) 609	Nino Martini-Genevieve Tobin	Oct. 4	86	Aug. 31
In Old Kentucky (G) 601	Will Rogers	Dec. 6	84	July 13
Man Who Broke the Bank at Monte Carlo, The 620	Ronald Colman-Joan Bennett	Nov. 22		
Metropolitan 618	Lawrence Tibbett-Virginia Bruce	Nov. 8		
Music Is Magic 619 (See "Ball of Fire" "In the Cutting Room." Aug. 17.)	Alice Faye-Ray Walker	Nov. 15		
Paddy O'Day	Jane Withers	Jan. 31,'36		
Snatched 621	Rochelle Hudson-Cesar Romero	Nov. 29		
Thanks a Million 617	Dick Powell-Ann Dvorak	Nov. 1		
This Is the Life 614	Jane Withers-John McGuire	Oct. 18	65	
Thunder Mountain 607 (See "In the Cutting Room," Sept. 14.)	George O'Brien	Sept. 27		
Way Down East 616 (G)	Rochelle Hudson-Henry Fonda	Oct. 25	84	Aug. 24

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20	78	Apr. 13
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 4
Cardinal Richelieu (G)	George Arliss	Apr. 28	80	Mar. 30
Clive of India (G)	Ronald Colman-Loretta Young	Jan. 25	90	Jan. 26
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept. 6	90	Sept. 14
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27	80	Apr. 20
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb. 22	80	Feb. 23
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21	105	Apr. 6
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17	95	June 8
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14	75	July 14
Red Salute (See "In the Cutting Room," July 27.)	B. Stanwyck-Robert Young	Sept. 13		
Sanders of the River (G)	Leslie Banks - Paul Robeson - Nina Mae - MacKinney	July 4	95	Apr. 20
Scarlet Pimpernel, The (G)	Leslie Howard-Merle Oberon	Feb. 8	95	Jan. 26
Thunder in the East (Reviewed under the title, "The Battle")	Charles Boyer-Merle Oberon	May 13	79	Dec. 1,'34
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8	90	Feb. 23

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast (See "In the Cutting Room," July 20.)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27		
Ghost Goes West	Robert Donat-Jean Parker			
Man Who Could Work Miracles, The	Roland Young	Dec. 11		
Melody Lingers On, The	Josephine Hutchinson - George Houston	Oct. 25		
Modern Times	Charlie Chaplin	Oct. 11		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Moscow Nights	H. Baur-Penelope Dudley Ward			
Navy Born	Miriam Hopkins-Joel McCrea			
Shoot the Chutes	Eddie Cantor-Ethel Merman	Dec. 25		
Splendor	Miriam Hopkins-Joel McCrea			
Things to Come	Raymond Massey	Nov. 29		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May 27	66	July 6
Border Brigands 8085	Buck Jones	May 27	56	
Bride of Frankenstein (A) 8009	Boris Karloff	May 6	80	Apr. 20
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20	65	June 8
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2	93	July 20
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb. 18	98	Feb. 9
It Happened in New York (G) 8023	Lyle Talbot-Heather Angel	Mar. 18	66	Apr. 13
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15	68	July 6
Manhattan Moon 8026 (See "In the Cutting Room," June 15.)	Ricardo Cortez-Dorothy Page	Aug. 5	69	
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22	69	Apr. 6
Mystery of Edwin Drood (G) 8024	Claude Rains-Heather Angel	Feb. 4	87	Mar. 30
Night Life of the Gods (G) 8008	Alan Mowbray	Mar. 11	73	Jan. 12
Outlawed Guns 8086	Buck Jones-Ruth Channing	July 29	62	
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr. 1	80	Mar. 30
Raven, The (A) 8016	Karloff-Bela Lugosi	July 22	61	June 15
Rendezvous at Midnight 8031 (See "In the Cutting Room," Nov. 17,'34)	Ralph Bellamy	Feb. 11	62	
She Gets Her Man (G) 8018	Zasu Pitts-Hugh O'Connell	Aug. 19	*65	Aug. 10
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr. 15	60	Apr. 20
Storm Over the Andes 9026 (See "In the Cutting Room," July 20.)	Jack Holt-Mona Barrie	Sept. 18		
Throwback, The 9041 (See "In the Cutting Room," Aug. 10.)	Buck Jones-Muriel Evans	Sept. 18		
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar. 3	72	Mar. 23
Werewolf of London (A) 8015	Henry Hull	June 3	75	May 4
Coming				
Affair of Susan, The 9034 (See "Alone Together" "In the Cutting Room." Sept. 7.)	Zasu Pitts-Hugh O'Connell	Oct. 7		
East of Java	Chas. Bickford-Elizabeth Young			
Fighting Youth 9017	Charles Farrell-June Martel	Sept. 30		
Great Impersonation, The	Edmund Lowe-Valerie Hobson			
His Night Out	Edward Everett Horton - Irene Hervey			
Invisible Ray	Karloff-Bela Lugosi			
Ivory Handled Gun, The	Buck Jones-Charlotte Wynters			
King Solomon of Broadway 9018 (See "In the Cutting Room," Aug. 3.)	Edmund Lowe-Dorothy Page	Sept. 30		
Magnificent Obsession 8006	Irene Dunne-Robert Taylor			
Remember Last Night 9011 (See "Hangover Murders" "In the Cutting Room," Sept. 7.)	Edw. Arnold-C. Cummings	Oct. 28		
Stormy 9016 (See "In the Cutting Room," July 27.)	Noah Beery, Jr.-Jean Rogers			
Three Kids and a Queen 9023	May Robson-Frankie Darro	Oct. 30		

WARNER BROS.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown	June 15	72	July 27
Broadway Gondolier (G) 804	Dick Powell-Joan Blondell	July 27	98	July 6
Dinky (G) 824	Jackie Cooper-Mary Astor	May 11	85	Sept. 7
Don't Bet on Blondes (G) 813	Warren William-Claire Dodd	July 13	60	July 27
Florentine Dagger, The (G) 829	Donald Woods-Margaret Lindsay	Mar. 30	69	May 4
Front Page Woman (G) 812	Bette Davis-George Brent	July 20	82	July 20
Going Highbrow (G) 818	Guy Kibbee-Zasu Pitts	July 6	67	Sept. 7
I Live for Love (See "In the Cutting Room," Aug. 31.)	Dolores Del Rio-E. Marshall	Sept. 28	64	
Little Big Shot (G)	Sybil Jason-Glenda Farrell	Sept. 7	72	Aug. 3
Night at the Ritz, A (G) 823	William Gargan-Patricia Ellis	Mar. 23	63	May 25
Page Miss Glory (G)	Marion Davies-Dick Powell	Sept. 7	92	July 13
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14	78	Aug. 24
Stranded (G) 808	Kay Francis-Geo. Brent	June 29	76	June 29
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23	95	Mar. 2
We're in the Money (G)	Joan Blondell-Glenda Farrell	Aug. 17	*65	July 27
Coming				
Country Boy	Barton MacLane-Mary Astor			
Dr. Socrates 909 (See "In the Cutting Room," Aug. 3.)	Paul Muni-Ann Dvorak	Oct. 19	70	
Frisco Kid (See "In the Cutting Room," Aug. 31.)	James Cagney-Marg't Lindsay	Nov. 30		
Meet the Duchess	Dolores Del Rio - W. William			
Midsummer Night's Dream	All Star		132	
Miss Pacific Fleet	Joan Blondell-Glenda Farrell			
Money Man	Edw. G. Robinson-Bette Davis			
Moonlight on the Prairie (See "In the Cutting Room," Aug. 17.)	Dick Foran-Sheila Mannors	Nov. 2		
Personal Maid's Secret (See "Living Up to Lizzie" "In the Cutting Room," Aug. 17.)	Margaret Lindsay-Warren Hull	Oct. 26		
Prairie Schooners	Dick Foran-Alma Lloyd			
Stars Over Broadway	Pat O'Brien-Jean Muir	Nov. 16		

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		95	Apr. 13
April Blossoms (G)	Richard Tauber	B. I. P.		85	June 1
Avec l'Assurance (G)	Saint-Granier	Paramount	May 3	83	May 18
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1
Czardas Duchess, The (G)	Marta Eggerth	Ufa	Apr. 24	102	May 4
Dance Band (G)	Buddy Rogers	Assoc. British		65	June 15
Dandy Dick (G)	Will Hay	Assoc. British		70	Mar. 16
Der Judas von Tirol	Fritz Rasp	86th St. Corp.	Apr. 26	78	
Der Page vom Dalmasse-Hotel	Dolly Haas	86th St. Corp.	Mar. 22	80	
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May 3	80	
Die Unschuld vom Lande	Lucie Englisch	86th St. Corp.	May 10	85	
Die vom Niederrhein	Lien Deyers	86th St. Corp.	May 17	84	
Divine Spark, The (G)	Marta Eggerth-P. Holmes	Gaumont-British		82	July 13
Drei vom der Kavallerie	Paul Hoerbiger	86th St. Corp.	Apr. 12	90	
Elizabeth of England (G)	Matheson Lang	Assoc. British		95	June 1
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heroes of the Arctic (G)		Amkino	May 23	70	June 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
In a Monastery Garden (A)	John Stuart	R & S	Mar. 12	77	Mar. 30
It's a Bet (G)	Helen Chandler	British Int'l		80	Mar. 16
La Crise Est Finie (G)	Albert Prejean	European Films	Mar. 12	81	Mar. 30
Les As Du Turf (G)	Pauley	Paramount	May 10	99	May 18
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27
Men on Wings (G)	Koval-Samborsky	Amkino	June 7	85	June 15
Moscow Laughs (G)	Leonid Utesov	Amkino	Mar. 21	95	Apr. 27
Oh! Daddy (G)	Leslie Henson	Gaumont-British		75	Mar. 16
Old Curiosity Shop	Elaine Bensen	Assoc. British		85	Feb. 2
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 26	86	July 13
Phantom Fiend, The (A)	Ivor Novello-Elizabeth Allan	Olympic	Apr. 19	67	Apr. 27
Phantom Light, The (G)	Gordon Harker	Gaumont-British		75	Feb. 9
Red Village, The (A)	S. Shkuret	Amkino	May 1	90	May 18
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28	88	July 13
Rosen aus dem Sueden	Paul Hoerbiger	86th St. Corp.	Apr. 19	87	
Schwarzer Jaeger Johanna	Marianne Hoppe	86th St. Corp.	Mar. 29	90	
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb. 17	118	
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27
Song of Happiness (G)	M. Victorov	Amkino	Apr. 6	90	Apr. 20
Soviet Journey (G)		Amkino		91	Aug. 17
Soviet Russia Today (G)		Amkino	Mar. 3	67	Mar. 16
Strauss' Great Waltz (G)	Jessie Matthews	Tom Arnold	Apr. 8	72	Apr. 27
Strictly Illegal (G)	Leslie Fuller	Gaumont-British		70	Mar. 16
Student's Romance, The (G)	Grete Natzler	Assoc. British		78	Aug. 10
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Triumph of Sherlock Holmes, The (A)	Arthur Wontner	Olympic Pictures		87	Mar. 9
Youth of Maxim, The (A)	Boros Chirkov	Amkino	Apr. 17	80	May 11
Zigeunerbluth	Adele Sandrock	86th St. Corp.	Apr. 5	82	

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Aladdin	Aug. 10,'34	7
The Headless Horseman	Oct. 1,'34	1 rl.
The Valiant Tailor	Oct. 29,'34	1 rl.
Don Quixote	Nov. 28,'34	8
Jack Frost	Dec. 24,'34	8
Little Black Sambo	Feb. 8	8
Bremen Town Musicians	Mar. 8	8
Old Mother Hubbard	Apr. 3	7
Mary's Little Lamb	May 1	7
Summertime	June 15	1 rl.
Sinbad the Sailor	July 30	1 rl.
Three Bears, The	Aug. 30	1 rl.
Balloon Land	Sept. 30	1 rl.
Simple Simon	Oct. 30	

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1		
BROADWAY COMEDIES		
Alimony Aches Andy Clyde	June 29	19
Captain Hits the Ceiling, The (All Star)	July 26	19
Do Your Stuff (3 Radio Rogues)	June 15	19
Double Trouble Andy Clyde		
Gobs of Trouble (All Star)	July 12	19
Gum Shoes (All Star)	Mar. 1	21
His Bridal Sweet Harry Langdon	Mar. 15	20
Hoi Polloi (3 Stooges)	Aug. 29	
I'm a Father Andy Clyde	Feb. 7	20
It Always Happens Andy Clyde		
Leather Necker, The Harry Langdon	May 9	20
Old Sawbones Andy Clyde	Apr. 11	17
Pardon My Scotch (3 Stooges)	Aug. 1	
Pop Goes the Easel (3 Stooges)	Mar. 29	20
Restless Knights (3 Stooges)	Feb. 20	18½
Stage Fright (All Star)	June 1	19
Star Gazing (All Star)		
Tramp, Tramp, Tramp Andy Clyde	May 22	20
Uncivil Warriors (3 Stooges)	Apr. 26	20
COLOR RHAPSODIES **1934-35**		
A Cat, a Bell and Mouse	May 10	7
Little Rover	June 28	9
Make Believe Revue, The	Mar. 22	10
Monkey Love	Aug. 15	
Neighbors	Aug. 15	
KRAZY KAT CARTOONS **1934-35**		
5. Hotcha Melody	Mar. 15	7
6. King's Jester	May 20	7
7. Peace Conference, The	Apr. 26	
1935-36		
8. Garden Gaieties	Aug. 1	
9. Happy Family, A		
LAUGHING WITH MEDBURY **1934-35**		
In the Old Days	Mar. 22	10
Strange Championships	July 20	10
NEWS WORLD OF SPORT SERIES **1934-35**		
Air Thrills	Mar. 1	10
Flying Feet	May 3	10
Hold That Shark	Mar. 29	10
Pardon My Grip	Feb. 1	10
Spills and Splashes	Aug. 5	10
Tense Moments	Aug. 20	10
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10
1935-36		
No. 1—Jump Horse Jump		
SCRAPPY CARTOONS **1934-35**		
Gold Getters	Mar. 1	7
Graduation Exercises	Apr. 12	7
Let's Ring Doorbells		
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 28	7
Scrappy's Ghost Story	May 24	7
Scrappy's Trailer	Aug. 29	
SCREEN SNAPSHOTS		
No. 7—	Mar. 15	10½
No. 8—	Apr. 12	10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
No. 9—	May 10	10
No. 10—	June 6	10
No. 11—	July 5	10
No. 12—	Aug. 2	10
No. 13—	Aug. 30	10
1935-36		
No. 1—	Sept. 13	
No. 2—	Oct. 11	

SPICE OF LIFE
1934-35

Title	Rel. Date	Min.
No. 6—	Mar. 1	10
No. 7—	Apr. 25	10

STARS OF TOMORROW

Title	Rel. Date	Min.
No. 1	Aug. 1	
No. 2	Sept. 7	

VOICE OF EXPERIENCE

Title	Rel. Date	Min.
No. 1		

DU WORLD

SEMI-FEATURES AND SHORTS

Title	Rel. Date	Min.
Cathedrals	Oct. 1	19
Frankie and Johnny Charles Laughton	Oct. 1,'34	8
Stars in the Making Frank Albertson	Oct. 1,'34	17

EDUCATIONAL
[Distributed through Fox]

CORONET COMEDIES

Title	Rel. Date	Min.
An Ear for Music	Mar. 8	18
Easy Money	Feb. 8	18
Grooms in Gloom	May 10	17
Just Another Murder	Oct. 4	2 rls.
Stylish Stouts	Aug. 23	17
To the Prince	Oct. 18	2 rls.

FROLICS OF YOUTH

Title	Rel. Date	Min.
Flicker Fever	Sept. 26	2 rls.
It Never Rains	May 24	20
Little Big Top, The	Feb. 1	21

MARRIAGE VOWS SERIES

Title	Rel. Date	Min.
Dumb Luck	Jan. 18	17
How Am I Doing?	Jan. 4	20

MIRTHQUAKE COMEDIES

Title	Rel. Date	Min.
Magic Word, The	July 5	17
Time Out	June 14	20

MUSICAL COMEDIES

Title	Rel. Date	Min.
Hall Brother	Mar. 22	19
Moonlight and Melody	Oct. 11	2 rls.

SONG AND COMEDY HITS

Title	Rel. Date	Min.
College Capers	Sept. 27	12
Hurray for Rhythm	Aug. 16	11
Radio Rascals	Aug. 2	11
Rodeo Day	Sept. 13	1 rl.

SONG HIT STORIES

Title	Rel. Date	Min.
Fireman's Day Off	Apr. 12	10
Gay Old Days	Jan. 4	10
Life of the Party, The	Apr. 26	9
Hillbilly Love	Oct. 11	1 rl.
Old Camp Ground, The	Mar. 15	9
Song Plugger	Jan. 18	9
Way Out West	Oct. 25	1 rl.

SPECIAL

Title	Rel. Date	Min.
Wings Over Mt. Everest	July 19	22

STAR PERSONALITY COMEDIES

Title	Rel. Date	Min.
Amateur Husband, The	Aug. 16	18
A Nose for News	Apr. 5	17
E-Flat Man	Aug. 9	21
Friendly Spirits	May 31	20
Hayseed Romance	Mar. 15	20
Light Fantastic, The	June 28	18
Mr. Widget	Jan. 25	21
Object Not Matrimony	Mar. 1	18
One Run Elmer	Feb. 22	19
Only the Brave	Apr. 19	17
Penny Wise	Sept. 6	16
Tars and Stripes	May 3	20

PAUL TERRY-TOONS

Title	Rel. Date	Min.
Amateur Night	July 5	6
Bird Land	Aug. 23	6
Bull Fight, The	Feb. 8	6
Chain Letters	July 26	6
Circus Days	Sept. 6	6
Dog Show, The	Dec. 28,'34	6
Fireman Save My Child	Feb. 22	8
First Snow, The	Jan. 11	6
Five Puplets	Apr. 19	6
Flying Oil	Apr. 5	6
Foiled Again	Oct. 4	1 rl.
Football	Oct. 18	1 rl.
Foxy-Fox, The	July 19	8
Hey Diddle Diddle	Sept. 20	6
King Looney XIV	June 7	8
Means and Greans	June 28	6
Modern Red Riding Hood, A	May 17	8
Moth and the Spider, The	Mar. 8	6
Old Dog Tray	Mar. 21	6
Opera Night	May 31	6
Peg Leg Pete, the Pirate	May 3	6
South Pole or Bust	Dec. 14,'34	6
What a Night	Jan. 25	6

TREASURE CHEST

Title	Rel. Date	Min.
Chums	Mar. 1	9
Clever Critters	Sept. 20	1 rl.
Dog Days	July 12	8
Harlem Harmony	Dec. 21,'34	10
Personality and the Pen	May 10	10
Ski-Scrapers	May 24	8
Taming the Wild	Apr. 26	10
Trailing the Swordfish	Oct. 11	

TUXEDO COMEDIES

Title	Rel. Date	Min.
Dame Shy	Aug. 2	18
Kiss the Bride	Sept. 13	21
Ye Old Saw Mill	Aug. 30	17

YOUNG ROMANCE

Title	Rel. Date	Min.
All for One	June 21	19
Love in a Hurry	May 17	16
Moon Over Manhattan	Feb. 15	17
Rhythm of Paree	Sept. 27	2 rls.

FIRST DIVISION

MARCH OF TIME

Title	Rel. Date	Min.
No. 1	Feb. 1	
No. 2	Mar. 8	
No. 3	Apr. 19	
No. 4	May 31	

MUSICAL MOODS
(Technicolor)

Title	Rel. Date	Min.
In a Monastery Garden	Nov. 1,'34	
Mexican Idyll	Oct. 16,'34	
By the Waters of Minnetonka		
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4	8
Mediterranean Songs		7
Barcarolle		8
In a Mountain Pass		
Fingal's Cave (Black & White)	Nov. 13,'34	
Waltz In A Flat Major		
Dance of the Hours	Dec. 15,'34	
Air for the G String	Nov. 3,'34	
Liebestraum	Dec. 1,'34	

6 THRILLING JOURNEYS

Title	Rel. Date	Min.
Old Faithful Speaks		8
Realm of Ghosts		
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		
Craters of the Moon		

FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Armies of the World		10
Casting for Luck		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
Tracking the Explorers		10

MAGIC CARPET SERIES

Title	Rel. Date	Min.
The Coast of Catalonia		
Crossroads of the World		9
Geneva-by-the-Lake		10

MGM

CHARLEY CHASE

Title	Rel. Date	Min.
Chases of Pimple Street	Dec. 22,'34	20
Fate's Fathead	Nov. 17,'34	18
Four Star Boarder	Apr. 27	20
Infernal Triangle	Aug. 17	20
Nurse to You	Oct. 5	
Okay Toots	Feb. 2	18
Poker at Eight	Mar. 9	21
Southern Exposure	Apr. 6	21

CHIC SALE SPECIAL

Title	Rel. Date	Min.
Perfect Tribute, The		19

IRVIN S. COBB

Title	Rel. Date	Min.
Ballad of Paducah Jail	Oct. 20,'34	19
Speaking of Relations		19
You Brings the Ducks	Nov. 23,'34	16

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 1—Buried Loot		19
No. 2—Alibi Racket		18

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Africa Land of Contrast		9
Citadels of the Mediterranean		1 rl.
Colorful Guatemala	Feb. 23	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Historic Mexico City	Sept. 7	9
Ireland, The Emerald Isle	Dec. 8,'34	8
Los Angeles, Wonder City of the West	Mar. 16	9
Rainbow Canyon	Feb. 2	8
Zeeland, The Hidden Paradise	Jan. 5	7
Zion, Canyon of Color	Nov. 10,'34	8

GOOFY MOVIES

Title	Rel. Date	Min.
No. 8	Oct. 6,'34	9
No. 9	Nov. 3,'34	10
No. 10	Dec. 1,'34	10

HAPPY HARMONIES
(Harman-Ising

Title	Rel. Date	Min.
4—Bosco's Parlor Pranks	Nov. 24,'34	9
5—Toyland Broadcast	Dec. 22,'34	8
6—Hey, Hey, Fever	Jan. 9	9
7—When the Cat's Away	Feb. 16	9
8—The Lost Chick	Mar. 9	9
9—Calico Dragon	Mar. 30	8
10—Good Little Monkeys	Apr. 13	9
11—Chinese Nightingale	Apr. 27	10
12—Poor Little Me	May 11	11
Barnyard Babies	May 25	

LAUREL & HARDY

Title	Rel. Date	Min.
Fixer-Uppers	Feb. 9	21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Thicker Than Water		21
Tit for Tat	Jan. 5	20

M-G-M MINIATURES

Title	Rel. Date	Min.
How to Sleep	Sept. 14	
Trained Hoofs	Oct. 12	

M-G-M SPORTS PARADE

Title	Rel. Date	Min.
Basketball Technique		8
Football Teamwork	Sept. 8	8

MUSICAL REVUES

Title	Rel. Date	Min.
Gentlemen of Polish		2 rls.
Gypsy Night	Jan. 12	18
Memories and Melodies	Feb. 16	16
Two Hearts in Wax Time	Mar. 23	15
What Price Jazz?		18

ODDITIES

Title	Rel. Date	Min.
Chain Letter Dimes	Apr. 20	7
Dartmouth Days	Nov. 17,'34	11
Donkey Baseball	Mar. 2	9
Fightin' Fish	Apr. 6	9
Little People, The	May 4	9
Motorcycle Cossacks	Jan. 12	9
Pitcairn Island Today		10
Prince, King of Dogs		9
Sporting Nuts	Mar. 23	9
Strikes and Spares	Oct. 20,'34	9
Windy	Feb. 9	9

OUR GANG

Title	Rel. Date	Min.
Anniversary Trouble	Jan. 1	18
Beginner's Luck	Feb. 23	20
Little Papa		
Little Sinner	Oct. 26	
Lucky Corner, The		
Teacher's Beau	Apr. 27	20
Shrimps for a Day	Dec. 8,'34	21
Sprucin' Up	June 1	17

SPECIAL

Title	Rel. Date	Min.
Lucky Beginners		20

TODD-KELLY

Title	Rel. Date	Min.
Bum Voyage	Dec. 15,'34	20
Done in Oil	Nov. 10,'34	18
Misses Stooge, The	Apr. 20	19
Sing, Sister, Sing!	Mar. 2	21
Slightly Static		
Three Chumps Ahead		2 rls.
Tin Man, The	Mar. 30	15
Treasure Blues	Jan. 26	19
Twin Triplets	Oct. 12	

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Baby Be Good	Jan. 8	7
Betty Boop and Grampy	Aug. 16	7
Judge For a Day	Sept. 20	
Language All My Own, A	July 19	7
Little Soap and Water, A	June 21	7
No! No! A Thousand Times No!	May 24	7
Stop That Noise	Mar. 15	7
Swat the Fly	Apr. 19	7
Taking the Blame	Feb. 15	7
When My Ship Comes In	Dec. 21,'34	7

COLOR CLASSICS

Title	Rel. Date	Min.
Dancing on the Moon	July 12	7
Elephant Never Forgets, An	Dec. 28,'34	7
Kids in the Shoe, The	May 10	7
Song of the Birds	Mar. 1	7
Time For Love	Sept. 6	7

HEADLINERS

Title	Rel. Date	Min.
Cab Calloway's Jitterbug Party	May 24	8
Excuse My Gloves Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	10
Feminine Rhythm Ina Ray Hutton and Her Melodears	Feb. 8	10
Follow the Leader Isham Jones and His Orchestra	July 26	10
Hark Ye, Hark Ben Bernie-Grace Barry	Mar. 22	10
Is My Face Black Molasses 'n' January	May 3	19
Magic of Music, The Richard Himber and His Orchestra	Aug. 2	11
Melody Magic Johnny Green and His Orchestra	Apr. 12	10
Million Dollar Notes Red Nichols and His World Famous Pennies	Feb. 8	11
Musical Cocktail Anson Weeks and His Orchestra	July 5	10
Sirens of Syncopation Phil Spitalny and His Musical Ladies	Aug. 16	9
Song Writers of the Gay Nineties Pat Rooney	Mar. 1	10
Symphony in Black Duke Ellington and His Orchestra	Sept. 13	
Yacht Club Boys Garden Party	Dec. 28,'34	10

PARAMOUNT PICTORIAL NEW SERIES

Title	Rel. Date	Min.
No. 6—Twilight Melody —Pets from the Wild—Howard Chandler Christy	Jan. 4	10
No. 7—Queen of the Waters—Billy Blue Gum—Meri-cano	Feb. 1	10
No. 8—Aubrey Rainier—Old Madeira—Rube Goldberg, World Famous Humorist	Mar. 1	10
No. 9—Marseilles — Bird City — Eddie Dowling (Thumbs Up)	Mar. 29	10
No. 10—Metropolis Afloat—Lilies (Technicolor)—Lew Pollack	Apr. 26	10
No. 11—Main Street Afloat—Songmakers of a Nation (Joseph E. Howard)	May 24	10
No. 12—Fashions Afloat —Clubs to You — Herman Hupfeld	June 21	10
No. 13—Willard Robisen —Gadgets for Madame — Steel Thunderbolts	July 19	11
1935-36		
No. 1—Song Makers of the Nation — Hoagy Carmichael—Venice, the City in the Sea (Technicolor)—Flame Fighters	Aug. 16	11
No. 2—	Sept. 13	
No. 3—	Oct. 11	

PARAMOUNT VARIETIES

Title	Rel. Date	Min.
No. 7—	Feb. 1	10
No. 8—	Mar. 1	
No. 9—	Mar. 29	
Broadway Highlights No. 1	May 17	10
Broadway Highlights No. 2	June 28	10
Broadway Highlights No. 3	Aug. 9	10
Coo-Coo News	Jan. 25	10
Famous People at Play	June 14	
Hollywood Extra Girl	Aug. 23	11
Jungle Antics	Feb. 22	10
Manhattan Rhythm	May '3	10
March of the Presidents	Sept. 27	
Movie Milestones	July 28	10
Movie Sideshow	Jan. 11	
Nature Speaks	July 12	
No Motor to Guide Him	June 7	
Popular Science (color)	May 31	10
Screen Souvenirs No. 3	Feb. 8	10
Screen Souvenirs No. 4	Apr. 19	10
Shorty Goes South	Sept. 13	
Shorty on the Farm	Apr. 5	9
Strings and Strains	Mar. 22	10
Superstition of the Rabbit's Foot	Mar. 8	9
Superstition of Walking Under a Ladder	Dec. 28,'34	11

POPEYE THE SAILOR

Title	Rel. Date	Min.
A Dream Walking	Sept. 28,'34	7
Be Kind to "Aminals"	Feb. 22	7
Beware of Barnacle Bill	Jan. 5	7
Choose Your "Weppins"	May 31	7
Dizzy Divers	July 26	7
For Better or Worser	June 28	7
Hyp-Nut-Tist, The	Apr. 26	7
King of the Mardi Gras	Sept. 27	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Pleased to Me Cha!	Mar. 22	7
We Aim to Please	Dec. 28,'34	7
You Gotta Be a Football Hero	Aug. 30	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
No. 1 (Cinecolor)	Sept. 20	10
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 6—A Sportlight Cocktail	Dec. 28,'34	10
No. 7—King of the Everglades	Jan. 25	10
No. 8—Feline Athletes	Feb. 22	10
No. 9—Sporting Sounds	Mar. 22	10
No. 10—Nerve Control	Apr. 19	10
No. 11—Animal Intelligence	May 17	10
No. 12—Top Form	June 7	10
No. 13—Hollywood Hobbies	July 5	10
No. 14—Jungle Waters	Aug. 2	10
No. 15—Making Manhandlers	Aug. 30	10
No. 16—Hooked Lightning	Sept. 27	10

PRINCIPAL

Title	Rel. Date	Min.
CONFLICTS OF NATURE SERIES		
Farmer's Friend	Oct. 11,'34	7

RKO RADIO

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Dancing Millionaire	Dec. 14,'34	19
Hunger Pains	Feb. 22	17½
Pickled Peppers	June 7	19½
Wig Wag	Apr. 12	19½
CHICK CHANDLER COMEDIES		
Big Mouthpiece	Nov. 9,'34	20
Horse Heir	Feb. 1	19½
Raised and Called	Mar. 22	20
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14	21½
Everything's Ducky	Oct. 19,'34	21
Flying Down to Zero	Apr. 19	19
In a Pig's Eye	Dec. 28,'34	20½
DUMBBELL LETTERS		
No. 9	Jan. 18	5
No. 10	Feb. 1	5
No. 11	Feb. 15	5
No. 12	Mar. 1	5
No. 13	Mar. 15	5
No. 14	Mar. 29	5
No. 15	Apr. 12	5
No. 16	Apr. 26	4
No. 17	May 10	4½
No. 18	May 24	5
No. 19	June 7	5
No. 20	June 20	5
No. 21	July 5	
EASY ACES		
Jolly Old London	Aug. 30	9½
Little New New York	June 14	10
Pharaohland	Feb. 22	9
Six Day Grind	July 26	10½
Topnotchers	Apr. 19	11
Tricks of the Trade	Sept. 6	10
Unusualities	Aug. 9	8½
FOUR STAR COMEDIES		
Hit and Rum	Apr. 26	19
How to Break 90 at Croquet	Jan. 4	15
Salesmanship Ahoy	July 19	18½
HEADLINER SERIES 1934-35		
No. 3—This Band Age	Jan. 25	21½
No. 4—Sim Phoney Concert	Mar. 15	21
No. 5—Drawing Rumors	July 12	17
(1935-36)		
No. 1—Night Life	Sept. 13	
No. 2—Tuned Out	Nov. 15	
EDGAR KENNEDY COMEDIES		
Brie-a-Brac	Jan. 18	19
Edgar Hamlet	July 5	20½
Happy Tho Married	Nov. 1	18
In Love at 40	Aug. 30	19
Poisoned Ivory	Nov. 16,'34	21
Seek Me to Sleep	May 17	
South Seasickness	Mar. 29	20½
Wrong Direction	Nov. 16,'34	21
MAJOR BOWES AMATEUR HOUR OF THE AIR		
No. 1	Sept. 6	17½
No. 2	Sept. 20	
No. 3	Oct. 4	
No. 4	Oct. 18	
MARCH OF TIME		
No. 5	Aug. 16	20
No. 6	Sept. 20	

Title	Rel. Date	Min.
MUSICALS		
If This Isn't Love	Sept. 28,'34	21½
Night at the Biltmore Bowl, A	June 21	17½
Spirit of 1976	Feb. 15	21½
MUSICOMEDIES SERIES (Ruth Etting)		
An Old Spanish Onion	Mar. 1	20
Bandits and Ballads	Dec. 7,'34	18½
Ticket or Leave It	May 26	21
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-1934)		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Newly Reweds	Aug. 2	
Where There's a Will	Oct. 4	
RADIO MUSICAL COMEDIES		
Metropolitan Nocturne	Aug. 23	18
Mismanaged	Oct. 25	19½
RAINBOW PARADE CARTOONS		
Bird Scouts	Sept. 20	
Hunting Season	Aug. 9	7
Japanese Lantern	Mar. 8	8
Merry Kittens, The	May 31	7
Parrotville Post Office	June 28	
Parrotville Old Folks	Jan. 25	7
Picnic Panic	May 3	9
Putting on the Dog	July 19	
Rag Dog	July 19	7½
Spinning Mice	Apr. 5	8
Sunshine Makers, The	Jan. 11	8
SMART SET		
Quiet Fourth, A	Aug. 9	15
Returned Engagement, A	Oct. 11	21
SPECIALS		
Day with the Dionne Quintuplets, A	Dec. 28,'34	11½
Going on Two	Sept. 17	
Trip Thru Fijiland, A	May 10	14½
SPORTS WITH BILL CORUM		
Bugles From Blue Grass	Oct. 11	10½
Inside the Ropes	Aug. 16	10
STRUGGLE TO LIVE		
Hermits of Crabland	Sept. 27	9
Neptune Mysteries	Aug. 16	
SUPERBA COMEDIES		
Counselitis	Nov. 22	
Home Work	Sept. 20	
VAGABOND ADVENTURE SERIES		
Fakeers of the East	Dec. 7,'34	18½
Isle of Spice	Jan. 11	10½
Jamaica	May 17	9½
Quebec	Aug. 2	9½
Red Republic	Sept. 21,'34	10
Roumania	June 28	11
Saar, The	Mar. 22	11
WORLD ON PARADE		
Land of the Eagle	Aug. 23	11

STATE RIGHTS

Title	Min.
AL BONDY (General Electric)	
Excursions in Science No. 1	8
CARTOON EXHIBITOR	
Of All Things	4
METROPOLIS-TAPERNOUX	
Bolero	14
Sorcerer's Apprentice, The	10
PAT GARYN	
O'Mahoney-George Bout	17
PHIL BROWN	
Norwegian Sketches	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
10. Two-Gun Mickey	Dec. 25,'34	8
11. Mickey's Man Friday	Jan. 17	7
12. Band Concert (Color)	Feb. 23	
13. Mickey's Service Station	Mar. 15	9
14. Mickey's Kangaroo	Apr. 20	9
15. Mickey's Garden	July 31	8
16. Mickey's Fire Brigade (Color)		
SILLY SYMPHONIES		
10. The Golden Touch	Mar. 21	8
11. Robber Kitten	Apr. 18	9
12. Cookie Carnival, The	May 23	8
13. Who Killed Cock Robin?	June 26	10
14. Music Land		

UNIVERSAL

Title	Rel. Date	Min.
CARTUNE CLASSICS		
No. 2—Toyland Premiere	Dec. 10,'34	9
No. 3—Candyland	Apr. 22	1 rl.
No. 4—Springtime Serenade	May 27	1 rl.
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	
GOING PLACES with LOWELL THOMAS		
No. 6	Jan. 14	9
No. 7	Feb. 18	9
No. 8	Mar. 25	11
No. 9	May 27	10
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14		1 rl.
OSWALD CARTOONS		
Amateur Broadcast	Aug. 26	1 rl.
At Your Service	July 8	8
Bronco Buster	Aug. 5	7
Do a Good Deed	Mar. 25	7
Elmer the Great Dane	Apr. 29	1 rl.
Hill Billy	Feb. 1	9
Quail Hunt, The	Oct. 7	1 rl.
Robinson Crusoe Isle	Jan. 7	9
Towne Hall Follies	June 3	8
Two Little Lambs	Mar. 11	8½
STRANGER THAN FICTION SERIES		
No. 6—Novelty	Jan. 28	8
No. 7—Novelty	Mar. 4	8
No. 8—Novelty	Apr. 1	10
No. 9—Novelty	Apr. 22	10
No. 10—Novelty	June 3	10
No. 11—Novelty	June 24	10
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty		1 rl.
UNIVERSAL COMEDIES		
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Desert Harmonies (Mentone No. 12-A)	Apr. 10	10
Doin' the Town (Mentone No. 9-A)	Jan. 30	18
Double Crossed (Van Ronkel No. 5)	July 3	20
Father Knows Best Sterling Holloway	Feb. 20	2 rls.
Great Idea, A (Mentone No. 1-B)	Aug. 28	2 rls.
Here's the Gang (Mentone No. 13-A)	May 8	20
His Last Fling (Van Ronkel No. 6)	July 31	20
Hollywood Trouble	Jan. 9	20
Meet the Professor (Mentone No. 10-A)	Feb. 13	19
My Girl Sally Sterling Holloway (Van Ronkel No. 5)	June 5	19
Old Age Pension Henry Armetta	Mar. 27	20
Revue a la Carte Tom Patricola (Mentone No. 8)	Jan. 16	17
Speedy Justice (Mentone 2-B)	Sept. 18	2 rls.
Telephone Blues (Mentone No. 11-A)	Mar. 13	19
Whole Show, The (Mentone No. 7-A) James Barton	Dec. 26,'34	20
Would You Be Willing? (Van Ronkel No. 4)	May 22	2 rls.
You Can Be Had	Oct. 3	2rls.

VITAPHONE

Title	Rel. Date	Min.
BIG V. COMEDIES 1934-35		
Get Rich Quick Allen Jenkins	Apr. 20	20
His First Flame Shemp Howard-Daphne Pollard	Mar. 9	19
Old Grey Mayor, The Bop Hope	Apr 6	19
Vacation Daze Jenkins & Donnelly	Jna. 19	2 rls.
Once Over Lightly Roscoe Ates	Jan. 12	20
Radio Scout El Brendel	Jan. 26	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4	2 rls.
Pretty Polly Polly Moran	June 1	19
Serves You Right Shemp Howard	June 15	20
Husband's Holiday Hobart Cavanaugh	July 6	17
High, Wide and Hansom Herb Williams	July 20	2rls.
Watch the Birdie Bop Hope	Aug. 10	20
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20
1935-36 (Vitaphone Comedies)		
Keystone Hotel Old Timers	Sept. 21	20
Vodka Boatmen Yacht Club Boys	Oct. 5	20

Title	Rel. Date	Min.
BROADWAY BREVITIES 1934-35		
Gypsy Sweetheart Winifred Shaw-Phil Regan (Technicolor)	Mar. 30	20
See, See, Senorita Tito Guizar-Armida	Jan. 12	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5	21
Radio Silly Cross & Dunn	Jan. 19	2 rls.
Cherchez La Femme Jeanne Aubert	Feb. 2	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 23	20
Mr. & Mrs. Melody Ilomay Bailey-Lee Sims	Mar. 16	20
Shoestring Follies Eddie Peabody	Feb. 16	21
Singing Silhouettes, The Olga Baclanova	Mar. 30	20
Castle of Dreams, The Morton Downey	Apr. 6	20
Cure It with Music Fifi D'Orsay	Apr. 13	2 rls.
In This Corner Roscoe Ates	Apr. 27	2 rls.
Main Street Follies Hal Le Roy	May 11	20
Love Department, The Bernice Claire	May 18	20
$50 Bill Eleanore Whitney-12 Aristocrats	May 25	20
Better Than Gold Fifi D'Orsay	June 8	20
Springtime in Holland Dorothy Dare-Felix Knight (Technicolor)	June 22	20
Film Follies, The Ray Perkins	June 29	22
Surprise Duncan Sisters	July 27	21
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	2 rls.
Lady in Black, The Countess Olga Albani	Aug. 17	20
Dublin in Brass Morton Downey	Sept. 7	21
LOONEY TUNES (1934-1935)		
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		7
No. 5—Buddy's Pony Express	Mar. 9	1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Lost World	May 18	1 rl.
No. 8—Buddy's Bug Hunt	June 22	7
No. 9—Buddy Steps Out	July 20	7
No. 10—Buddy, the Gee Man	Aug. 24	7
No. 11—Cartoonist's Nightmare, A		7
MELODY MASTERS (1934-1935)		
Will Osborne and His Orchestra	Dec. 1,'34	10
A & P Gypsies Harry Horlick	Jan. 26	10
Charlie Davis and Band	Feb. 16	10
Rimac's Rhumba Orchestra	Apr. 13	10
Barney Rapp and His New Englanders	Mar. 16	10
Freddy Martin and His Orchestra	May 11	10
Dave Apollon and His Band	June 8	10
Borrah Minevitch and His Harmonica Rascals	July 6	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14	10
MERRIE MELODIES 1934-35 (In Color)		
No. 6—Along Flirtation Walk	Apr. 6	7
No. 7—My Green Fedora	May 4	1 rl.
No. 8—Into Your Dance	June 8	1 rl.
No. 9—Country Mouse, The	July 13	7
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
SEE AMERICA FIRST E. N. NEWMAN		
No. 4—Remember the Alamo	Dec. 29,'34	10
No. 5—Trail of the '49ers	Jan. 19	10
No. 6—Dixieland	Feb. 9	10
No. 7—Blue and the Gray, The	Mar. 2	10
No. 8—The Mormon Trail	Mar. 23	10
No. 9—Westward Bound	Apr. 13	10
No. 10—Remember the Maine	May 4	10
No. 11—The Yanks Are Coming	June 1	10
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11
PEPPER POT 1934-35		
Good Badminton	Nov. 24,'34	1 rl.
Stuffy's Errand of Mercy	Dec. 15,'34	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Listening In Radio Reel No. 2	Dec. 1,34	10....
Vaudeville Reel No. 2	Dec. 29,'34	10....
Harry Von Tilzer	Jan. 5	10....
Chas. Ahearn	Jan. 19	10....
A Trip Thru a Hollywood Studio	Feb. 2	9...
We Do Our Part Radio Reel No. 3	Feb. 9	1 rl.
Vaudeville Reel No. 3	Feb. 16	1 rl.
Guess Stars Radio Ramblers	Mar. 2	10....
Billy Hill	Mar. 16	....
Eggs Marks the Spot Radio Reel No. 4	Mar. 30	11....
Some Bridge Work Easy Aces	Apr. 13	10....
Vaudeville Reel No. 4	Apr. 27	1 rl..
Kings of the Turf	May 11	9....
Two Boobs in a Balloon Edgar Bergen	May 25	9....
Moving Melodies J. Fred Coots-Lillian Shade	June 8	10....
All Colored Vaudeville Adelaide Hall	June 22	10....
Rah, Rah, Radio Ralph Kirbery	July 6	10....
What's the Idea? Lew Pollack	Aug. 17	11....

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN

Title	Rel. Date	Min.
New Adventures of Tarzan, The Herman Brix	June 10	2 rls. (each)

FIRST DIVISION

Title	Rel. Date	Min.
Young Eagles Boy Scouts	July 1,'34	2 rls. (each)

MASCOT

Title	Rel. Date	Min.
Adventures of Rex and Rinty Rex, King of Wild Horses-Rin Tin Tin, Jr.	Aug. 27	2 rls. (each)
Law of the Wild Rex - Rin Tin Tin, Jr. Ben Turpin-Bob Custer	Sept. 5,'34	2 rls. (each)
Miracle Rider Tom Mix	May 18	(1st episode, 5 rls, followed by 14 two-reel episodes)
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3,'34	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23	2 rls. (each)

PRINCIPAL

Title	Rel. Date	Min.
Chandu on the Magic Island Bela Lugosi-Maria Alba		
Return of Chandu, The Bela Lugosi-Maria Alba	Oct. 1,'34	(Seven reel feature followed by eight two-reel episdes)

UNIVERSAL

Title	Rel. Date	Min.
Call of the Savage Noah Beery, Jr.	Apr. 15	20.... (each)
Roaring West Buck Jones (15 episodes)	July 8	20.... (each)
Rustlers of Red Dog John Mack Brown	Jan. 21	20.... (each)
Tailspin Tommy in the Great Air Mystery Clark Williams-Jean Rogers	Oct. 21	2 rls.

TRAVELERS

HAL ROACH is en route to New York from Hollywood.

TOM PETTY arrived on the coast from New York.

MIRIAM HOPKINS, WALLACE BEERY, BENITA GOULD, FELIX F. FEIST, ROBERT RITCHIE, VAL PARNELL, HARRY FOSTER and MRS. CLAIRE BOOTH BROKAW arrived on the *Ile de France* Tuesday.

ALEXANDER KORDA, SIR CONNOP GUTHRIE, ETIENNE PALLOS and MAURICE D. SILVERSTONE sailed on the *Berengaria* Thursday for England.

ARTHUR JARRATT and Mrs. JARRATT left New York Thursday for Hollywood.

GEORGE B. WEEKS is visiting the GB exchanges in Chicago. He returns to New York at the end of the week.

EDWIN CAREWE arrived on the *Bremen* Monday.

EDWARD ELISCU and Mrs. ELISCU are in New York.

FRANCINE LARRIMORE will leave New York for the Coast on October 20 to start on a long term contract for MGM.

H. J. YATES and W. RAY JOHNSON plan to go to the Coast next week.

H. STAUNTON WALLACH of Buenos Aires, who represented Monogram in Argentina, is in New York.

C. KING CHARNEY, who has the motion picture franchise for Agfa, is in New York.

HARRY C. ARTHUR has returned to New York from St. Louis and will spend several days here before moving to the Missouri City.

LLOYD BACON plans to leave the Coast next Monday for New York.

PAT O'BRIEN left Hollywood Tuesday for a New York vacation.

HELEN JEPSON arrived in Hollywood by plane to discuss film plans with Paramount executives.

JACK BROWER, Warner Coast district manager, has been called East by the home office.

IRVING THALBERG and NORMA SHEARER left New York for Hollywood.

WILL H. HAYS arrived in New York from his lengthy Coast trip.

MACK GORDON and BARRETT KIESLING are in New York from the Coast.

JOHN TAYLOR, Universal's India manager, and MONROE ISEN, Argentina manager, are in New York for conferences with N. L. MANHEIM, export manager.

JOHN GORING is in New York from Hollywood.

NAT HOLT and CHARLES KOERNER, RKO division heads, have returned to their respective territories after home office conferences in New York.

LOU FIELDS has returned to Baltimore after a few days' stay in New York.

BOB COLLIER has left New York for Pittsburgh and Cleveland, where he will spend six weeks on "A Midsummer Night's Dream."

RAFAEL RAMOS COBIAN with MRS COBIAN left New York for their home in Porto Rico.

NED DEPINET, JULES LEVY and MORT SINGER returned to New York after a visit to Chicago.

WILLIAM GEDRIS of Ideal Seating, Grand Rapids, is in New York.

A. RUBIO arrived in New York from Spain to purchase action films for the Spanish market.

CARL BRENKERT arrived in New York from Detroit.

MORT BLUMENSTOCK returned to New York from Detroit.

JAMES WALLINGTON, radio announcer, sailed on the *Santa Elena* for the Coast.

CHARLES SKOURAS left New York by plane for the Coast.

CHARLES BUCKLEY is en route to Hollywood from New York.

OTTO KRUGER in New York leaves shortly for England.

AL and Mrs. ROCKETT are back in New York from a trip around the world.

J. JOVANEY, manager of Superior Pictures, Chicago, left for home after conferences with FRED BALLIN, of Spectrum, in New York.

HARRY GIBBS, Spectrum distributor in New Haven, is in New York.

GERALDINE FARRAR and MARGOT HALLER, German actress, arrived on the *Albert Ballin* last Friday.

AL FINEMAN has returned to New York from the Coast.

JOHNNY JOHNSTON left for the Coast from New York.

MARTA EGGERTH left New York for Hollywood and the Universal studio.

TOBY GRUEN of National Screen is en route to the Coast from New York.

SIMONE SIMON, French actress, and ROBERT HUREL, director, arrived in New York on the *Lafayette*.

RICHARD DIX has returned to Hollywood from England by way of Quebec.

ELIAS M. LOEW, independent circuit operator in New England, sailed on the *Manhattan* for a five-week vacation in Europe.

HERB MILLER with Mrs. MILLER have started on a 15-day tour of Jamaica via the *S. S. Rotterdam.*

HOBART CAVANAUGH arrived in New York from the Coast. He will attend the opening of "A Midsummer Night's Dream."

JAMES A. FITZPATRICK returned to New York Monday from Atlantic City.

HELEN VINSON and FRED PERRY left New York for Hollywood.

JULIE HAYDON, Paramount actress, is en route to New York from Hollywood.

W. A. BACK, president of Audio Productions, Inc., sailed on the *Manhattan* for London.

Gordon White Gets AMPA Season Started

Gordon White, who recently was chosen president of the Associated Motion Picture Advertisers by the board of governors to fill the vacancy created by the resignation of Bruce Gallup, presided at the first meeting of the organization last week at Jack Dempsey's Corner. A record number of members and guests turned out for the first session and a varied array of talent was on hand to entertain.

Past presidents were on hand to honor Mr. White and Ed Finney, Mr. Gallup, Walter Eberhardt, George Harvey, Paul Lazarus, William R. Ferguson, Arthur James and John C. Flinn all delivered short addresses.

Joseph B. Basson, president of Operators' Union, Local 306, was one of the guest speakers and he gave an outline of the present operators' situation in New York.

Meetings will be held weekly as in the past, according to present plans, with the Dempsey restaurant the scene of the gatherings.

Fox Wisconsin Anniversary

Prediction that "Fox theatres of Wisconsin will be one of the major exhibiting companies in the entire country within another year" was made in Milwaukee last week by H. J. Fitzgerald, general manager of the circuit, at the launching of the circuit's 10th anniversary in conjunction with "Greatest Movie Week." Fox Wisconsin now operates 44 houses. Recent additions are the Calumet, Calumet, Mich., and the People, Laurin, Mich.

Schines Get Amsterdam Rialto

Meyer and Louis Schine have purchased Mort Shea's interest in the Rialto, Amsterdam, N. Y., thereby giving them full control of the house. Around January 1 the Schine brothers plan to open a new theatre in Bucyrus, O., making seven for the circuit in that state.

"Time" Resumes Friday

"The March of Time," after a recess during July and August, will release the sixth issue on Friday of this week, according to Ralph Rolan. The reel will be released monthly by RKO Radio.

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a paramount star

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SEPTEMBER 21, 1935

1935

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The Next Issue of Better Theatres: The Fall Buyers Number

In 2 Sections — Section 2

Streamline seating by HEYWOOD

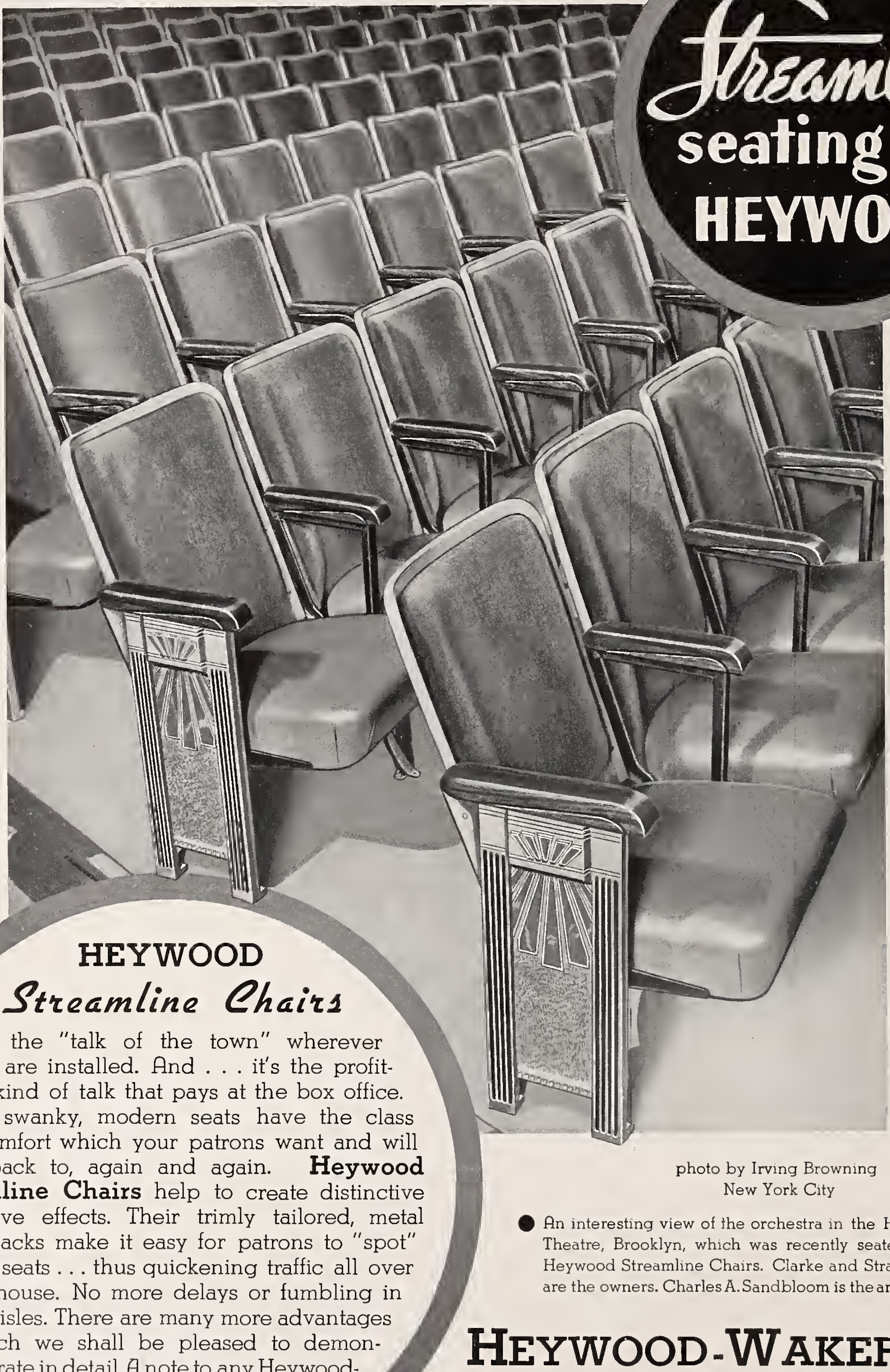

photo by Irving Browning
New York City

● An interesting view of the orchestra in the Harbour Theatre, Brooklyn, which was recently seated with Heywood Streamline Chairs. Clarke and Strausberg are the owners. Charles A. Sandbloom is the architect.

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Better Theatres

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September 21, 1935

A section of Motion Picture Herald devoted to the operation . . . equipment . . . maintenance . . . and construction of the motion picture theatre

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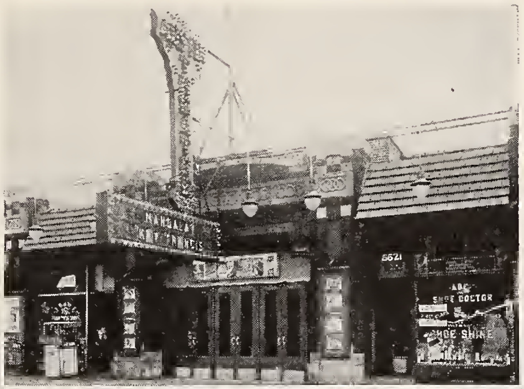

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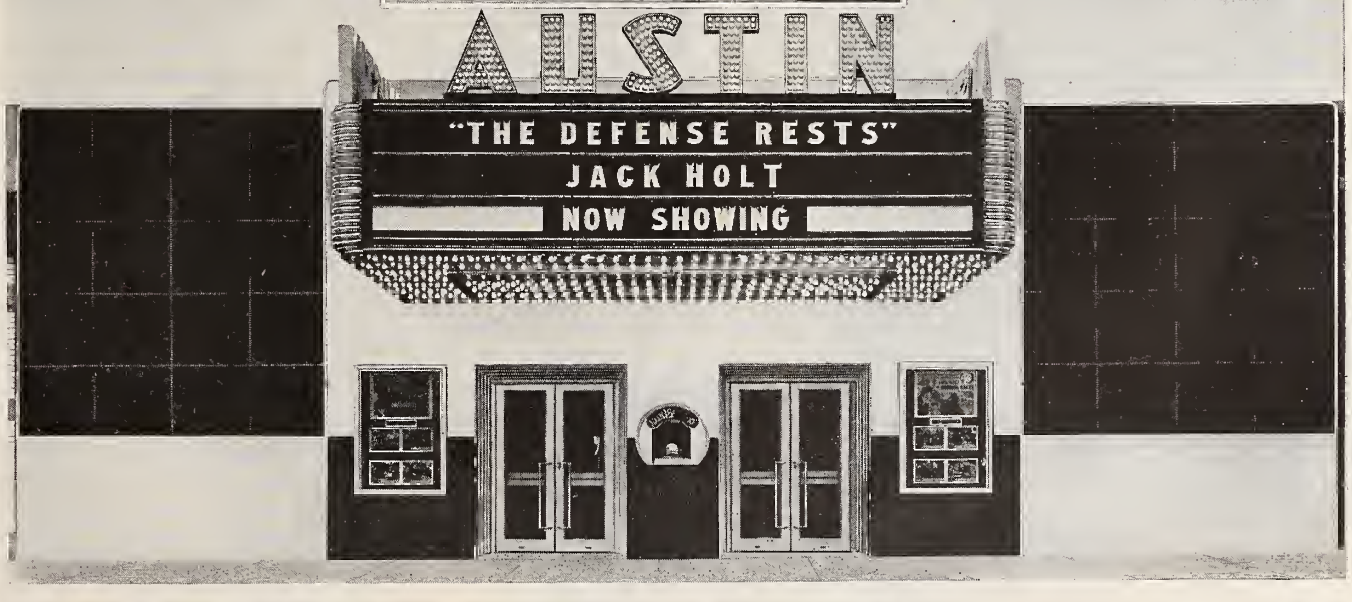

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MAKING THE DEAFENED PATRONS AGAIN

1.—The Equipment

The first of two articles on facilities enabling the person with impaired hearing to enjoy the motion picture. The second article will concern exploiting problems

By H. C. ROLLS

HEARING AID equipment is essentially a sound-producing mechanism, suitably activated, to be worn on or held against the head of a person whose hearing does not respond clearly and well to normal sound such as that from a theatre loudspeaker. Increasing exhibitor interest in such aids, indispensable for the estimated 10 per cent to 20 per cent of the population who cannot otherwise enjoy the modern picture, has been more than paralleled by technical advances in equipment, and there are today commercially available at least four fundamentally different "head-pieces," with numerous sub-varieties of each. In addition there are not less than three different and distinct ways of getting sound into those receivers, and other variations almost without number.

Choice and installation of a hearing aid system, with due consideration to the range of equipment and methods offered, raises five separate questions that are not, however, unrelated to each other. The first to be discussed below is perhaps the most impor- and will largely govern the decisions made with respect to the others.

In many theatres the patron who requests it, is furnished with a head set or other hearing aid at the box office, taking it with him to one of specified seats and there plugging it into a suitable receptacle. In others, an usher supplies the portable unit on request; in still others, the patron receives nothing but a key with which to unlock a small box that contains the necessary individual equipment, and in some theatres the apparatus is openly available in a definite row of seats.

The location of the seats in which hearing aid is provided will depend largely upon which of the above methods is chosen as best suited to a given theatre, and that location in turn will have an important bearing on the means used for supplying such seats with wired sound.

SOURCES OF SOUND

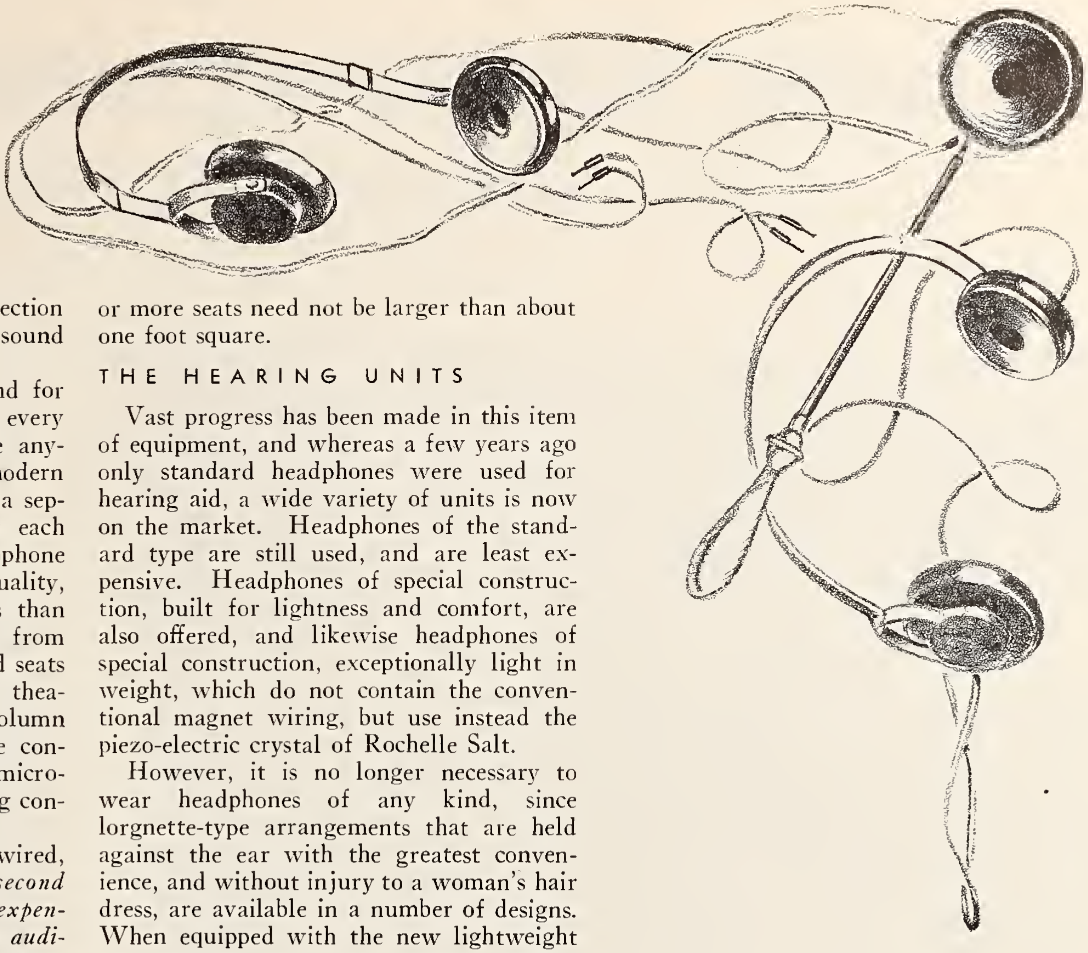
Of the three possible methods of securing sound for this purpose, the simplest is to wire the hearing aids directly to the output of the projection room amplifier, in parallel connection to the screen speakers. Since the latter are usually of low impedance and hearing aids have, or can be obtained in, high impedance, this method of connection will not interfere in any way with the normal sound, provided only that the projection room amplifier has sufficient reserve volume to supply approximately one watt of sound power for each hearing unit.

Where this reserve of volume is not available, recourse must be had to a second method, again using the projection room amplifier, but connecting to it through a second, hearing aid amplifier, which will provide sufficient power for the number of units installed without taking any more from the screen speakers than they can spare. The output power of this special amplifier should be in the order of one watt for each hearing unit, and the gain will depend upon the amount of input power that can safely be taken from the screen.

An important objection to either of these methods is the wiring cost involved, since connections must be run from the projection room to the seats to be supplied. The cost of installing those connections is governed partly by the seat location chosen (which, as will be seen, is more important than wiring charges) and partly by the geography of the theatre.

A second objection to either of the above methods, which is sometimes no objection at all and in other cases of paramount importance, lies in the possible attitude of the manufacturer of the sound equipment, who may or may not oppose such additions, or may possibly wish to limit the theatre's choice of hearing aids to his own equipment. The theatre may welcome his assistance, or may prefer to obtain hearing aids elsewhere. In the latter event con-

5,000,000
in the
United States
Cannot Hear
Without Aid



tractual relations may make the projection room equipment useless as a source of sound for this special purpose.

A third method of providing sound for the individual units can be used in every theatre, and is economically possible anywhere by reason of the low cost of modern sound equipment. This is to install a separate microphone and amplifier for each group of seats to be equipped. Microphone and amplifier together, of excellent quality, can often be obtained at much less than the cost of running wires in conduit from the projection room. Choice of wired seats is then made entirely independent of theatre geography *except* that a wall or column or other architectural object will be convenient as a means for mounting the microphone out of harm's way, and running concealed wires to the units.

If a second set of seats are to be wired, immediately or in the future, *a second microphone and amplifier, equally inexpensive, can be located elsewhere in the auditorium,* thereby serving those among the deafened who may fear to make their infirmity conspicuous by sitting in a single location *known* to be equipped for their assistance.

In some theatres the microphones used for this purpose are mounted behind the screen, directly in front of the speakers, but this practice involves an expense in wiring seldom necessary with modern high-gain amplifiers and directional microphones. In extreme cases, a parabolic reflector of the type used for distant pickup in recording can be mounted behind the microphone, but the need for this assistance will be very rare. In most auditoriums a high-gain amplifier and directional microphone, mounted reasonably close to the front of the theatre, are all that will be needed.

AMPLIFICATION

One watt of sound power per hearing unit remains necessary regardless of whether the source of sound is in the projection room or a separate microphone, and this requirement, plus the power output of the sound source, will govern the rating of the amplifier chosen. Operating power for the amplifier can be obtained by plugging into the nearest available lighting line. If the amplifier is mounted visibly and concealed by decorative covering, care must be taken to allow it reasonable ventilation, or some part may burn out. Concealment plus ventilation will not be difficult, since an amplifier powerful enough to supply twenty or more seats need not be larger than about one foot square.

THE HEARING UNITS

Vast progress has been made in this item of equipment, and whereas a few years ago only standard headphones were used for hearing aid, a wide variety of units is now on the market. Headphones of the standard type are still used, and are least expensive. Headphones of special construction, built for lightness and comfort, are also offered, and likewise headphones of special construction, exceptionally light in weight, which do not contain the conventional magnet wiring, but use instead the piezo-electric crystal of Rochelle Salt.

However, it is no longer necessary to wear headphones of any kind, since lorgnette-type arrangements that are held against the ear with the greatest convenience, and without injury to a woman's hair dress, are available in a number of designs. When equipped with the new lightweight receivers they can be used without fatigue.

Bone conduction units are also popular. These are not *phone,* and do not operate in connection with the ear, but present a surface vibration at the frequency of the sound waves, which is held or worn against one of the bones of the skull —the bone behind the ear, and also the cheek bones or even the fore-

[TURN TO PAGE 30]

15,000,000
in the
United States
Need Aid
to Hear Well

STANDARD PRACTICE IN THEATRE DESIGN

By BEN SCHLANGER

Seeking a basis for more effective exhibition in accordance with trends in motion picture retailing

THE MOTION PICTURE theatre building is one of the most specialized types of structures. There are about 17,000 such structures in this country alone, and recent reports show that a considerable number of these are being remodeled, and still more are being newly erected. These buildings have been and are being erected, according to no particular set of design standards—standards, for example, which would determine correct and efficient ratios between depth, width and height of structure, the number of seats per cubic foot of auditorium, proper viewing distances, etc. This lack must certainly point to inefficiency and a quality of exhibition that is extremely uncertain.

There is probably no other specialized type of building, erected in such great numbers in so short a space of time as the cinema, and no other type which has gone through such rapid changes due to new developments in their functioning. Nevertheless, the swift pace that the motion picture has set must be reflected in the structures which house it. The difficulties are obvious. If the motion picture structure were a machine, made to a set of dies and sold like automobiles, the difficulties would be appreciably minimized, but instead the design of theatre structures is subject to so many variations in requirements that it almost seems hopeless to attempt to establish definite standards of design.

Just what are these variables? How important are they? Which of them may be entirely discounted on further consideration? Perhaps a careful investigation may show that a more simple set of requirements are more feasible. For the past six years I have been studying these variables, and now I feel that it is ripe to make some definite assumptions which will form a firm basis upon which some standards for motion picture theatre design can be arrived at. Through the Society of Motion Picture Engineers, and the co-operation of such motion picture theatre architects as may be interested, these findings may soon be formulated into a set of standards.

THREE BASIC PROBLEMS

Outlined here are three basic problems which have long deterred design:

(1) Eliminating the idea that the stage theatre must be accommodated in motion picture theatre structures. The two theatres function in entirely different ways. (I have always stressed that the motion picture theatre was important enough in itself to warrant a structure purely designed for its own use. Now this fact is recognized, as is apparent both by the rapid decrease in stage shows in combination with the motion picture performance and the complete elimination of the stage in practically all new motion picture theatres.)

(2) Limiting the size and seating capacity of the motion picture theatre. In a previous article in BETTER THEATRES regarding this problem, I said, "There should be many smaller theatres in preference to fewer larger ones. More theatres carefully placed and sized according to the communities they serve seem necessary."

It is needless to point out the increased importance of the smaller neighborhood motion picture theatre since that time. We can place the average and desirable seating capacity definitely between 400 and 1,000 seats. In a recent article, MOTION PICTURE HERALD stated:

"Theatres having capacities of between 200 and 500 seats far exceed in number those theatres of any other size, 8,190—almost half of the 16,849 total. Seven-eighths of all the theatres in the country seat under 1,000 persons, there being about 14,500 in this classification."

It should be noted that only 1,077 or 7% of the total number of theatres in the United States have a capacity of 1,500 or more seats. The effective seating capacity of the latter group of theatres may be considered as being at least 25% less in each theatre because of the number of seats in each instance which are poorly placed for good vision. Analysis of these statistics show that a seating capacity of 1,500 could very safely be assumed as the maximum audience. Additional justification for ignoring the small number of existing theatres having capacities over 1,500 is evidenced by the fact that most of these theatres were not erected solely for the motion picture. The high cost of presenting stage performances and the limited number of performances per day demanded larger seating capacities to insure an equitable income per performance. On the other hand, a minimum seating capacity is well adapted to the motion picture because the cost of film product is relatively low, and the number of shows per day on that same cost is increased.

The statistical tabulation of seating capacities of theatres in the United States shows the small town classification predominating, with 8,190 theatres of capacities of from 200 to 500 seats. The question now arises as to how much above this capacity a larger town or city motion picture theatre would need. Although 1,500 seating capacity has been considered in this report as the *high* for establishing standards, it may be shown that very few, if any, motion picture theatres need have more than 1,000 seats. A dense population within a limited territory does not warrant the erection of a motion picture theatre having much over 600 seats. Such neighborhoods could readily support two smaller units rather than one larger one. The greater choice in program thus obtained encourages more habitual patronage. The only reason for the existence of the unit having a capacity of more than 600 seats lies in the availability of first-run film product. The motion picture public today, however, is more inclined to see a picture at a later date in a more intimate and pleasing theatre at a lower admission price, rather than go to a less accessible theatre, pay more and quite probably sit in an undesirable seat. This fact will soon place even the first-run unit nearer to the 1,000-seat capacity. The recent September 14th issue of the MOTION PICTURE HERALD presented figures showing the increase of neighborhood over centrally located theatre patronage.

(3) The third problem concerns elimination of the traditional architectural ornamentation, the extraneous ornamental proscenium, and the chandelier lighting vogue from the motion picture theatre auditorium.

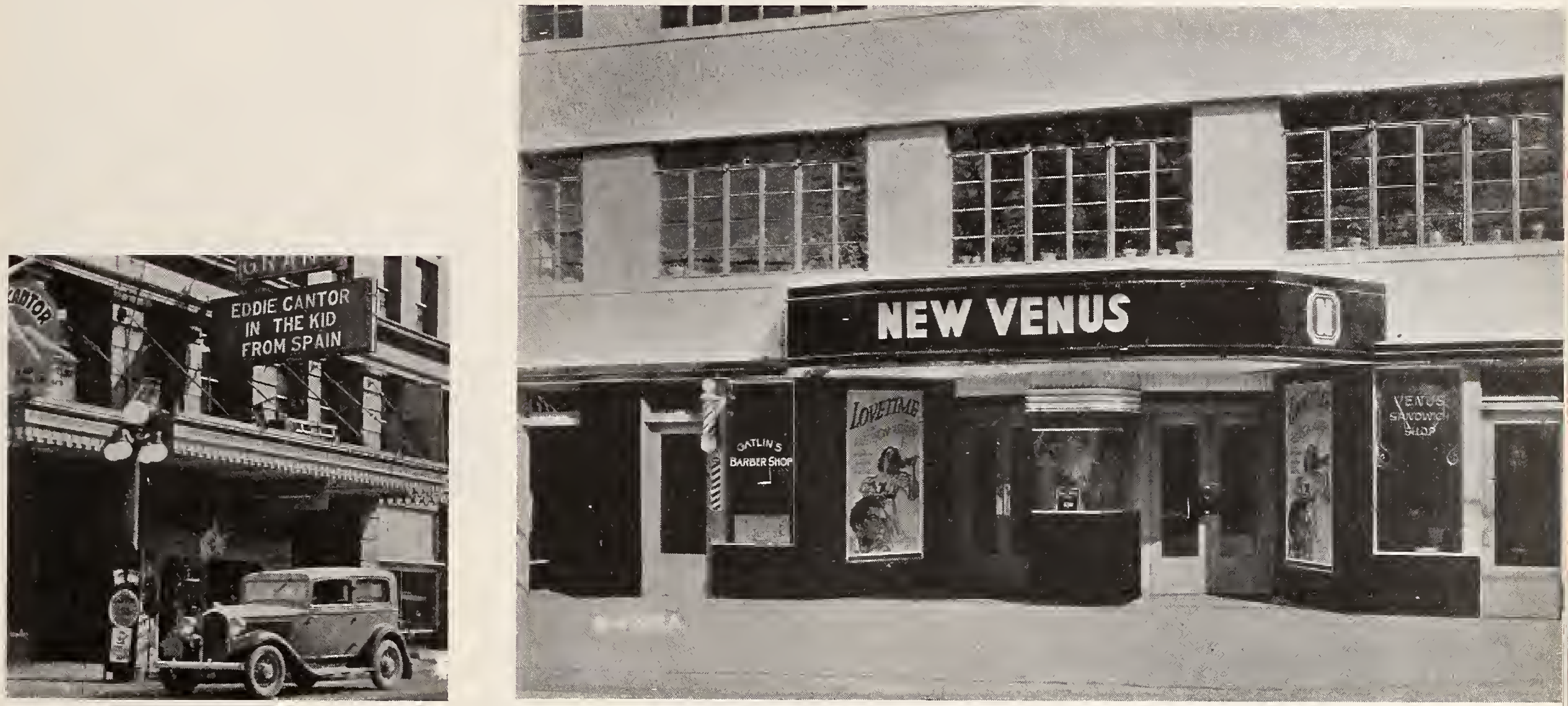
FUNCTION AND FORMS

We now know that only the requirements of vision and acoustics must determine the architectural shape of the motion picture theatre auditorium, and not some purely traditional architectural scheme. Quoting from the previous article in BETTER THEATRES: "Much of the effect desirable in the theatre interior must be obtained by the use and control of light. It is here that the mistake is often made. The walls and ceiling are usually designed as if they were going to be seen in broad daylight, neglecting the fact that the light in the auditorium of a theatre must be kept quite dim during most of the performance. Thus the architectural forms employed are blotted out and have little or no effect on the theatre patron actually during the performance.

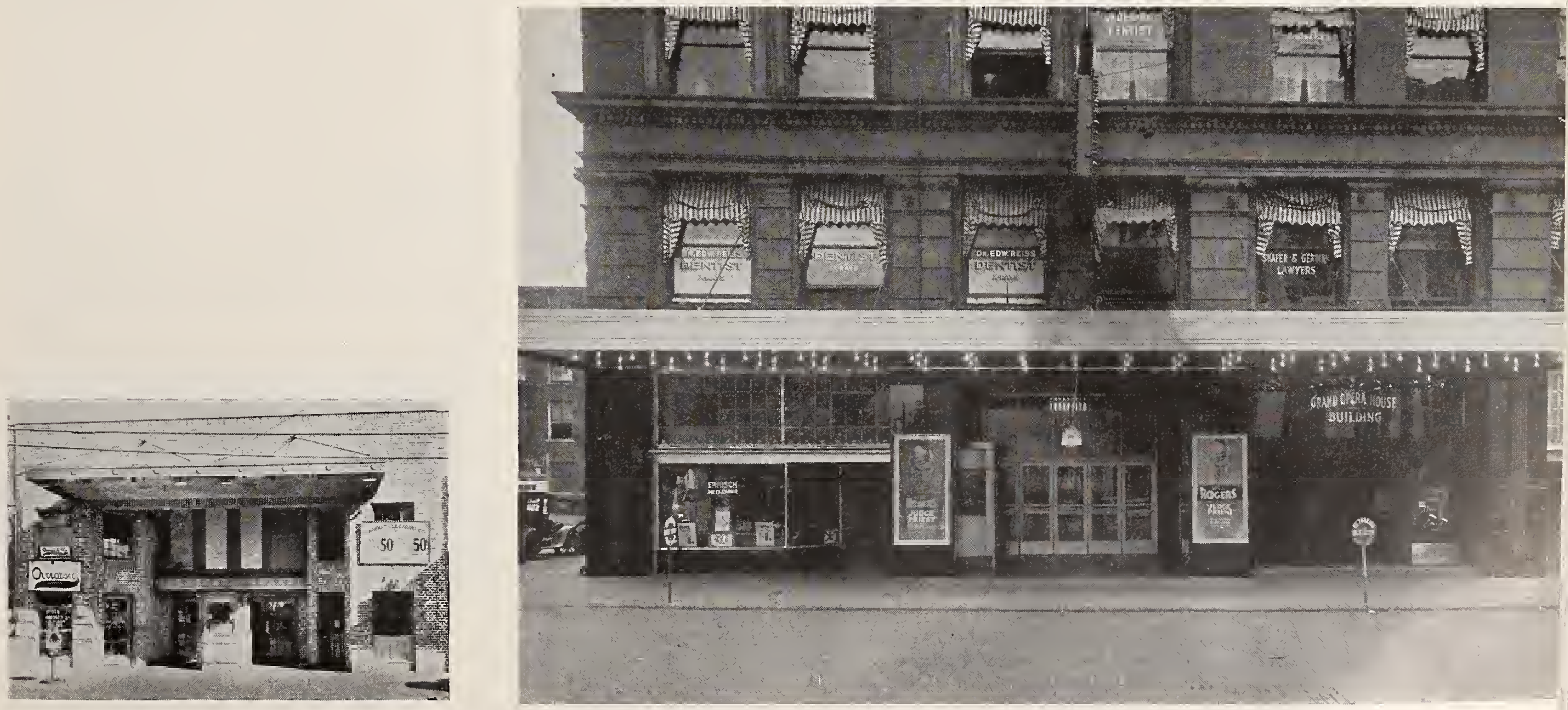
"To correct this, most existing theatres light up the various separated architectural motifs, which only become annoying by their incoherent, spotty effect, and detract from the presentation. This same spotty effect is also caused by hanging bracketed

(*Continued on page* 30)

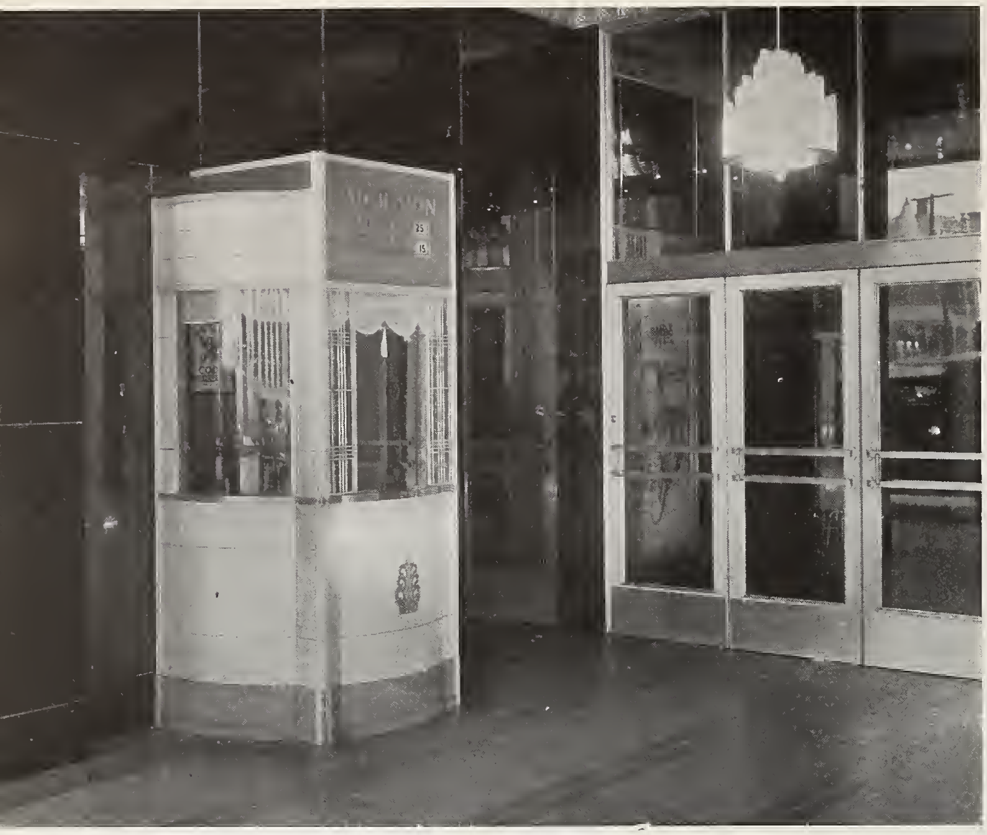
REMODELING THE THEATRE WITH ARCHITECTURAL GLASS


EDDIE CANTOR
IN THE KID
FROM SPAIN
NEW VENUS
GATLIN'S
BARBER SHOP
LOVETIME
VENUS
SANDWICH
SHOP

The Venus theatre in Shreveport, La., before and after the front was remodeled. The original front was of brick. The large picture shows the revision effected by the architect, Edward F. Neild, with Carrara glass and aluminum trim. Jet black glass panels are trimmed with aluminum around the box office and over the doors. In order to include the two adjoining shops in the scheme, the black glass panels were extended to these fronts. The marquee is also of Carrara glass. The Venus is owned and operated by J. T. Tadlock.

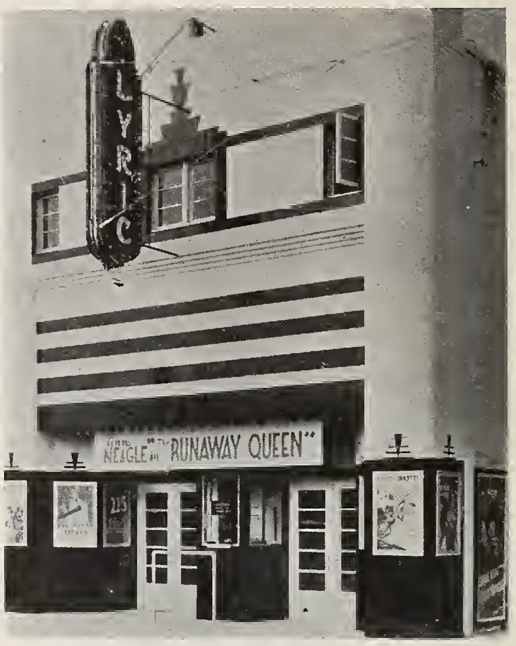

DENTIST
DENTIST
DR. EDW. REISS
DENTIST
SHAFER & GERMAN
LAWYERS
GRAND OPERA HOUSE
BUILDING
ROGERS
50
50

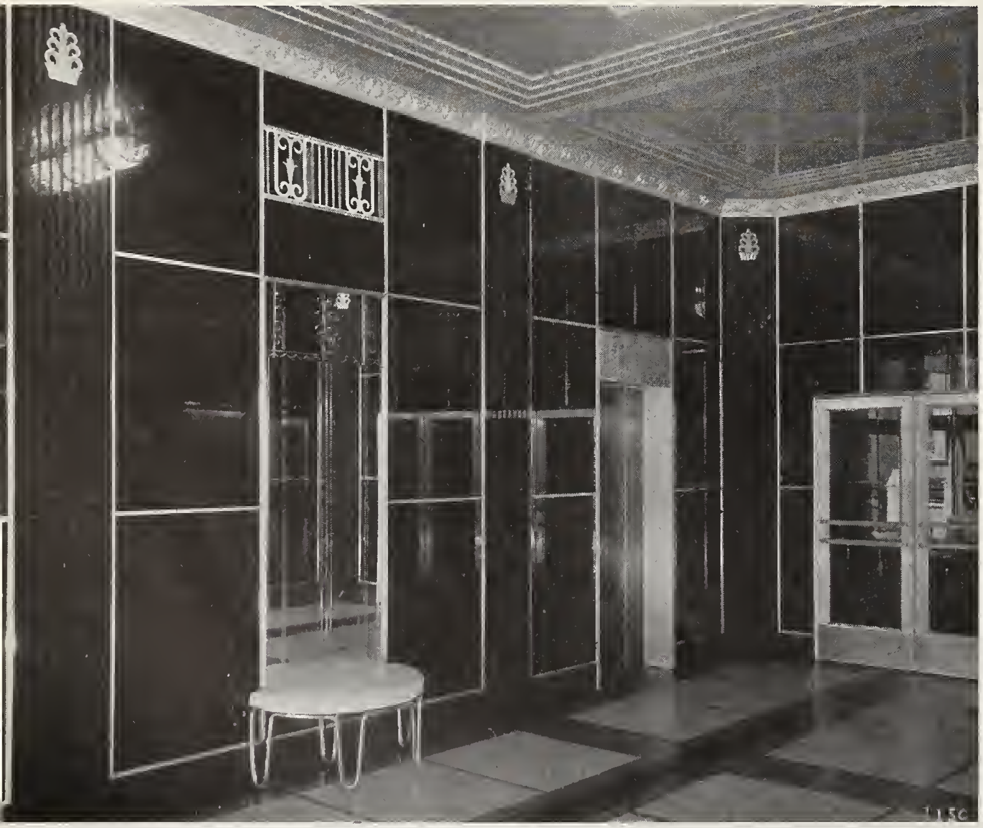
The Grand theatre in Terre Haute, Ind., which was extensively remodeled with architectural glass (views showing the lobby change appear on the following page). The new facing across the building is Carrara glass, and a marquee was also extended across the full front to give the building width.



Above is shown the box office side of the entrance lobby of the Grand theatre in Terre Haute, Ind. The new walls are of Carrara glass with sand-blasted flutings. The black glass panels are unornamented in this lobby except for the flutings.

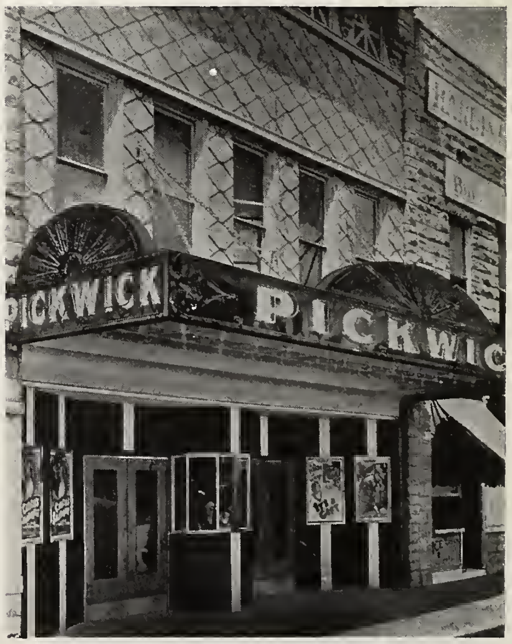
The Lyric theatre in Lubbock, Tex. (below) presents an interesting exterior revision involving projection room windows. Jet black Carrara glass was used to a height of 8 feet, and the same material in white on the end columns and top facings. S. B. Haynes was the architect.





The inner lobby of the Grand theatre in Terre Haute, Ind., is shown above. The treatment carries out the same general pattern as the outer lobby, but is more ornamental. The walls are faced in Carrara glass of jet black, but have aluminum mouldings as well as sand-blasted flutings, and aluminum ornament has been added. New modern lighting fixtures, and a terrazzo floor completed the revision. The Grand is owned by the Western Indiana Theatres. Architects, Miller and Yeager.

The Pickwick theatre in Corinth, Miss., is shown below, with its new exterior treatment. The facing material is Carrara glass in a soft jade color, and this has been enlivened with trim in aluminum. The cost was $425 for the architectural glass and for the aluminum mouldings.



EQUIPMENT and OPERATION

A DEPARTMENT OF PRACTICAL MAINTENANCE AND OPERATING SERVICE

● ● CONDUCTED BY J. T. KNIGHT, JR. ●

SAVING FUEL BY CHECKING HEAT LOSS

Discussing principal factors in establishing a maximum heating plant load in keeping with economical and efficient operation

PERHAPS BECAUSE of our acquaintance with heating methods very early in life, as children in the homes of our parents, the general conception of heat is familiar to everyone. Frequently it is looked upon as a necessary evil—the colder the winter, the more pronounced the evil. So in theatre operation the manager just accepts his boiler or heating plant for better or worse. Its operation is seldom supervised, and the study of the basic facts pertaining to the heating problem is treated with indifference.

Consider the following in connection with the heating problem: If a theatre is once heated to 72°, all the continuous heat required from the boiler is just sufficient to make up for the heat lost from the theatre. Hence each day when the theatre is once brought up to the required temperature, the rate at which the heating plant must work is determined by the rate at which the heat escapes from the building.

Heat is transmitted from volumes of air or gases or solids of higher temperature to the surrounding media of lower temperature, just as water runs from a high level to a lower level. The greater the difference in temperature, the more rapid the exchange of heat. This is a basic law of thermo-dynamics. In summer, therefore, with air conditioning, we strive to keep the heat from entering into the theatre, because the higher temperature is outside.

HEAT LOSS AND ITS PREVENTION

HEAT IS TRANSMITTED to some extent through practically all materials. The more rapid the passage of heat through a material, the poorer that material is as a heat or cold insulator, and the less rapid the passage of heat through a material, the better it is as an insulator.

Heat is lost from a theatre by transmission and by infiltration or exfiltration. The important factor in heat lost from the theatre by transmission is the material of which the theatre is built and the type of construction, while the important factor governing the quantity of infiltration or exfiltration is the tightness of the building construction, especially the fitting of doors, windows and the dampers in gravity ventilators. Infiltration is the entrance of cold air from the outside into the theatre, and exfiltration is the seepage of warm air from the theatre to the outside. It is therefore easily understandable that both infiltration and exfiltration add to the heating load of the boiler.

WIND AND AIR DENSITY

There are two natural causes that aggravate the cause of filtration. The first is wind pressure, and the second is the difference in density of the warm air inside the theatre and the colder air on the outside. Wind cannot blow against a building but from one direction; consequently there is a tendency for air to enter or be forced into the theatre on the windward side through all cracks around doors or in walls or through porous building material, and a like quantity of air is sucked out or leaves the theatre on the leeward side. Actual tests have proved that this process of filtration is active regardless of the mechanical equipment, such as fans, that might be in operation at the time in the building. In other words, the small pressures that fans can build up within an auditorium are quite ineffectual in reducing to any great extent the winter-time filtration of air. This being a fact, the filtration of air into or out of a building must be seriously considered. To reduce this uncontrolled flow of air the theatre must be made tight—this applies especially to doors, exit doors in particular, and ceiling gravity vents.

Air leakage is not entirely confined to cracks. What we consider solid masonry walls permit air to filter through. For instance, a five-mile-an-hour wind will force 1.44 cubic feet of air per square foot of wall area per hour into the theatre. If this wall is plastered, only .005 cubic feet of air will be forced through. A twenty-five mile wind will drive 16.3 cubic feet of air through every foot of exposed wall, but when plastered only .067 cubic feet will come through. These figures are given here only to emphasize the fact that a substantial quantity of heat is required to nullify the effect of filtration. This is especially so in some of the older theatres that are not of the reinforced concrete type of construction.

HEAT TRANSMISSION

As earlier implied, heat is also lost from the theatre by transmission. This process of transmission takes place when the air in the theatre heats the plaster on the wall, the plaster then heats the masonry, and after penetrating the brick escapes to the outside air. In other words, the heat on the inside actually penetrates through the material of construction to the outside atmosphere.

Transmission is one of the greatest factors in determining the boiler load. The calculation for heat transmission losses are made by multiplying the area in square feet of the wall, the roof or the material through which the loss takes place, by a number which is constant for a particular construction or a particular material. This number is known as the coefficient of transmission for the particular material. The coefficient of transmission have been carefully calculated for a great variety of materials and combination of materials. Tables giving these coefficients are given in all handbooks or manuals on heating. The coefficient of heat transmission is always expressed in B.T.U. per hour per square foot of surface per degree Fahrenheit difference in temperature, between the air on the inside of the wall or other material, and the air on the outside of the wall. Usually the coefficient has been calculated and based on the condition of a fifteen-mile-per-hour wind.

For example: A 12-inch thick solid brick wall with metal lath and ¾-inch of plaster furred on the inside of the wall, has a coefficient of transmission of .25. If, let us suppose, the wall of the theatre under consideration is 80 feet long and an average of 35 feet high, there would be 2,800 square feet of wall area. Now the tem-

maintenance tabs

By

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PUMP OPERATION: Nearly every theatre has one or more pumps as part of its mechanical equipment, and when one considers the care given these pumps it is rather surprising that they function at all. Naturally one can't tell how efficiently a pump is working by looking at it from the outside, and inspections are usually limited to seeing whether or not the pump is leaking.

The installation of gauges on both the suction and the discharge sides of the pump are practically a necessity if the performance of the pump is to be checked. After the gauges are installed have some one who knows pumps determine what the suction and discharge pressures should be—then mark those pressures right on the gauge. After that any time that you look at the pump the gauges will immediately indicate its performance, or the general location and nature of the trouble. Many a manager is damning his air washer without knowing that it is the pump that is to blame.

•

FAN EFFICIENCY: In many theatres the exhaust or delivery fans are located in penthouses on the roof of the theatre. Unless these fans are directly connected by ducts to the source of the air from which they are drawing, the enclosed space about them forms a plenum chamber. This plenum chamber should be air-tight. Every crack or crevice means waste because the fans draw air from where it can get it with the least resistance.

In the case of a delivery fan and an air washer, this means that the fan is drawing air through holes, cracks and crevices, and that this air has not passed through the air washer. Hence the extraneous air is making the system just that much less efficient.

Frequently in the case of exhaust fans, air is sucked through the cracks of the penthouse and immediately discharged again to the outside, consequently less air is removed from the theatre. Few managers appreciate the tremendous quantities of air that can be sucked in through what appears to be just a few cracks. Very often this quantity of air is the difference between a satisfactory system and an unsatisfactory system.

•

FAN SPEED: The driving pulley is called the "driver," and the pulley that is turned by the driver is called the "driven." The pulley on the motor is the driver; the one on the fan, the driven. The formula for determining their relationship is:

Diameter of the driver times revolutions-per-minute of the driver, equals the diameter of the driven times the revolutions-per-minute of the driven.

From this formula anyone who can solve an equation and knows any three of the four factors making up the above equation, can determine the fourth or unknown quantity. Stating the above equation as a proportion or ratio:

The r. p. m. of the driver is to the r. p. m. of the driven as the diameter of the driven is to the diameter of the driver.

Since the diameter is twice the radius, the speed of the motor is to the speed of the fan as the radius of the fan pulley is to the radius of the motor pulley.

This may read somewhat complicated, but take a pencil, paper, rule and r. p. m. counter, and check your fans by this formula, and you will understand it clearly.

---

perature inside is 72° F., and we will assume the outside temperature to be 30° F.; the temperature difference in degrees is, therefore, 42°. The total heat per hour transmitted through that wall would then be .25 x 2,800 x 42, or 29,400 B.T.U. per hour. Following through with this method for all of the walls, doors, the floor and ceiling, using the proper coefficients, then totaling all the losses, the sum would represent a substantial part of the heating plant load which you have to provide for in your theatre.

Combine the heat losses by infiltration, exfiltration, transmission and the heat required to raise the temperature of the air brought in each hour by the fans and you will have a pretty accurate picture of the basic heating problem for your particular theatre, based on actual, unescapable requirements.

It is fully realized that the foregoing instructions are in no sense complete enough to enable an inexperienced man to calculate the heat losses of a particular theatre, but it should make a manager or owner realize that the proper heating of a building is not just a guessing problem, but a mathematical computation. It further breaks the problem down to certain definite factors, which are presented in their proper relative proportion.

DETERMINING THE PROPER PLANT LOAD

THERE IS A GREAT effort to sell "heat and cold" insulation to theatre men. If you know what the transmission losses are for your theatre and what proportion they are of your total load, then knowing the cost of operating for a season you can readily calculate what those transmission losses are costing each year. Knowing such facts about your property, you will not be at the mercy of those calculating the amount and kind of insulation needed for your theatre.

THE AUDIENCE FACTOR

In the foregoing discussion nothing has been said about the number of people in the theatre. The number of people in a theatre always helps the situation slightly in the winter time. In summer we accept the fact that each person gives off 400 B.T.U. per hour. At that season of the year the occupancy becomes a substantial part of the cooling load. But in winter time the human load is not nearly so important a factor. For winter calculations we do not consider anything but the sensible heat given off by a person, and this amounts to 280 B.T.U.'s per hour. If there were 2,000 persons in the theatre, this heat would only amount to 560,000 B.T.U.'s per hour. Compare this quantity with the 140,000 B.T.U.'s in one gallon of No. 2 fuel oil, or the 14,000 B.T.U.'s per pound of a good grade of soft coal, or the 900 to 1,100 B.T.U.'s per cubic foot of natural gas, or the 525 B.T.U.'s per cubic foot of manufactured gas. Should you make the comparison of the B.T.U.'s thrown off by the audience as a percentage off-set of the total heat load, you would very readily see that the heat given off by human beings in winter does not help nearly so much in creating comfortable temperatures as some would lead you to believe.

HEAT LOSS ANALYSIS

I am convinced that every theatre could well afford to have a detailed heat loss survey made by a competent heating engineer. Such a survey in all of its detail would be invaluable in the permanent file of the theatre in pointing out the things that could be done to reduce fuel costs. I am sure that the twenty or twenty-five dollars that such a survey would cost could be saved in the first few months of the heating season. Please note that I suggest the survey be made by an engineer, not just a heating contractor. Too frequently the heating contractor is but a practical man who has a few rules of thumb to guide him in his work.

All savings, to be really worth while, must be reflected in fuel conservation, as the cost of fuel is the big item in the heating budget. Most industries that consume as much fuel as theatres, buy their fuel on specifications based upon its calorific or B.T.U. value per unit of fuel. However, theatres could not profit much by merely changing the method of buying fuel, because the heating plants are so miserably operated and cared for that more B.T.U.'s are wasted up the stack than could ever be saved by a change in buying methods. *Not until it becomes still harder for exhibitors to make money will it be possible to make them conscious of the wastes going on year after year in heating plants*—and for that matter in the general maintenance policies of theatres.

GAS AS FUEL FOR HEATING

IN A PREVIOUS article [*July 27th issue*] the subject of coal and fuel oil was dealt with at some length. Space does not permit repeating it here. There is another fuel that is rapidly becoming of some importance in the theatre heating field—it is gas.

Gas is either natural or manufactured. With the extensive pipe lines for conveying natural gas each year, new areas are having this most convenient form of fuel made available. In many localities it is about the ideal fuel for theatre operation. It is clean, requires no space for storage, and permits of completely automatic control.

In the process of combustion, gas gives off a large amount of water vapor as one of the by products. Generally, this escapes up the chimney, carrying with it a substantial quantity of heat. In fact about 10% of the total heat of the gas is represented by the latent heat of this water vapor. For the purpose of heating for comfort, it is impractical to attempt to retrieve this latent heat, because in order to do so it would necessary to detain the flue gases in the boiler until the temperature of the gases dropped below about 130° to 125°.

If you happen to be burning gas in your theatre, examine the flues on the inside and the breeching where it goes over to the stack and see if you detect evidence of moisture. I have seen evidence of moisture on almost four out of five boilers that I have inspected. Moisture definitely indicates too much baffling of the passages of the flue gases, and such moisture has been found very detrimental to the inside of boilers, flues and breechings, and chimney connections. There should be just enough baffling so that this condensation does not take place, but not so little baffling that the combustion gases pass too quickly up the stack.

The heat or calorific value of natural gas generally ranges about 1,100 B.T.U.'s per cubic foot. The actual B.T.U. value varies somewhat depending upon the section of the country that produces it. You might inquire of your gas company the B.T.U. content of a cubic foot of the gas that you are using.

In the past there has been a great deal of mixing of gases. Frequently natural gas is mixed with manufactured gas in order to give the latter a higher calorific value. In fact there has been so much adulteration of gas that most of the States have passed legislation establishing limits, both maximum and minimum, for the

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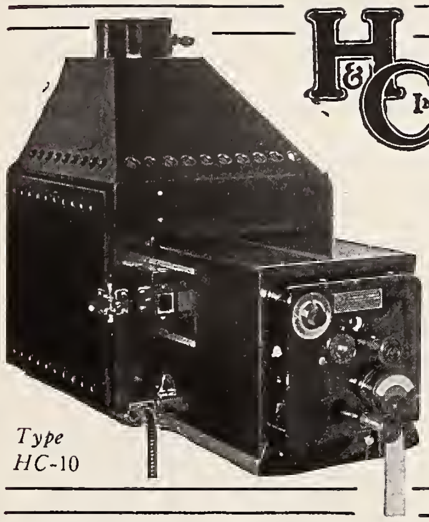

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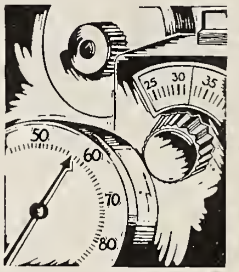
B.T.U. content. The composition of gas is not necessarily the same in adjacent districts or even in the same district.

In burning gas, anywhere from 5 to 11 cubic feet of air is required per cubic foot of gas, depending upon the particular characteristics of the gas. The design of the gas burner for a particular boiler has a great deal to do with satisfactory gas firing. The gas pressure also affects the type of burner and the quantity of air required.

If natural gas is available in your territory, it will be proper to investigate the possibilities of using it. It may be the answer to further economy. It removes a source of dirt and it requires very little attention, as it can be made to operate automatically.—*J. T. K.*

• Equipment and Materials

Reports on developments in products used by theatres



NEW SOUNDHEADS AND SOUND PROJECTOR

● Two major items in sound equipment have been added to the line of the S.O.S. Corporation of New York. One consists in two models of soundheads, a senior and junior; the other is a professional sound projector.

Marketed under the trade name of "Duplex-Ace," the projector is a complete unit supplied with amplifier and rectifier. It is adapted to any make of lamphouse. The main frame and casing are of aluminum casting. The soundhead is provided with a cylindrical sound slit in conjunction with General Electric lamp and a scanning slit adjustment of 8/10,000-inch for a frequency response of 9,000 cycles. Oiling is by means of centralized cups with a direct feed line to the moving parts. The shutter is of rear type, and an automatic douser is provided. The intermittent movement employs Geneva type star and cam entirely enclosed in an oil bath. All bearings are of alloy bronze. Optical equipment is by Bausch & Lomb.

New "Duplex-Ace" Sound Projector.

A senior model of its Cinemaphone soundhead has been added for adaptation to both Simplex and Powers projectors. The main characteristics of this model are: Curved aperture of hardened chromium, impedance roller of precision machining, complete shielding of the photocell in a separate compartment, pre-set full-size optical system of Bausch & Lomb components, hard sprocket and film stripper, four - way exciter lamp adjustments, dynamically balanced driven pulley, heavy duty bronze bearings on drive shaft, offset motor brackets. The manufacturer claims for the head and its amplification system, an undistorted frequency response of from 60 to 9,000 cycles.

This manufacturer and supply house also has available now a complete line of public address equipment, and a special catalog has been issued on it. All the microphones in the line, which includes those of crystal type, are designed for operation without polarizing voltage, and are available with output impedances of from 200 to 500 ohms. The catalog also illustrates a variety of amplifiers, pre-amplifiers, speakers, horns and units, and accessories necessary for public address systems in the theatre and for ballyhoo trucks.

THEATRE EQUIPMENT FOR THE HARD-OF-HEARING

● A group hearing system for installation in theatres, providing for suitable amplification, individual volume control and a selection of earphones, is now available in the line of equipment for the hard-of-hearing manufactured by the Trimm Radio Manufacturing Company of Chicago. The earphones (headsets of bone conduction type are also supplied) are of extremely light weight in both headband and lorgnette styles. In the usual installation volume control for each phone is provided in a combined unit with the outlet jack, contained in a metal box attached to the chair just below the arm rest.

NEW ELECTRICALLY DRIVEN REWINDER

● An automatic rewinder based in its design on another model of higher price, has been developed by the Golde Manufacturing Company of Chicago. It is operated by a 1/6-h.p. motor. Cabinet construction is of hot-rolled steel with oxyacetylene weldings. Up to 3,000 feet of film can be accommodated.

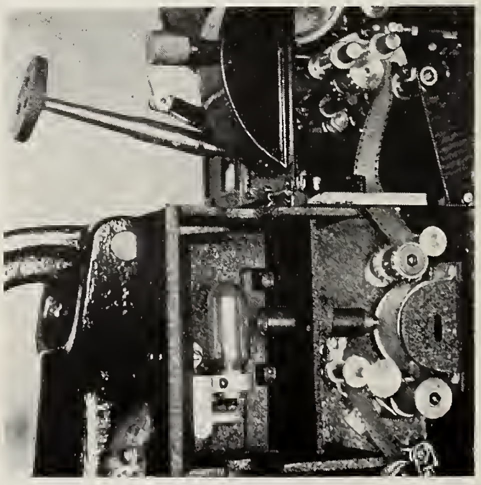
Automatic control is provided through a cast-iron brake drum and Prony type friction brake. A mercury tube opens and closes the circuit, and the rewind will not operate until the door is closed. The shafts are 9/16-inch in diameter, are of mirror steel and fitted with milled slot keys.

DRY TYPE PORTABLE FIRE EXTINGUISHER

● A portable fire extinguisher employing dry chemical from which the extinguishing gas is generated following emission, has been marketed by the Garrison Engineering Corporation of Waterbury, Conn. The larger models are similar in size and shape to the liquid chemical type in common use, and in addition a "gun" type is available, especially designed for quick action in extremely small blazes. All models may be readily refilled by the owner of the appliance himself. Action of the dry chemical is to release, when in contact with heat, an inert oxygen-excluding gas, which smothers the fire. The more intense the fire, the greater is the extinguishing action, which continues as long as there is heat. The compound or its gas will not injure fabrics or other materials.

PORTABLE GENERAL UTILITY LAMPS

● Repair work at night or in dark areas in and around the theatre where an extension cord is not readily available, may be

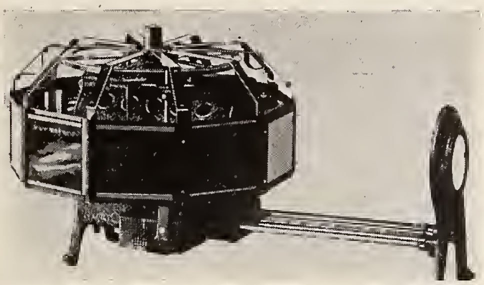


Cinemaphone Senior Soundhead.

greatly facilitated by portable adjustable lamps working on small storage batteries, and the line of the Carpenter Manufacturing Company of Boston contains a variety of kinds. There is a work light capable of supplying illumination in an area of 100 feet for up to 50 hours of continuous service. This model weighs 35 pounds. Another, weighing 27 pounds, is designed for 20 hours of continuous service. These are the types adapted to general utility purposes encountered in the theatre. They are of reflector type, directing a beam with the lighting unit adjustable sidewise or up and down.

NEW AUTOMATIC SLIDE PROJECTOR

● A motor-driven slide projector which may be plugged into the regular lighting circuit has been developed by the Best Devices Company of Cleveland. The slide wheel holds ten standard slides, which, under automatic control, can be projected on the screen for from 10 to 30 seconds, as desired. The projection range is up to 75 feet, with adjustment possible for a variety of image sizes. The manufacturer recommends the use of a 500-watt incandescent lamp, but satisfactory results may be obtained with the use of a 400-watt bulb. This projector is supplied complete with 10 feet of cord, a switch and bi-convex lens, and is obtainable for either a.c. or d.c.



New Best Slide Projector.

BY WAY OF NEWS

● The C. S. Ashcraft Manufacturing Company, makers of projection lamps, has removed its factory and sales department from Los Angeles to Long Island City, New York. The address is 4731 Thirty-fifth Avenue. C. E. Ruth is in charge of the Western office, which is located in the Film Exchange Building, Los Angeles.

The Carrier Engineering Corporation of Newark, N. J., manufacturers of air-conditioning equipment, has made available to theatres having its equipment, a trailer of 100 feet showing interesting phases of the cooling system. The film brings out the point that the theatre showing the film is equipped similarly to large metropolitan deluxe houses. There is a musical accompaniment. The running time is one and a half minutes. The trailer was prepared by the National Screen Service, Inc., New York, from whom the prints are available.

The tentative program for the Society of Motion Pictures Engineers convention in Washington calls for the usual four days, the semi-annual banquet and an equipment exhibit. The dates are October 21-24, at the Wardman Park Hotel.

NEW TECHNIQUE FOR ELIMINATING SPOTTY EFFECT IN COVE LIGHTING

COVE LIGHTING, which modern architecture has elevated to eminence in the illumination of the theatre, can better meet the new importance given it as the result of recent developments which make it not only more effective as a medium of decoration, but more efficient as a source of illumination. Certain phases of the newer technique were brought out by Mr. C. S. Woodside of Westinghouse in a paper presented before the annual meeting of the Illuminating Engineering Society of Cincinnati on September 4. Mr. Woodside is director of the Photometric Laboratories of the Westinghouse Lamp Company.

"There are many ways by which desirable effects can be obtained by more efficient methods than have been applied in the past," said Mr. Woodside. "New and unfamiliar materials, currently used in building and decoration, and the wide variety of possible light sources, together with the constant struggle for the ingenious, have combined to make the problem for the architect and engineer quite complex.

"Recent modernization plans have included ceiling and wall coves as well as ceiling coffers. The Beaux Arts-I.E.S. competition this year indicated that student architects are giving more attention to this type of lighting. Analysis shows that many of them would not produce satisfactory results, from a standpoint of lighting efficiency.

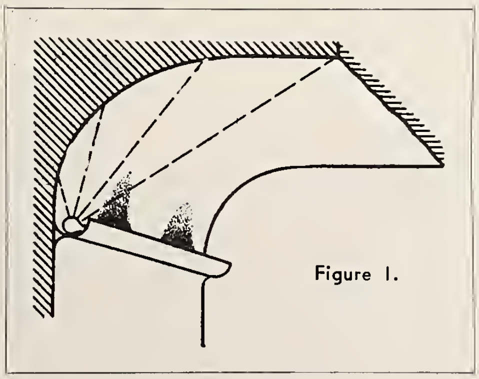


Figure 1.

"Basically, cove lighting is a form of indirect illumination wherein the wall or ceiling becomes a secondary light source. This being the case, it is quite essential that the wall or ceiling reflecting surface

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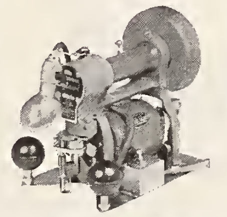

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should be of a diffusing nature. For best results, the ceiling or coffer should be vaulted, with the light source located just beneath the spring of the curve."

Mr. Woodside classified cove lighting into three groups: (1) *the continuous light source;* (2) *spaced lamps,* and (3) *individual projectors.* Efforts have been made to lift the practical value of cove lighting as an illuminant, to make this kind of illumination practical as well as decorative.

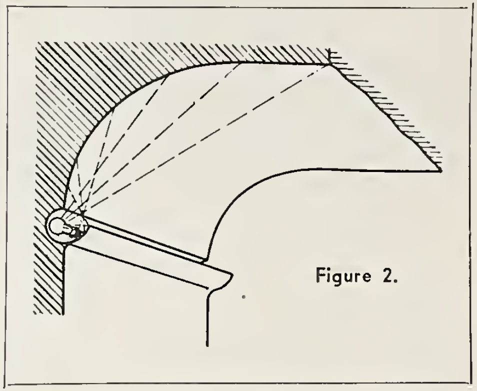
Figure 2.

The chief objection to cove lighting cited by Mr. Woodside in the spaced lamp method, is the spotty or scalloped effect produced on the ceiling or wall when the trough is fastened flat against the wall. Alternate white and dark spots, which are neither desirable in decoration nor advantageous from a viewpoint of efficient lighting, frequently result. In this method the lamps should never be installed in a cove which fastens flush to the wall (*Figure* 1), since this produces a pronounced scalloped effect.

"Some installations," Mr. Woodside pointed out, "have employed low-wattage lamps on 6- and 9-inch centers to avoid scalloping, but this method is inefficient. In the spaced lamp method, using general service lamps, more space is required, but it is somewhat more economical and produces a higher degree of illumination."

Uniform lighting on the ceiling, he said, is best produced by recessing the cove construction and placing the lamps on 12- to 18-inch centers (*Figure* 2). Here the direct light from the lamps strikes the ceiling at a greater distance from the source. The section of the ceiling adjacent to the lamp is illuminated by light from the reflector. In this manner the ceiling is uniformly illuminated. The reflector, according to Mr. Woodside, should be mat-surfaced, using either porcelain enamel, Alzak processed aluminum, white plastic, or plaster.

In the continuous light source method of cove lighting, the illumination problem is much simpler. Lumiline lamps are easily adapted to this kind of lighting, because the break between lamps is only about half an inch. They may be installed in either horizontal or vertical troughs, a fact which contributes to their flexibility where the decorative lighting must perform a utility function. Available in a variety of pastel colors, they naturally provide an excellent means of pure decorative lighting.

In calculating the illumination from cove lighting installations intended to supply useful light, it has been found that the room index and utilization factor tables for totally-indirect ceiling fixtures, published by the Mazda lamp manufacturers and in common use by the industry today, may be used. Allowance, however, must be made for the variation which exists among the different types of coves, which may introduce varying factors.

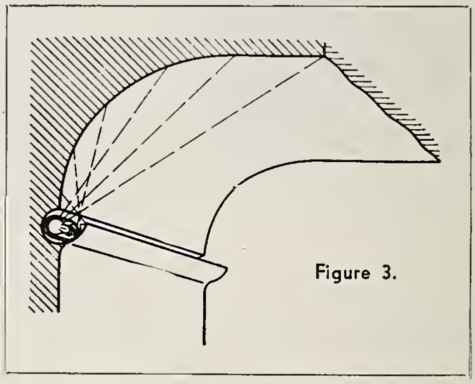
Figure 3.

A well-designed cove constructed with a porcelain enamel reflector will have an efficiency of about 70%. In a room 14x20x 8⅛, with a room index of 2.0, and a corresponding coefficient of utilization of 0.25, approximately 17 foot-candles are produced on the working plane when 60-watt Mazda lamps are spaced 18 inches apart (*See Figure* 3).

A group of carpet patterns brought out by the Mohawk Carpet Mills under the title "Broadway." These carpetings are especially adapted to theatres and similar buildings, hence the name. They are distinctly modern in designs, which are wrought in such colors as bright red, yellow, black with silver or white. Being especially intended for use under heavy traffic conditions, the fabric is of material and weave to withstand constant tramping and cleaning.

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PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

I AM A constant reader of your helpful magazine and desire some help from you. Please send me what you consider plans for a small theatre in a town of one thousand population with several towns of about 800 population in a radius of about 12 miles. I would say I have a territory of about 3,000 people within 15 miles of me. I want to have a nice theatre, as I have some fair competition about 22 miles away.

Please send me information as to size of theatre I should have. Also please advise how you would equip same. By this I mean kind of equipment I should use. I want your advice just as if you would build such a place yourself. Do you think I could make money in the location I have described, or should I drop the idea?—R. B. C.

The Answer:

IF YOU ARE located in a town of one thousand population with a surrounding territory of 3,000 people, I advise you not to build too large a house, as you must figure that the theatre in the town 22 miles away will share with you in drawing from the extra 3,000 people. So it is my opinion that a 400 seating capacity house will meet your requirements.

A building with 30 x 100 feet floor space will be large enough to accommodate such a seating capacity, but it will be necessary to be as economical in construction and design as possible. I do not know what price of admission you will be able to charge, and the maximum cost of the building depends on that. At any rate, you should be able to make a decent income out of it. If there is a building in your town which could be remodeled into a theatre, it may be advisable to do so rather than to build a new house.

As far as equipment is concerned, I advise you to purchase the best of projection and sound apparatus and comfortable chairs. I suggest you plan the theatre as follows:

A 10 x 15 foot lobby with women's and men's rest rooms on each side, entered from inside of auditorium. Provide a 6-foot cross-aisle or foyer behind the seats. Place seats in a center bank of 13 seats across the width of the auditorium, with a wall aisle on each side.

Plan for 12 feet between first row of seats and curtain line. Also plan for a platform 10 feet deep to place projection screen and sound horns. The projection room can be located over the lobby. The ceiling does not have to be higher than 17 feet above the rear of the auditorium floor.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to Better Theatres, 1790 Broadway, New York.

●

The Question:

WE ARE BUILDING a theatre on a lot 50 x 125 feet. We are having some difficulty about the proper floor slope. Main floor from back wall to front of stage will be about 83 feet, stage 21, lobby, foyer, etc., 21 feet. The architect figured less than 1 inch to the foot.

You probably have some chart of some kind designed to show proper visibility, which would also show the required slope to the floor. Also, if the chart does not show this, please advise just what difference there should be in the stage level as compared to the lobby level. Should the floor of the stage be lower than the lobby level, assuming that the floor at back row of seats is on level with lobby?—I. H. H.

The Answer:

THERE IS NO relation between stage floor and lobby floor levels. The incline of the auditorium floor depends on the amount of rows of seats. As the distance from the auditorium back wall to the stage is 83 feet, there must be deducted from this distance at least 12 feet for space between curtain line and front row of seats, leaving space for 28 rows.

A workable formula for figuring floor slope is to divide the space from stage to foyer wall in 15-inch sections. The slope of the first section nearest stage should be three inches, the next section slope should be increased 9 inches, the next 12 inches, the next 15 inches, and so on, increasing the slope of each section 3 inches. The entire slope of the floor in your audi-

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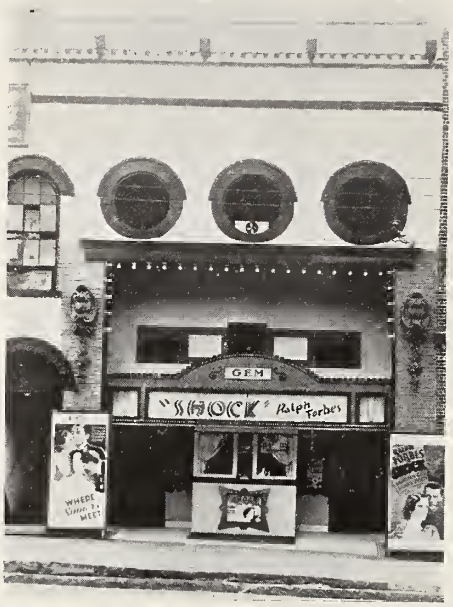
YOUR PULSE
ORCHESTRA

The new lobby of the Astor theatre in Times Square, New York, which has been remodeled principally through the application of Fyr-Art architectural glass panels in a thickness of ¼-inch to the walls. The glass is blue, and the plaster ceiling and woodwork were painted blue. All metal used is chromium plated. The floor was covered with white rubber mats with blue stripings.

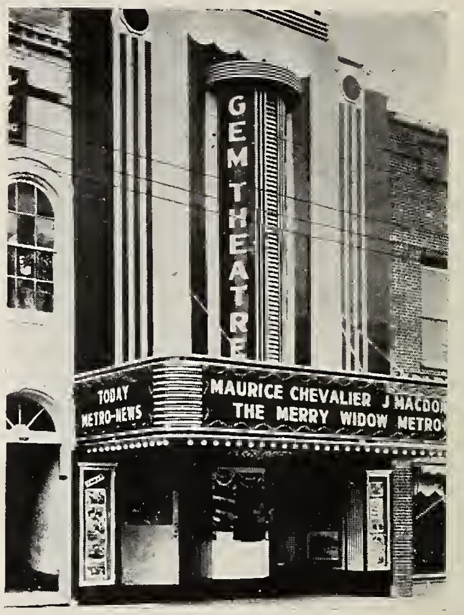
UNCLE SAM HELPED FINANCE THIS REMODELING



● The modernized Gem theatre in Rome, Ga., the front of which is shown before and after revision, was remodeled with the aid of a loan from the Federal Housing Administration. Changes were made throughout the theatre, with those at the front portion effecting a complete transformation. The entire facade was covered with metal lath anchored into the old brick. Over the lath was applied 1-inch cement stucco, which was painted black and white with cement paint. The cylindrical shaft (see picture) is of No. 26 galvanized iron fastened to light metal frame and coated with black and silver paint. The letters are of opal glass, perforated, with lamping in a cylinder.

The vestibule has wood pilasters, a wainscot of black Carrara glass, and wood display frames. The inner lobby also has a Carrara glass wainscot, with upper walls and ceiling of plaster. The floor is covered with ¼-inch rubber of white and green pattern. Off either side of the lobby is a toilet room.

In the auditorium the decorative scheme was revised by covering the wainscot with pleated green satine, and placing Masonite panels, painted black, (three to the wall) above. Located within them are bracket lighting fixtures, set in the center of diamond shapes effected with white paper strips, ¾-inch wide, applied around a field of old rose. Above the panels hang satine valances in white and old rose. Bordering the walls at the ceiling are wood mouldings painted black and white, with cotton rope tassels and rosettes draped. The ceiling was treated with acoustic tile, applied to plaster.



Housing for complete air conditioning equipment was erected at the rear of the building. The projection room was rebuilt, and new curtains and a curved curtain track were installed at the stage.

The Gem is operated by the Lam Amusement Company. Architects for the remodeling were Tucker & Howell.

torium should be not less than 4 feet, 9 inches minimum.

As your Architect figured a little less than 1 inch to the foot, he obtained a steeper slope than required. There is such a thing as having too steep an incline for motion picture theatres. The formula I described above is minimum.

The stage floor should be between 3 feet, 4 inches and 3 feet, 6 inches above the lower part of the auditorium floor, and as the bottom of the screen is generally placed about 24 inches above the stage floor, the sight lines should prove to be satisfactory if the incline is based upon the above rules.

The Question:

AS A READER of your journal I shall be much obliged if you will help me with your advice on the following matters. I enclose herewith two drawings of a proposed cinema hall in this town, having a volume of approximately 140,000 cubic feet and a seating capacity of 900 persons.

It is proposed to install two propulsion fans at the basement one at each side. The air is conveyed by fan ducts into a 3-inch channel formed in the walls at each side of the stage. The air enters the auditorium through ventilating grilles. Two exhaust fans are placed in the position shown. Please give your opinion as to this scheme.

Should the size of the exhaust fans be the same as the propulsion fans? How should the fan ducts be connected with reference to the fan inlet and at the wall, and what shape it should be? Assuming the capacity of the fans is 7,000 cubic feet per minute, will the air issuing from the grilles into the auditorium cause any sound disturbance? Please get manufacturers to get in touch with me.

Please let me know the proper places in the auditorium at which acoustic material could be effectively applied. Would you prefer material of felt, or wood pulp, or cane pulp?

You will notice the ceiling is stepped for concealed lighting. Is this arrangement satisfactory? If not, please make suggestions and get manufacturers to send me catalogs. What would be the wattage necessary?—K. E. F.

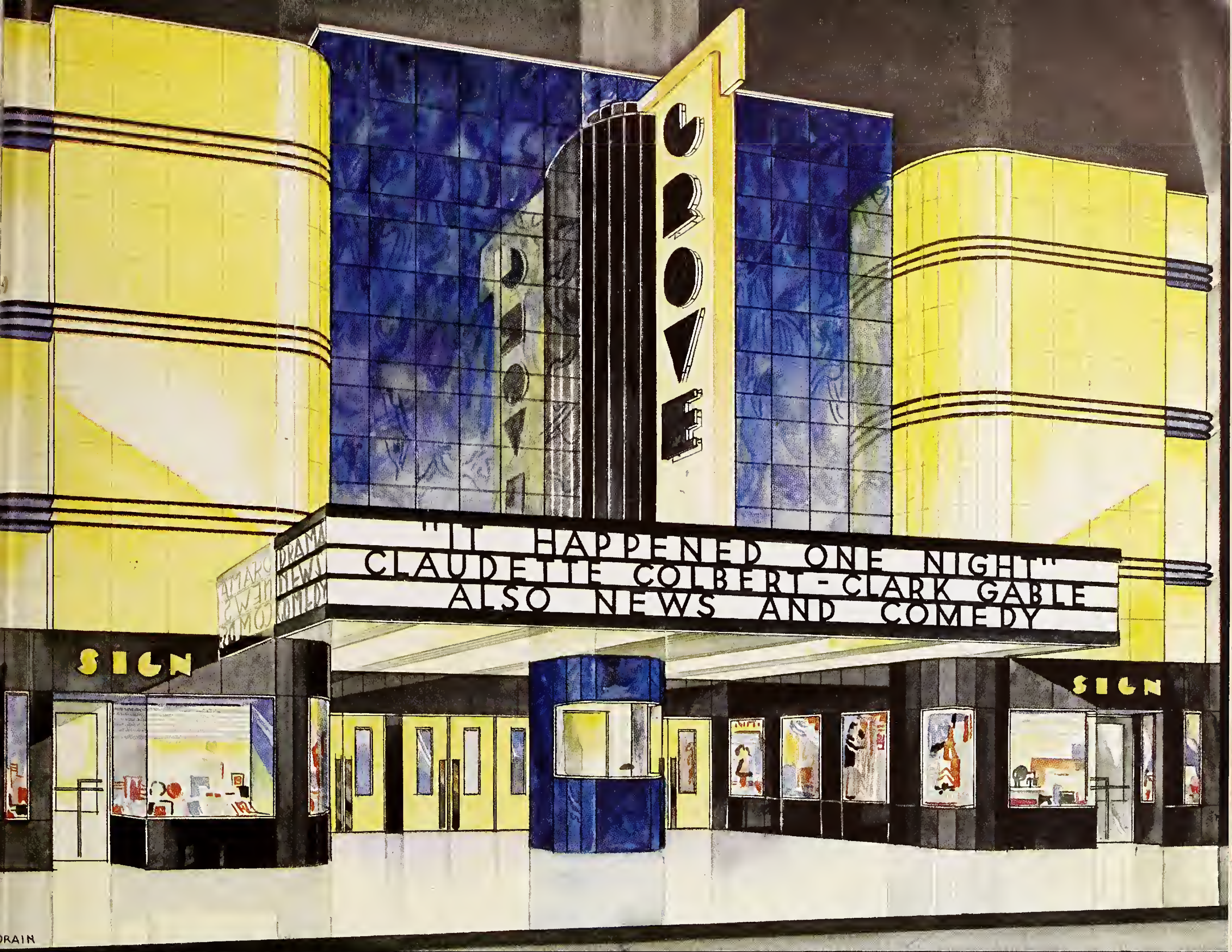
The Answer:

WITH RESPECT to ventilation: Your equipment should provide for six changes of air per hour. You will need two centrifugal type blower fans with these specifications: 7,000 c. f. m., outlet velocity, 12 f. p. m. Wheel diameter, 32 inches; ¾-inch static pressure, 295 r. p. m., 1.35 b. h. p.; 2 h. p. motor, 3-phase, 60-cycle, Tex rope drive. You should provide for two inlet louvres 4 x 3 feet; two ducts, 3 x 3 feet; two outlet grilles, 4 x 3 feet.

There should be two centrifugal type exhaust fans at the rear of the balcony, 4,500 c. f. m., ½-inch static pressure, 430 r. p. m. 1½-inch static pressure, 430 r. p m., 1½ h. p. motor, 3-phase, 60-cycle. Outlet velocity 1,600 f. p. m. Outlet louvres, 3 x 3 feet. Two grilles at balcony ceiling, 3 x 2 feet. Two grilles under balcony, 2 x 2 feet.

I gather from your drawings that you would find either acoustic tiles or acoustic plaster effective. The places to be treated are the auditorium ceiling, the soffit of the balcony, and the rear auditorium wall.

I assume that in your plans for cove lighting in the auditorium you have provided for reflectors. The backs of the coves should be rounded. You will need 20 watts per running foot. If you use the new Lumiline lamps, double sockets for these should be spaced 18 inches from center to center. I believe that your arrangements for these coves will make the lighting very effective. You might consider using lamps alternating along the cave in harmonizing colors.



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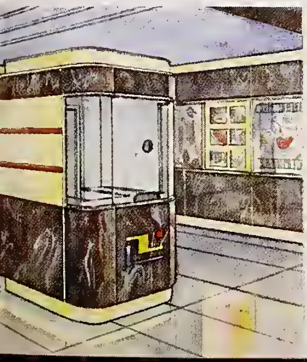

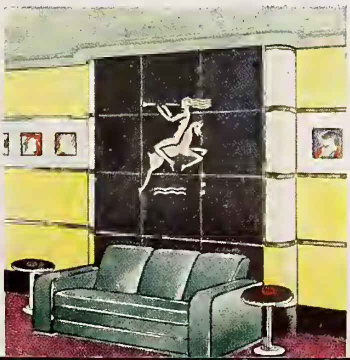

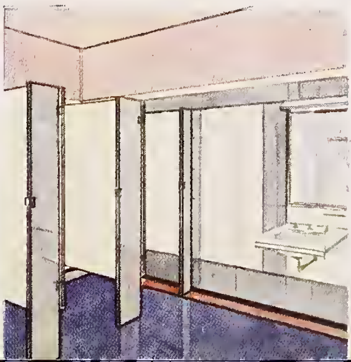

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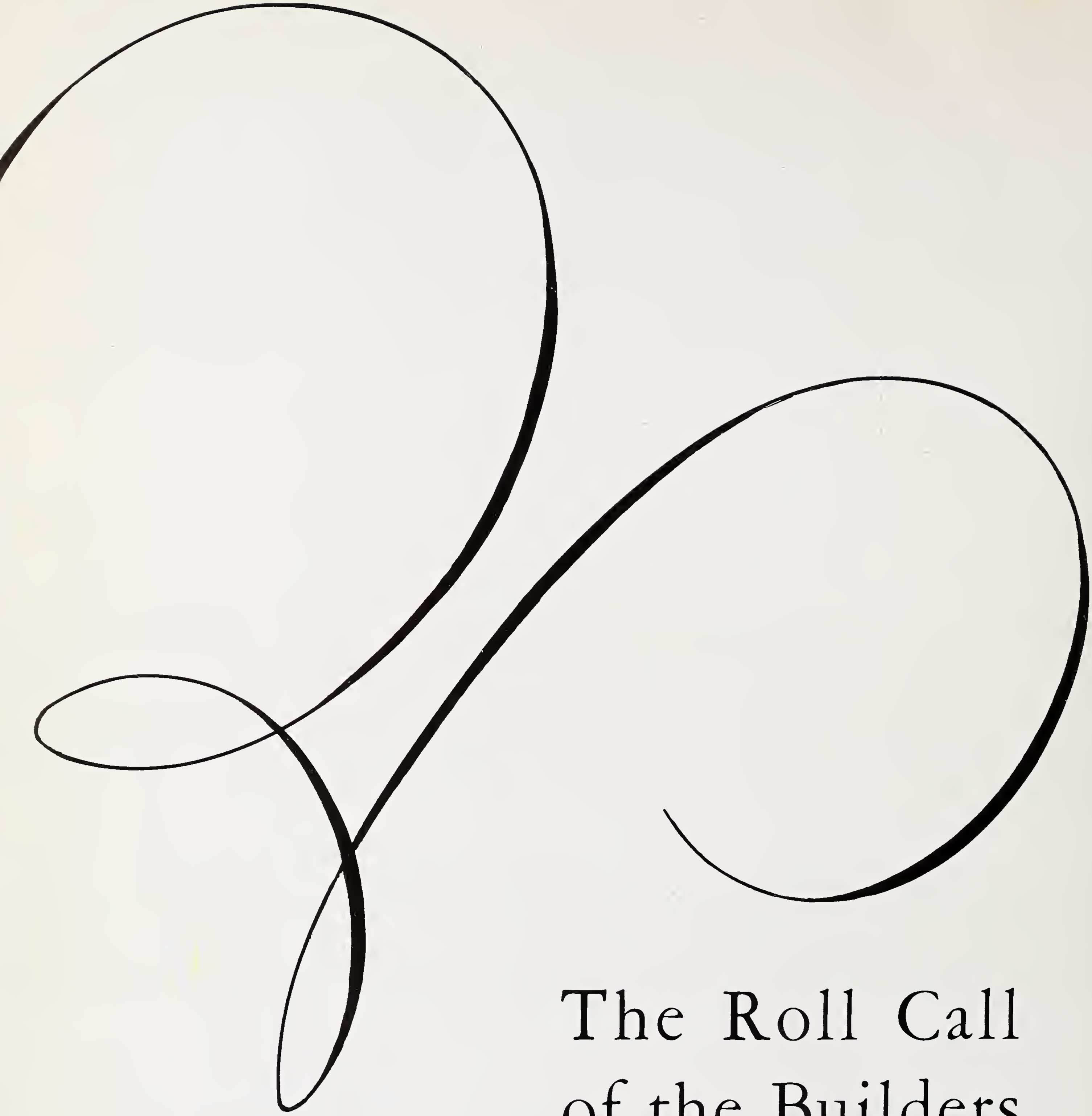

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MODERN PROJECTION

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MOTOR-GENERATORS AND MOTOR BRUSHES

By MAX L. ROBINSON

Reviewing important characteristics of an element in electrical power sources that is often the seat of trouble

THE PURPOSE of this article is to give projectionists and others in the theatre concerned with the operation of motor-generators and motors, an understanding of certain characteristics of brushes which they may not have encountered as yet in their direct experience. There are altogether too many, for example, who regard brushes as plain pieces of carbon, and one who is tempted to use a set of brushes out of the "miscellaneous" box needs to be reminded that the design, manufacture and application of brushes is a very skilled technical procedure. There are about seven classes of brushes, as follows:

Copper leaf and gauze.—This is practically obsolete.

Low-grade carbon graphite.—This brush has a low ampere carrying capacity, is usually abrasive, and is limited in use to machines with low peripheral speed commutators, where strength and abrasiveness are important.

High-grade carbon graphite.—This is very popular and has a wide range of uses. It has medium friction and is composed of carbon and graphite.

Carbon graphite.—This brush is impregnated with lubricating material, and is not very popular because it has a number of bad features, such as a tendency to stick in the brush holder and to "gum up" the commutator.

Electro graphitic.—A brush of this type is made by a high heat treatment process which increases the carrying capacity and lowers friction. It is popular for use with undercut commutators and usually unabrasive.

Graphite.—Natural or artificial graphite is used in this grade of brush which as a high ampere carrying capacity, medium contact drop, is soft and requires low spring tension. It is used for high amperage, high speed, low or ordinary commercial voltage apparatus, and for use on 2,200-volt slip rings.

Metal graphite.—This is a widely used brush and is made of a copper powder and graphite. It has a low contact drop and is used on low voltage commutators or slip rings carrying high currents.

The chief ingredients used in the manufacture of brushes are petroleum coke, lamp black, carbon flour, graphite, copper powder, lead, zinc, pitch and tin.

The *carrying capacity* of a brush is the current in amperes which one square inch of brush surface on a commutator will carry under normal conditions, without causing the temperature of the brush to rise more than 50 degrees Centigrade. When a brush is used on slip rings, or for intermittent service (duty) on commutators, the rating can be increased from 25% to 40%.

Peripheral speed varies with the grade of brush and is given in feet per minute.

Hardness of a brush is its ability to withstand pressure and does not bear any relation to abrasiveness. An instrument called the "Scleroscope" is used for determining hardness. This is measured by the height of rebound of a steel ball, dropped from a fixed height upon the brush. A Scleroscope indication of 0-15 is very soft; 16-sO is soft; 31-45 is medium; 46-60 is hard; 61 and over is very hard. As a comparison, 105 is the hardness rating of commercial steel, and 20 that of commercial brass.

Contact drop is the voltage drop between the commutator or ring and the brush. A medium voltage drop for a positive plus negative brush is 1.2 and 1.8 volts.

Abrasiveness is the degree of surface wear of commutators and rings. Commutators with hard mica, not undercut, and machines with poor commutation require abrasive brushes. Bright polish on a commutator is an indication of an abrasive action, while dark gloss indicates good commutation. Non-abrasive brushes should be used in all cases with under-cut commutators.

Brush pressure is given in pounds per square inch of contact surface.

Tension or brush pressure is an extremely important factor in the life of a brush. In general it is best to use the lowest pressure that will give good contact, but never less than 1¾ pounds per square inch, except with some grades of graphite brushes. Figure the area of any brush and then use a small sized spring scale on the brushes if you wish to set the spring tension accurately. In other words, multiply the contact face dimensions of a brush (in inches) by the pressure per square inch necessary for the machine (2 pounds is a good average pressure) on which the brushes are used. In general, the brush pressure to use for motors and generators will vary between 1¾ pounds to 2¼ pounds per square inch; for slip rings, 1¾ pounds to 3 pounds; and for metal graphite, from 3 to 4 pounds.

For example: if the face of a brush is 1.5 inches by 5 inches, and it is used as on an ordinary generator, the pressure per brush is 1½ times 5 times 2 pounds, equals 1½ pounds pressure per brush.

When large metallic brushes are used, more spring tension must be applied to the brushes on the under side in order to compensate sufficiently for the weight of the brushes.

The *bevel* of a brush is the angle included between the bevel face of the brush and plane at right angles to the length of the brush. Bevels vary by steps of 5 degrees. The length of a beveled brush is the length of the square ended brush from which the beveled brush was made. "End" bevels on brushes are known as "contact face bevel" and "spring end bevel."

The *running angle* of a brush is its position on a commutator, with reference to the direction of rotation and is classed as trailing, leading and radial. Shunts or pigtails are flexible copper leads securely fastened to the brushes. Failure of these shunts to carry the current causes brush holder springs to lose their temper and burn off. Brush holders become pitted and sparking may occur.

F. H. RICHARDSON'S COMMENT

AND ANSWERS TO INQUIRIES

F H Richardson

GETTING INTO PROJECTION IN A LARGE UNIONIZED CITY

AN OKLAHOMA projectionist has written me a letter concerning a matter which, my correspondence indicates, is of rather general interest, and to this general interest I shall try to respond in my reply. This latest letter is as follows:

"I wish to ask you a question, the answer to which is of large importance to me. I have been in projection for about two years. I have read everything I could get my hands on and studied to the best of my ability, hoping some day to get ahead in the profession. I am only working part time in a small town and cannot get much money ahead after paying necessary expenses. Somehow, though, I have managed to buy a Bluebook and to subscribe to MOTION PICTURE HERALD.

"Now here is my question: What is the best way to pry one's way into a larger city where there is a projectionists' union? I have talked with several men, but cannot get much satisfaction. Some say to go in as an apprentice; others to get on as a permit man. Which way is best?"

An extremely hard question to answer, brother. Some unions neither have or permit apprentices. A "permit man" is a union man who is permitted by a union to work in its territory, though belonging to a union located elsewhere. I am not altogether certain, but believe that in some exceptional occasions unions have issued permits to men not members of the union to work temporarily in their territories.

As nearly as I can tell from a map, you are working within the territorial jurisdiction of local union No. 497, IATSE and MPMO, McAlester, Oklahoma, which is a "mixed" local, containing both projectionists and stage men. I would suggest that you take a run over there, express your willingness to agree not to seek employment in McAlester unless invited to by the local, and not to ask the local to try to improve your working conditions or wages in your own town, and make application for membership.

Under this condition, the local, assuming you able to prove your competence as a projectionist, could have no reasonable cause for refusing to admit you, whereupon you would be in a position, later on, to seek employment in some city, either under permit, or directly and by transfer to the local there.

You may eventually find yourself no better off, or even not as well off, in a large city as in the small town where you get little money. However, you cannot be blamed for the wish to try to advance yourself, as many other small town men wish to do. Also, as I have said before, since you are working in the jurisdiction of a local you have a right to demand membership, provided you can prove good character and competence.

While this is true, there is another side to the matter. When such men are admitted, usually about the first thing they demand is that their wages be raised, and that the union force this, which usually the union very naturally is quite unable to do. Such men also occasionally demand a job in the home town of the local, which also is unreasonable and usually impossible, as the local ordinarily has all jobs available filled by its own men; moreover, it has its home town young men to take care of, and usually if at least a substantial number of them are not taken care of, trouble and much ill feeling is engendered.

I set forth a plan some while ago to take care of this situation with advantage to all, but it was not accorded the study and consideration it should have had. What I have here told you explains the situation in detail. It is to be hoped that IA will ultimately adopt some plan for taking care of conditions like those indicated in this letter.

Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

Inspecting M.-G. Installations Page 23
I Made My Radio Considerate Page 24
Testing for Grounds with Mazda Page 24
Factors in Critical Focus Page 25
Adaptability of Mazda Equipment Page 26
A Wise Choice by Local 306 Page 27
Identifying Obscure Elements Page 27
New Devices by a Projectionist Page 28
Potential, E. M. F., and Voltage Page 28
Quality at High Volume Page 28
Projection a Profession Page 29

MAINTAINING PROPER VALUE

JOHN G. TOWNSEND, projectionist of Sutherland, Nebr., has an idea that he sets forth as follows:

"Note the many comments in your columns of BETTER THEATRES regarding maintenance of sound level in theatre auditoriums. Feel moved to make a suggestion. There has thus far been no manner in which the projectionist, practically completely isolated as he is from the sound he is in charge of, can control its volume except through prompting by an observer.

"That method, while it works out well if and when competently handled, is far from satisfactory for several reasons, the chief of which is the fact that but very few theatres keep a competent sound observer on the job constantly. In fact, relatively few have any at all, turning the job over to an usher or some one similarly employed, with results very, very far from perfect.

"My idea consists of a very simple arrangement of a microphone, an amplifier and a loudspeaker, so connected that sound from some selected spot in front of the projection room or elsewhere would be projected in the projection room, thus constantly advising the projectionist of its level in the auditorium and enabling him to make the necessary fader adjustments. I expect to test this out for myself soon. Other projectionists might join in."

It is not quite so simple as all that, Brother Townsend, though I do believe such an arrangement might be one through which the projectionist could learn to handle the sound level much better than now is possible in many theatres. True there are objections, but I nevertheless think it could be made to work at least fairly well.

For your information, I have conceived to turn over to the engineering staff of a manufacturer for examination, a plan which may permit projectionists to *look* actually at the auditorium sound level constantly. Meanwhile, if you do experiment, we shall be glad to be advised as to how your efforts work out.

INSPECTING NEW M.-G. INSTALLATIONS

J. L. CALHOUN of South Chicago asks, "Will you be good enough to advise me as to just what points I should examine into after installers have put in a new motor-generator set? I know they are supposed to leave everything in perfect condition, but my experience tells me they don't always quite do that."

You will probably find everything all right, but to make certain you should check up on the following:

(1) Is the set level? (2) Is its supporting base well grounded? It should be. (3) Are the air gaps the same depth all the way around between armature and pole pieces? You may test with a strip of paper of a thickness just sufficient to pass between one of the pole pieces and the armature. (4) Does the set run without vibration that may be felt by the hand? It should. (5) Examine the generator commutator and make sure the under-cut slots between commutator bars are free from all deposit. Better brush the slots vigorously endwise, using a good stiff brush. Not a bad plan to draw a hardwood stick whittled to just the width of the slots through each of them before the machine is started. (6) Be sure (a) that the brushes are exerting proper pressure on the commutator (1.25 to 1.50 pounds per square inch of surface), (b) that they make perfect contact with the commutator all over their surface, (c) that they fit snugly in their holders but do not stick therein, (d) that they are the grade recommended by the maker of the machine, (e) that there is a minimum of sparking or none at all, (f) that the oil is of the kind recommended by the maker of the machine (*accept no other*), (g) that the circuit is properly fused.

These are all points upon which the projectionist has every right to have first-hand knowledge. It most emphatically is highly improper for him to take any one's word as to their having been properly attended to. He is the one who will be held responsible for the set and its proper operation once the installer has turned it over to him and left the place. I have myself known installers who seemed much more interested in getting the set in, running and off their hands, than in what might happen afterward.

I remember being called to a theatre where a new motor-generator had been installed, a bearing of which had burned out the first day. The manufacturer was complained to and decided the projectionist had tightened down the bearing and thus caused the trouble (bearings could be tightened down in those days on some sets). I don't know what gave me the hunch, but I almost immediately drew out some oil from the other bearing. We all

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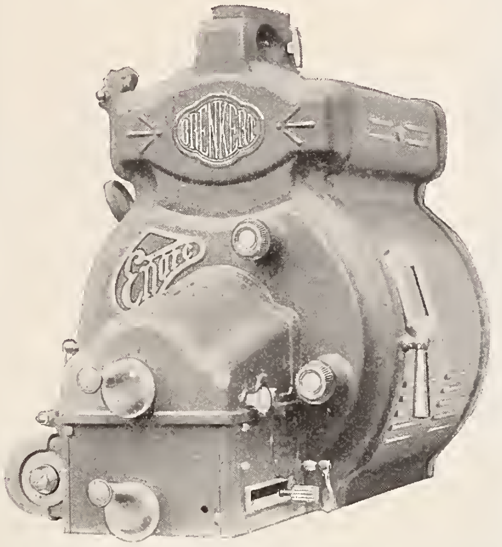

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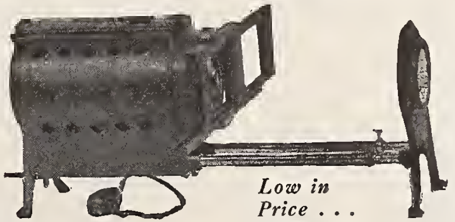

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decided it was pure kerosene, without any lubricating oil at all. No one knew how it happened, but it did happen just the same.

HOW I MADE MY RADIO CONSIDERATE

MOST EXHIBITORS, managers and projectionists have a radio in their home. Many exhibitors and managers have one in the office. As we all know, when the radio is going strong and the telephone rings, the radio for the moment is a nuisance. However, I have rigged up a system so that now when the phone rings I automatically squelch the radio when I pick up the phone.

To a copper plate of any convenient thickness (it may be quite thin), firmly solder one end of a wire—by preference a flexible lamp cord, though any wire will serve. Extend the wire to the radio and attach its other end to the aerial binding post. Next, using paste, attach a sheet of heavy writing paper to the upper side of the copper plate and set the telephone on the paper, whereupon you will find that the act of lifting the phone off the copper plate will squelch the radio. Setting it back on will instantly restart the radio as before.

The copper plate, paper and telephone form a condenser, through which the radio uses the telephone line as an aerial, without in any way interfering with the functions of the telephones attached thereto.

The other day, though, I met a discovery. By accident a newspaper was laid over the copper plate. There were several thicknesses of paper, yet when I set the phone down the radio commenced business apparently about as strong as ever. I then laid a rather thick magazine over the plate, with the phone on top of it, only to find the reception still good, though toned down some.

TESTING FOR GROUNDS WITH MAZDA LAMPS

J. B. SCHWARENGEN of Little Rock, Ark., writes, "I recently read an article descriptive of a ground tester and would appreciate an expression of your opinion as to its value. Details are as follows: Two 25-watt clear incandescent lamps having Mazda filaments are connected in series across the positive and negative busses of a generator supply panel, connecting their joining lead to a water pipe or other suitable permanent ground.

"Under normal conditions, says the article, both lamps will burn with equal brilliance. But should a ground develop in either leg of the service the lamp connected to opposite polarity will burn at higher brilliancy, and merely by opening the switch of each projector or spot one may determine which circuit contains the fault. If all circuit switches be opened and the ground persist, then it is evident the generator itself or its circuit is grounded.

"Now Mr. Richardson, it seems to me this is not a very reliable method to use, therefore I come to headquarters for advice."

My own reaction is that while it would be quite reliable as a detector of grounds of considerable amount, it would not be sensitive enough to small ones, and "small ones" waste a great amount of current because in too many cases they persist undetected for long periods of time. By using a high-power magneto, I myself, found, in one case, six of them in one projection room. Current bills were high and finally the exhibitor himself paid me to investigate.

R. M. Williams of St. Louis refers to the same article in this letter:

"I am not as yet a projectionist, though I am studying and hope some day to be one. Recently in a magazine devoted to projection matters I read an article that does not seem to be correct, so I am applying to you for an opinion. In it the recommendation was made that two 25-watt clear incandescent lamps having Mazda filaments, be connected in series across the positive and negative busses of a generator supply panel, and the connecting wire of the two lamps be joined to a water pipe or other permanent ground.

" 'If this be done,' says the article, 'under normal conditions both lamps will burn with normal brilliancy. Should a ground develop in either leg of the service,' the article goes on to say, 'the lamp connected with the other side will burn at higher brilliancy, and merely by closing the switch of each projector or spot separately, one may determine the circuit in which the trouble is located.'

"Now, Mr. Richardson, this does not seem to me (admitting my limited knowledge) to be at all a good plan, for several reasons. First, it presumes the panel to be fed by a three-wire circuit, which is not the case, I believe, in a large number of theatres. Second, the lamp would not burn 'at higher brilliancy,' as stated. Instead the lamp on the grounded side would burn at less brilliancy, because the voltage of that side would be lowered by the ground. If—and there lies my third objection, question or what have I—if the ground be a small one (as I believe is often the case) the voltage would not, I believe, be sufficiently lowered to enable the eye to note the difference in brilliancy between two fairly dazzling lights.

"Now, Mr. Richardson, I may be all wrong, but I have tried to study those electrical matters that will affect my work when I finally get through with college and enter projection. In closing may I ask you what is the best method of approach. In other words what would you do when the time comes, were you in my place. I have your Bluebooks, read all your articles and have hopes."

Answering Brother Williams' last query: I would try to get an opportunity to work in some theatre evenings, if it would not interfere too much with my studies, as helper in the projection room if possible. An hour an evening would help a lot by providing at least some practical experience. I gather from your letter that you have studied to some purpose and are able to reason from cause to effect. You should one day be a most excellent worker in the field of projection. Just how to "get going" when the time comes—well, you will do well to cultivate the friendship of the business representative of the St. Louis projectionists' local union and ask his aid and advice.

Returning to the article: Unfortunately I have not seen it, nor have I experimented with the plan, or seen it in use. In my present judgment, however, it would only be effective for heavy grounds, and would tend to cause slight ones to pass unnoticed, possibly for days at a time, thus setting up small but constant wastes of electric energy. I would like to hear from my readers on this matter. What do you think?

Here is the matter as I see it. We need a thorough ground test at least once each week, and by thorough I mean one that will reveal *any* leak, no matter how small. With such a tester installed I believe the average man would depend upon it absolutely. Small leaks exist and persist month in and month out in too many projection rooms. They may be and in many cases are detected by the sound. In other cases they do not affect the sound, at least not enough to cause investigation and cure.

FACTORS IN CRITICAL FOCUS

THE FOLLOWING question has reached me from Mr. H. J. Fentress, Quannah theatre, Fletcher, Okla.: "Please give me the fullest details on getting the critical sharpness on all pictures."

This is a question that involves many things. In the first place, the photography in the film itself must be critically sharp. Second, the film must be clean—especially as to oil. Third, the film must lay perfectly flat over the projector aperture, which calls for perfectly straight, flat tension shoes and aperture plate tracks. Fourth, the projection lens must be perfectly clean and of such quality as will provide critical sharpness when properly focused. Fifth, the projection lens must be focused critically, which cannot be done by a projectionist looking through a port cover glass, its inner surface too often smeared with light, at a picture from 50 to 150 feet away. The eye must be aided by a really good opera glass, or focusing must be done while someone is within 20 feet of the screen directing operations, which is of course impractical. Sixth, the screen surface must give off no "glare." Seventh, the screen surface must be at right angles to the optical axis of projection.

And now getting down to brass tacks, knowing that the various items of equipment are what they should be and that all are properly adjusted, looking at the picture with a good ("good" is highly essential) opera glass, with the port cover glass open, the projectionist should focus until the smaller objects (leaves of trees, for example) are brought out as sharply as possible, whereupon he has done his full duty. But if the management has not itself provided a really good glass (which

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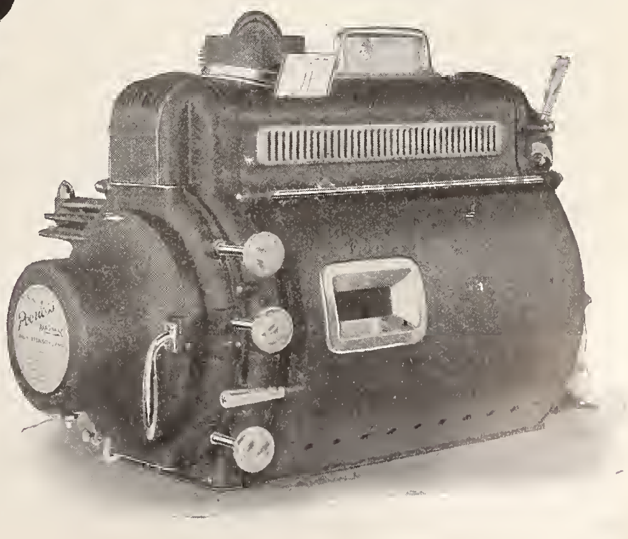

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should be permanently locked to the wall), then it has not done its full duty and has no legitimate kick coming if the sharpness is not critical.

ADAPTABILITY OF MAZDA EQUIPMENT

J. M. OWEN of Branson, Mo., asks about screen illumination in a letter in which he says, "Am planning erection of a new theatre soon and come to you for information. This is a small town, so it is very necessary that operating cost be watched closely. I am now using Mazda projector light sources and wish to know how long a projection distance you consider practicable, using Mazda; also what size picture.

"It would be quite expensive to change to other light sources. Seating capacity of the new house will be only 350, hence I thought possibly I might be able to retain the Mazda lamps, but want to know whether or not you consider them practicable. If not please recommend the type of equipment you would advise."

A large question and one difficult to answer because so many things are involved. To answer I should know the width of the seating space, particularly down front, and the distance from front and rear seats to screen. This information would advise me as to the type of screen needed, and that of course cuts a large figure in a matter of this kind. If the house be narrow, then a specular or semi-specular screen might be used, which would not require so much light as would the highly diffusive screen necessary for a wide seating space. However, here is the dope, so far as I can give it without having the seating space dimensions.

The Mazda equipment, *provided it be handled and adjusted exactly right* (see your Bluebook) will provide a soft, pleasing light of acceptable brilliance for a 12- or even a 14-foot picture, provided the projection distance be not too long. If the projection distance be so long that a lens of more than, say, 5-inch E.F. is required, then there will be light loss, not because of the distance itself, but by reason of the fact that with Mazda the situation is such that the divergence of the light beam on the lens side of the aperture is increasingly heavy as E.F. of the lens increases, and beyond 5-inch E.F. I doubt that a lens may be had that will pick up the whole beam. However, you might write the General Electric Company, Nela Park, Cleveland, O., about that. If the lens cannot pick up the whole beam, it means not only light loss, but increased unevenness of screen illumination.

Many assume the distance itself to be of importance. They fail to consider that light rays travel some few millions of miles from our sun to this earth. This being true, why should 50 or 100 feet of added distance be of importance, unless the atmosphere be full of dust or smoke?

On the whole, certainly the projection distance in a 350-seat house cannot be very long, nor can the conditions be such that a large screen is required. Therefore I

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would say that if you have a good reflection surface, *and keep it in good condition,* you should have satisfactory results with Mazda if your picture does not exceed 12 feet in width. You might even get away with a 14-footer, but I would not go larger than that—no need for it and general results will be much better with what I have suggested.

There is another "but," however. Meaning no criticism, just how well posted is your projectionist? Has he studied Mazda? Does he understand how sensitive it is to maladjustment? Does he know that just a very little misalignment means a lot of light loss? He should be up on his knowledge of Mazda operation.

A WISE CHOICE BY LOCAL 306

THE MEMBERS of Local 306, New York City, are to be congratulated on their selection of Joseph Basson for the presidency of their union. Mr. Basson has long been active in New York projection affairs. It is also pleasing to note that he has the help of an executive board composed of such men as George Edwards, William DeSena, Dave Garden, Maxwell Horowitz, Tony Rugino, E. McD. Bendheim, Louis Boritz, Phil Grill, Benjamin Morel and Frank Pineau.

Internal dissension, politics and related affairs have so disrupted Local 306 that although President Basson is supported by the International office, he will need the sincere co-operation of the entire membership to consolidate the reorganization begun under the auspices of Harland Holmden, third vice-president of the IA.

IDENTIFYING OBSCURE ELEMENTS

HAVE YOU ever been called in on short notice to take charge of an equipment with which you were not familiar, but lacked knowledge of the peculiarities of the individual set-up? Well, brother, I have, in the old days when things were far simpler and in every way easier. And believe you me I found it not an altogether pleasant situation.

That was in the old days. With modern complicated equipments I often wonder how a strange man gets along in a strange projection room at all. For there are peculiarities in every set-up. Moreover, in many cases wires enter outer insulation in a bunch, and the only possible way to find out which is which is by time-consuming tests.

So now let's get down to business. While it may be a source of satisfaction to see a relief man, for example, get into a jam, still in the end that sort of thing never pays. The real *man* is too big for that sort of thing. He realizes that his job is something more than merely a boosting block for himself.

The wise projectionist, as soon as practicable after taking charge of projection equipment, will proceed to trace things out and affix an identifying tag to each fuse block, to each wire circuit the purpose of

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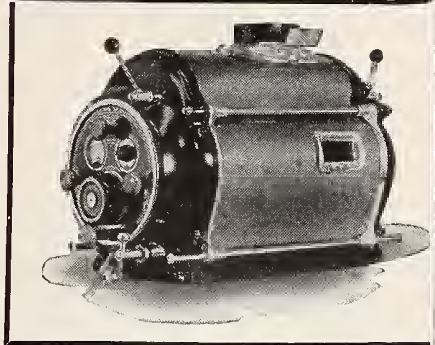

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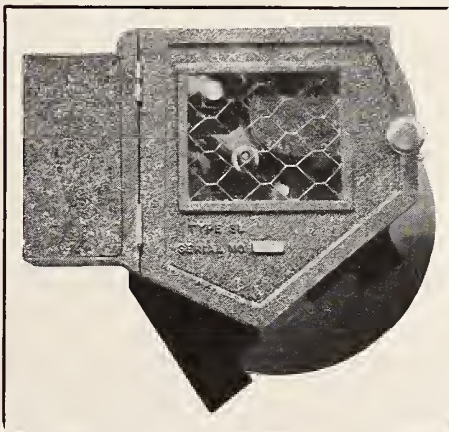

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which is not obvious, and to all other things in the room in a manner that will aid a man called in suddenly to take his place.

This is a very simple thing to do. From any drugstore a sufficient number of gummed labels may be procured for a small sum, and these labels, properly inscribed, can be affixed to any object requiring identification. Or it may be done in other ways.

This comes under the general heading of "put your house in order." It is, for one thing, evidence that you are not a "little" chap who fears to make things easy for the relief man. It is proof that you have the best interests of your employer in mind. Get busy, brother. Put your house in order.

NEW DEVICES BY A PROJECTIONIST

IN CHICAGO, L. D. Strong, a member of Local 110, has invented a foot switch for use on projector circuits. The device has an aluminum casing. Its mechanism is of cast bronze, and its switch contacts are carbon on copper. A three-wire hook-up is all that is necessary for two or more switches. It is designed to be attached to the floor, presumably with screws.

Brother Strong also has evolved a "five-point" changeover device for use with either front or rear shutters. The device is designed to provide eye protection by means of heat-treated glass of suitable color, a light for framing, a means of opening the gate for threading, and for raising the fire shutter. Brother Strong also has a "Deluxe" changeover designed to be attached to the lens port. This too seems to be well designed and well made, so far as I am able to determine from photographs.

POTENTIAL DIFFERENCE, E.M.F. AND VOLTAGE

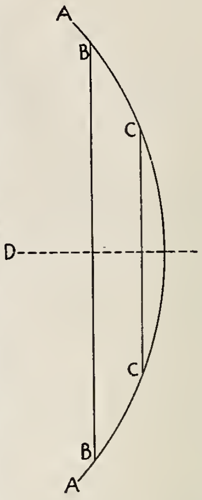
EDWARD J. SCANLON, projectionist of Holyoke, Mass., objects to my recent statement that potential difference is not the same thing as E. M. F. or "voltage." He asks that the question be further commented on by myself and other men prominent in the profession. His own view is that potential difference, E. M. F., and voltage, which latter is only the measuring stick of potential difference, are all one and the same thing.

Such discussions are welcome. I shall be glad to hear from those who may feel able to shed light upon the matter. My own view is summed up thus: Potential difference is that which causes us to obtain power from electric current. If no power is obtained there is no potential difference. Establish a circuit that is well and thoroughly insulated. Connect it to a working generator of any sort, with no current using apparatus of any sort connected therewith and in operation. What is the situation? My argument is that no potential difference exists in that circuit.

To my mind it is highly questionable that anything really does exist, though it is the fashion to say there is potential difference commensurate with the impressed voltage. As I understand electricity, noththing whatsoever exists until current in some amount, small or large, commences to flow.

SCREEN WIDTH AND IMAGE DEFINITION

In the August 24th issue I referred to projector spacing and picture width in reply to an inquiry concerning image definition from Roy W. Howell of Coleman, Tex. In extension to that reply, I have made the accompanying drawing to illustrate the fact even if the lens is on a line with the screen center, there still is strain if the picture be too large. You will observe the distance from lens D to sides of screen CC and its center is not the same, line AA representing at every point an equal distance from the optical center of the lens. However, if we double the screen width, as per BB, the difference is greatly increased. Less depth of focus is therefore required to give good definition all over screen CC than over screen BB—projection distance being in both cases equal.



Possibly I am all wrong, in which case I invite those who differ to set me right, but it cannot be done by merely saying there is a potential difference between an idle positive and negative.. My contention is that potential difference is the difference existing between the two poles of a current using device, or a current carrying connection in the form of a leak or short, which difference causes current to flow.

QUALITY AT HIGH VOLUME

RECENTLY friend daughter and her dad were invited to a broadcast carried on each Sunday afternoon in summer in connection with a land development. It is to attract potential customers, who drive in, sit in their cars and listen to instrumental music and singing that is, under the circumstances, unusually beautiful. In approximately the center of the development a huge, four-sided horn of many units is mounted, perhaps 30 feet in the air. The amplifier, an organ and other apparatus are in a small building about 200 yards away. Seated in our car fully 500 feet from the loudspeakers, with a strong wind blowing from us toward the speaker, we heard every word of the songs distinctly. Some cars were parked fully a quarter of a mile away.

I am telling of this, though it has noththing to do with theatre work, for the reason that it is an exposition of the tremendous volume with which singing and instrumental music can be reproduced without sacrificing quality.

PROJECTION A PROFESSION

VIRGIL V. VIERS, projectionist of the Sherman theatre in Goodland, Kans., takes a well deserved poke at the erstwhile NRA as follows:

"Brother Richardson: While this is my first letter, I nevertheless am one of your constant readers. Have been in the *profession* for eight years. When I say 'profession' I mean just that. Nothing I can remember offered me such insult as did the NRA when it failed to classify projection as a profession. As I see it, anything that requires such a wide range of knowledge, careful and highly skillful work, as does projection at its best, can only justly be classified as a profession.

"And now, having given voice to that complaint, my one greatest criticism of the motion picture industry, including all its many branches, is the atrocious condition in which some exchanges send out prints. This is especially true with regard to misframes, loose splices and ripped sprocket holes. It is my experience that these faults are at their worst in short subjects, rather than in feature productions. At least three-fifths of the shorts I am called upon to use must be thoroughly examined and repaired before they are safe to project.

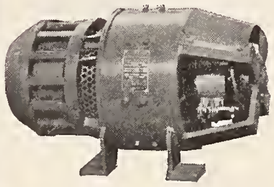
"As to doubling up reels, I regard it as almost a crime, and I shall look forward with much pleasure to the advent of the 2,000-foot reel

"And now for a question: Is it not the fact that some producers use a lighter grade of film (less thickness), and thus make it necessary to re-adjust aperture tension in order to have a steady picture?"

Answering your last question first, I think not, though it is true there is some variation in film stock thickness. However, a moment of consideration will, I believe, convince you it must be and is too slight a difference to make any appreciable difference in the pressure or braking effect of such a device as aperture tension springs and shoes. While it is highly important, as I have often explained, that the tension be as light as possible, maybe you go to an extreme in that direction. You see, different films may, for various other reasons than thickness (smeared with oil, for example) cause any certain, fixed amount of tension to exert a somewhate different frictional or braking effect.

As to your criticism of exvchanges, we now have exchanges that only send out prints after a thorough examination and competent repairs have been effected. But, sad to say, we still have a good many that still try to force projectionists to do their inspection and repair work—free of charge, of course. In them, "inspection and repair" consists wholly in rewinding the films at race horse speed, stopping for repair only when the film is half or wholly torn in two.

What Brother Viers has said about projection being a profession is wholly correct. We honor him for respecting his calling in life and demanding that it be placed upon the high level it deserves.



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Making the Deafened Patrons Again

(*Continued from page* 7)

head. The greatest significance of bone conduction lies in its efficacy in those cases of deafness where the mechanisms of the ear itself do not function effectively. Bone conduction units are connected to an amplifier like any receiver.

CONTROLS

Individual volume controls are almost indispensable, in view of the wide variation in hearing defects, and for the same reason tone controls, although less popular, are scarcely less valuable. These controls are sometimes conveniently mounted in the "lorgnette" handle, sometimes on a small box located just under the front of a seat arm, occasionally on a box mounted on the seat in front of the listener—this last is more troublesome, since the unit must be un-plugged to allow others to pass. If the unit is portable it will be plugged into the same box that carries the control or controls; if permanently wired in place, it will be wired to that box.

TECHNICAL CONSIDERATIONS

The amplifying power needed for hearing aids has already been discussed. Impedances must be reasonably well matched, except when a high-impedance hearing aid line is connected to so powerful a source of sound as a large projection room amplifier, in which case the loss of volume due to mismatch is specifically desired.

Where a separate microphone and amplifier are used impedances between them should match accurately, and the output impedance of the amplifier should match the impedance of the headset line. This is very easily arranged, since both commercial amplifiers and commercial hearing aids are available in many impedance ratings, and a multiplicity of series, parallel and series-parallel unit connections are practical, and can be used to maintain impedance match between almost any amplifier and almost any set of units, if only a minimum of care has been exercised in choosing both.

If the units are to be plugged and unplugged as hard-of-hearing patrons enter and leave, changes in volume that may be very annoying to those listening can be avoided by using double-circuit jacks and "dummy load" resistors offering the same impedance as the unit. With this arrangement, the resistors automatically take the place of any units not in service and adding or removing a unit creates no line disturbance beyond a very minor switching click.

It should be remembered that line noises, clicks and other disturbances that might drive a normal person frantic will usually be inaudible to a deafened individual. A change in volume, however, and specially a lowering of volume, may annoy him extremely.

Sound for the benefit of the hard-of-hearing should be of exceptionally high quality, particularly with reference to those higher frequencies that provide distinctness and definition. The lower frequencies are of comparatively less importance, not only intrinsically, but because they are in part felt by the body, rather than heard by the ear, and with respect to the very low frequencies the theatre chair, the floor, and the air itself to some extent perform the part of "bone conduction" units. This is another difference between the hard-of-hearing and those with normal faculties—with the former exceptionally excellent sound rich in high frequencies may seem unbearably "tinny" to others.

[*The author of this article has had many years of experience in sound and projection in theatres in New York and elsewhere.*—THE EDITOR.]

Standard Practice in Theatre Design

(*Continued from page* 8)

lighting fixtures, the use of which would best be discarded. The very forms used to make up the character of the interior must be carefully thought of in terms of light found in a dark space.

"While recent theatre design has shown signs of eliminating over-ornamentation, yet the interior treatment and forms are not simple enough and still lack the proper functional form."

It might be said that while it is all right to proceed to establish design standards for the cinema, completely eliminating consideration of the stage, and permitting only the functioning of the cinema to dictate its physical shape, why restrict standards to limited seating capacities only? Because standards must be made where their application will be used most repeatedly and benefit the popular unit. So far we know definitely that the cinema with limited viewing distances and seating capacities is more desirable for the following reasons:

(1) Acoustical quality is superior, (2) illusion is more complete where the screen predominates than in the larger houses where one is auditorium-conscious, (3) more intimate surroundings, (4) obstruction of view of screen is diminished (for example, a 1-inch obstruction in the thirty-fifth row causes almost a 4-foot obstruction at the screen, whereas in the tenth row it would be only a little over a foot at the screen), (5) smaller viewing distances mean a smaller screen image and therefore cause less distortion from the side seats and less waste area between the screen and the first row of seats.

In attempting to establish standards for

(*Continued on page* 35)

LAW AND THE THEATRE

A DEPARTMENT DEVOTED TO LEGAL PHASES OF THEATRE OPERATION

PITFALLS IN CONTRACTUAL RELATIONS

By LEO T. PARKER

Analyzing various types of written agreements as revealed in recent litigations before the higher courts

AN AGREEMENT in which the seller of a theatre agrees not to enter into a competing business is valid and enforceable, provided the restrictions in the contract are reasonable. Moreover, the higher courts in different States recently have rendered decisions on the validity of contracts containing varied stipulations as to the duration of the restriction, area of restricted territory, and the like, by which a clear line of distinction is marked between valid and invalid contracts of this nature.

It is important to know that contracts of this character always are valid in which the seller agrees not to establish a competing business in the immediate vicinity for a period of one to ten years. Conversely, contracts are void by which the seller of a theatre obligates himself not to engage in competing business over a larger territory than that from which he draws his patrons, or for an unreasonable period, as fifteen years or more.

Another well established point of the law is that where the restrictions in a contract of this nature are reasonable, a reasonable amount specified as liquidated damages is collectable, if the seller breaches the contract. However, it must be shown that the damages sustained by the purchaser of the theatre business, as a result of the seller breaching the contract, is not less than the amount of damages specified in the contract.

Also, it must be remembered that unless a contract, by which the seller of a theatre agrees not to enter into competing business, clearly states that it can be assigned by the purchaser of the theatre, its provisions are not effective with respect to another person who later purchases the theatre from the first purchaser.

CASE

For example, in Yates v. Blythe, Fort Worth, Texas, (79 S. W. (2d) 913), it was disclosed that a man named Blythe purchased motion picture equipment from Yates in April, 1934. Yates agreed not to re-enter the show or theatre business in the city for ten years "as affects said Blythe or his estate." Soon afterward Blythe leased for one year the show to a man named Stallings and assigned to him Yates' agreement not to compete in the theatre business in the city for a period of ten years. Shortly thereafter Yates re-entered the show business in the city.

Stallings sued Yates and asked the court to grant an injunction against Yates to prevent him from continuing to operate the show in violation of the above mentioned contract. However, since the contract between Blythe and Yates did not specifically state that Blythe was privileged to assign the contract, the higher court refused to grant an injunction, and said:

DECISION

"Yates has contracted not to go into the show business 'as affects said Blythe or his estate.' We take it that this ambiguous language means 'to the financial injury' of Blythe's estate. No facts are alleged which show injury. Blythe gets money rent for a year. She gets that whether Stallings' show pays or not. . . . This covenant is *not* one which runs with equipment sold to Blythe, but is personal to 'Blythe or his estate.' We do not believe that Stallings, as assignee, can enlarge Yates' contract, even if he can enforce it. It is still 'as affects Blythe or his estate.' "

LIABILITY IN CAUSING BREACH OF CONTRACT

IF A PERSON maliciously interferes with a contract between two persons, and induces one of the contracting parties to breach the contract, the injured party may file suit and recover damages from the wrongdoer. In other words, where anyone does intentionally that which is calculated in the ordinary course of events to effect damage, and which in fact does damage another person, the guilty person always is liable. Moreover, under certain circumstances the courts will grant an injunction against a person or firm to prevent performance of any act which will result in breach of a contract between two other contracting parties.

On the other hand, it has been held that an exhibitor is not entitled to an injunction restraining another and innocent theatre owner from exhibiting a picture, where the suit for injunction is brought only against the innocent theatre owner, provided the distributor under contract with the theatre owner was not made a party and where no contractual relationship existed between first theatre owner and the company which originally leased the picture.

CASE

For example, in Dade Enterprises v. Wometco Theatres, Miami, Florida (160 So. 209) it was disclosed that the United Artists Corporation, a distributor, entered into a contract of license with Sparks East Coast Theatres, an exhibitor, for the exhibition of a certain motion picture film known as "The House of Rothschild" A clause in the contract provided:

"A road show is not a general release and the said motion picture will become available to the Distributor for distribution only upon the completion of any such road show."

Soon afterward the Sparks East Coast Theatres, entered into a contract with Wometco Theatres, which stated:

"With the consent of United Artists we hereby agree to sell you nine runs of these pictures for a consideration of $7,200. . . . With the consent of United Artists, you are to secure prints of pictures referred to direct from United Artists and not through us. . . . The intent of this clause is to enable you to date pictures referred to as best suits your requirements without any interference or lost motion on our part. . . . No other theatre in Greater Miami, Miami Beach or Coral Gables shall run these pictures. . . ."

A number of the selected films had been

furnished the Wometco Theatres, and before March 10 the United Artists Corporation had confirmed the dates for the showing of "The House of Rothschild" to Sparks East Coast Theatres. The latter on March 10, wrote Womteco Theatres, Inc., a letter relative to the confirmation. However, on March 14, United Artists wired Sparks that ". . . We are hereby rescinding dates previously confirmed to you for Miami and Palm Beach bookings stop please notify theatres involved and wire your understanding and acknowledgement this telegram." On this same date the United Artists, Inc., made a contract with the Dade Enterprises, Inc., a road show, to exhibit the first run of the picture in the cities in which Wometco Theatres, Inc., had previously advertised that it would exhibit the first run.

The Wometco Theatres, Inc., filed suit against the road show and asked the court to grant an injunction to prevent showing the picture on the grounds that the Wometco Theatres, Inc., "had expended considerable sums of money in announcing that it would exhibit said picture, and made the announcement publicly and extensively."

In refusing to grant the injunction, the higher Court said:

DECISION

"In such cases the injured party has an action against the party in default upon the contract, but he is not limited thereto. He may also maintain an action against the wrongdoer who induced the breach. . . . In a suit brought solely against Dade Enterprises, Inc., to enjoin it as a tortious and willful intermeddler with the contractual rights of Wometco Theatres, Inc., it would be unreasonable and inequitable to hold that Dade Enterprises, Inc., could only act at its peril in accepting a 'road show' contract from United Artists Corporation. . . .

However, it is important to know that this court also said:

"It follows that the order appealed from should be reversed, with directions to deny the injunction and dismiss the bill, without prejudice, however, to any right complainant (Wometco Theatres, Inc.) may have to assert against United Artists Corporation or Sparks East Coast Theatres in appropriate proceedings in which they are made parties."

In other words, the Wometco Theatres, Inc., still may sue and have an opportunity to recover damages for breach of contract from the United Artists, Inc., or Sparks East Coast Theatres providing, of course, Wometco Theatres, Inc., proves a breach of contract.

DAMAGES IN CASE OF CONTRACT BREACH

A PERSON who breaches a contract is liable in damages, loss of profits, and other financial losses sustained by the other contracting party as a result of the breach. However, the mere fact that the party being sued had stated that he intended to breach the contract, is not sufficient justification for the other party to recover damages.

For illustration, in Clark & Company v. Miller (122 So. 475) a disagreement became apparent between the contracting parties. Suit was instituted by one of the parties on the contention that certain acts and statements of the other party indicated that he *intended* breaching the contract. The court held that a person is not liable for assertions of this nature, since no breach actually has been accomplished. This court said:

DECISION

"The mere assertion of a party to a contract that he *will* be unable, or *will* refuse to perform his contract is not sufficient to constitute a breach. There must be a distinct, unequivocable, and absolute refusal to perform, treated and acted upon as such by the other party to the contract. A mere assertion of inability to go on with the contract is not a repudiation of the contract. The intention to abandon the contract at some *future* date is *not* a breach of it unless such intention is declared in positive terms and unconditionally."

STATE LAWS COVERING INTERSTATE BUSINESS

MANY COURTS have held that state laws are not applicable with respect to interstate theatre business. Also, recently a court held that State anti-trust laws are not effective with respect to the operation of theatres owned by film producers, or with respect to distributors of films produced in another state.

CASE

In this case, State v. Griffith, Oklahoma City (42 Pac. [2d] 861), suit was filed by State authorities against a film exchange and a corporation which is a producer of motion pictures and the owner of theatres located in the state. It was alleged that the latter had entered into an agreement and combination within the state to drive out all competition in the moving picture business in cities and towns in which they owned or operated theatres, and that a private citizen who owned a number of theatres in the state had been driven out of business by this combination which had control of the leasing of films in this state. It was further alleged that the film exchange and corporation acted unfairly and unlawfully against him in the kind of films they permitted him to lease and in the price charged for the same.

The corporation and film exchange denied any such agreement or combination as alleged and contended that neither the business of producing or distributing moving pictures, which is done by way of licensing under copyright granted under the provisions of the United States Copyright Law to each producer, nor the business of exhibiting moving pictures, is within the terms and purview of the anti-trust laws of the state because it involves interstate business. In other words, it was contended that all matters pertaining to the manufacture or production of moving picture films in one state, making contracts with the exhibitors for their use, and transmitting the films from the state where produced to the state where they are to be exhibited, constitute interstate commerce over which state authorities have no control and that state anti-trust laws are not applicable to this business. In upholding this contention, the lower court said:

DECISION

"That the said evidence proved, or tended to prove, that the defendants were operating theatres in the state of Oklahoma, but that said theatres were operated by said defendants for the exhibition of pictures produced and shipped in interstate commerce and that the Federal Court has exclusive jurisdiction of all matters in violation of interstate commerce, and that this Court has no jurisdiction in said matters and has no jurisdiction to enjoin said theatres when said are a part of interstate commerce."

CONTRACT SIGNED BY MISTAKE

UNDER CERTAIN circumstances a contract signed by mistake may be rescinded by the party who unintentionally signed it.

CASE

For example, in Warren v. Chancellor & Vaughn, Inc., Milwaukee, Wisconsin (259 N. W. 258) it was disclosed that during negotiations with an orchestra director a written contract was submitted to him. The testimony indicated that this contract provided that he direct twenty concerts without extra pay. It also provided that the employer might terminate the contract at any time during the year if the director's services were unsatisfactory, or if the employer's finances were insufficient to meet his salary.

The director took the contract for consideration and later revised it so that it provided for only eleven free concerts and omitted the paragraph giving the option to the employer to terminate his services. It also varied from the proposed contract in several less important respects.

When the director returned with the revised contract he submitted it to his employer, who signed it. Later the employer discovered that the contract that he had signed was not the one he had submitted to the director, and he immediately notified the director that he would not proceed with fulfillment of the contract. The director sued the employer to recover damages for breach of the contract. However, it is interesting to know that the lower Court held the employer not liable and the higher court sustained this verdict, saying:

DECISION

"The evidence clearly sustains findings to the effect that the contract was signed by mistake. . . . Where a party enters into a contract under a clear bona fide mistake, ignorance or forgetfulness of facts material thereto, he may, on that account, avoid or rescind such contract, provided the rights of innocent third parties will not be prejudiced by such avoidance. And, in such case, it is not material to inquire whether such party might not, by reasonable diligence, have ascertained correctly the facts which he had forgotten, or in regard to which he was so mistaken or in ignorance as aforesaid."

Now, it is important for all theatre owners to know that the reason the court held the employer entitled to rescind this contract is that (1) the employer's mistake in signing it primarily resulted from the director's act of substituting the new contract without calling the employer's attention to the substitution; and (2) that no third party was affected by the recision. If an innocent or third party would have sustained financial loss by the employer's rescission of the contract, then the Court would not have permitted the employer to rescind it, unless he repaid the loss resulting to the innocent or third party.

IGNORANCE OF THE CONTRACT'S TERMS

THE LAW IS well settled that under ordinary circumstances any person who signs a valid contract is liable in damages for failure to fulfill the assumed obligations, unless it is shown that the other party to the contract practiced fraud or misrepresented facts for the purpose of inducing signing of the contract. Moreover, this rule of the law ordinarily is applicable with respect to persons who sign contracts without reading the same.

CASE

For illustration, in Sharpless (155 Atl. 247) it was shown that a person signed a valid contract, and then attempted to avoid liability because he did not read it. Notwithstanding this argument the higher court held the person bound to perform all obligations assumed under the contract, and said:

DECISION

"If one can read his contract, his failure to do so is such gross negligence that it will estop him from escaping its obligations, unless he has been dissuaded from reading it by some trick or artifice practiced by the opposite party. If he cannot read it, it is as much his duty to procure some reliable person to read and explain it to him, before he signs it, as it would be not to read it before he signed it if he were able to do so; and his failure to obtain a reading and explanation of it is such gross negligence as will estop him from avoiding it on the ground that he was ignorant of its contents."

INJUNCTION OVER LEASE CONTRACT

VARIOUS COURTS have held that a landlord who leases a theatre building to a theatre operator may obtain a court injunction to prevent anyone from interfering with peaceful possession of the theatre building by the theatre operator. Moreover, a recent higher court has held that the landlord is entitled to the injunction, although the theatre operator is in legal controversy with the person who interferes with the theatre operator's possession of the building. In other words, the landlord may enforce proper and peaceful possession of his property against any one irrespective of the alleged reason for the acts which interferes with the tenant.

CASE

For example, in Anderson v. Tower Amusement Company (Miami, Florida, 159 So. 782), it was disclosed that a person named Anderson leased her theatre building for a five-year term subject to a restrictive clause that the premises should not be underlet or rented without consent of Anderson. Later the lease was transferred to the Sparks Theatre Company. Pursuant to the assignment of the lease the

EMPLOYER - EMPLOYE RELATIONS

By M. MARVIN BERGER

Member New York Bar

SINCE PRACTICALLY all exhibitors must hire people to help them run their theatres, the law covering employment is of particular interest to them.

The relationship of employer and employe is created by an oral or written contract between the parties. The substance of a contract of employment is the agreement by the employe to work under the supervision and orders of the employer for a salary or wage to be paid by the latter.

At this point we must distinguish between an employee and what is known in law as an "independent contractor." An independent contractor is not an employe, but rather a person who agrees to do a piece of work for another person independently and at a specified price.

For example, a plumber called in to do a repair job is not the employe of the man engaging him, but is an independent contractor. Usually the independent contractor's employes take orders from him and not from the person hiring the independent contractor. The fact that the independent contractor is not an employe, but rather works "on his own," generally absolves the employer from responsibility for acts of negligence and similar wrongs committed by the independent contractor and the latter's employees.

The contract of employment may be for a definite or indefinite period of time. If no mention is made as to when the contract expires, it may be brought to an end at any time by either of the parties. A contract of employment providing for the payment of wages every week or every month, as the case may be, is usually considered to be a contract for at least the period of time elapsing between pay-days—that is, a week or month; and in such a case, the contract may be ended only at the close of such a period.

Aside from termination of the contract by direct act of the parties, it may be ended by breach of the terms of the contract by one of the parties. In the case of an employe; such breach of the contract may be caused by one of the following:

1. Disobedience to his employer.
2. Inability to do his work through insanity, drunkenness or illness.
3. Incompetence. Although a contract of employment may require that the employe perform his services to the satisfaction of the employer, the latter may not arbitrarily discharge the employe before the end of the contract period by claiming that he is not satisfied, but must act in good faith and must have reasonable grounds for finding fault with the employe's work.

The contract may be ended by the employe if the employer:

1. Becomes bankrupt.
2. Fails to pay the wages agreed upon, or attempts to have the employe perform work other than that which he was hired to do, without the employe's consent.
3. Changes the ownership of the business, as by selling it to another, incorporating or taking in a partner. Since the employment relationship is personal in that it calls for performance of duties by a certain person to another, the contract of employment may not be transferred by either of the parties to a third party without the other's consent.

In the event that the contract of employment is broken by the employe, the employer may sue for such damages as were caused thereby. For example, if the employer must pay a higher wage to someone for filling the employe's place, he may sue for the difference. In a limited class of cases, such as those involving the employment of a stage, screen or sports star or other persons whose services are unique and extraordinary, the wrongful ending of the contract by such an employe gives the injured employer the right to obtain an injunction preventing the employe from working for anyone else for the rest of the contract period.

Where the employe is wrongfully discharged before the end of the term for which he is employed, he may recover, as damages, his salary for the balance of the period for which he was hired. However, the employe is under a duty to look for similar employment after the unlawful discharge, thereby cutting down the amount of damages which the employer would otherwise be forced to pay.

building was occupied by the Sparks Theatre Company. However, another theatre company performed certain acts which interfered with peaceful occupancy of the building by Sparks. Anderson, the owner of the building, filed suit and asked the court to grant an injunction against any acts which interfered with peaceful possession of the building by Sparks Theatre Company.

Although the acts of interference were said to result from legal controversy between Sparks Theatre Company and the other theatre company, the Court promptly granted this injunction, and said:

DECISION

"If, in the present case Marie W. Anderson, as the landlord, was entitled to file her own individual bill for an injunction . . . she was entitled to have same granted to her in her own right, irrespective of the pendency of other litigation to which she was not a party. . . . Hence when she showed that she was entitled to have it awarded to her in her particular suit, so that it would inure to her benefit in her own name, and be capable of enforcement as her own injunctive process, irrespective of the course or outcome of the separately pending litigation being carried on in the name of others."

WHEN UNIONS MAY NOT PICKET

ALTHOUGH UNION members may lawfully picket a theatre in which the members are not employed, the courts will not permit picketing for any other reason.

CASE

For example, in Jensen v. St. Paul Moving Picture Machine Operators' Local Union No. 356, St. Paul, Minnesota, 259 N. W. 811, it was shown that a theatre owner had employed an operator for a moving picture machine who was not a member of a union, although he had paid to the union a sum equal to the dues of a member. Later the theatre owner entered into an agreement with the union by which he agreed to employ only moving picture machine operators furnished by that union and for several months he employed a union operator. However, later he dispensed with the services of the union operator and operated the moving picture machine himself. The agreement with the local union terminated four months afterward, but the union continued to picket the theatre as "unfair."

The theatre owner filed suit against the union and requested that an injunction be issued to restrain and prevent further picketing of the theatre. The lower court granted the injunction against further picketing and the higher court upheld the verdict, saying:

DECISION

"If the defendants (union) were right in their construction of the contract, they had at most a cause of action for damages for its prior breach. . . . To permit compulsion of that character to be brought to bear upon such a dispute would so far deprive plaintiffs (theatre owner) of their right to settle a claim for damages as provided by law that the statute could hardly be sustained. The dispute related to a question of damages."

SOUND EQUIPMENT SOLD FOR TAXES

CONSIDERABLE discussion has arisen during recent months whether expensive equipment leased to theatre owners may be sold for taxes, if the theatre owner fails to pay the taxes due.

It is well known that state laws under which taxes are levied are strictly construed in favor of the property owner and against the state. However, it is equally true that language of a tax law must not be given an unnatural construction in order to defeat the tax legislation nor the plain intent of legislation disregarded. It is also true that the courts, when the language will reasonably permit, will so construe statutes that they may become operative rather than give a construction that will defeat them.

There are many thousands of articles of personal property sold each year on conditional sales contracts and many more thousands held by nonowners under leases. They range all the way from articles of home furnishing of relatively small value to property of very considerable worth. For this reason it is very important that all theatre owners and sellers of theatre equipment shall be informed of the decision rendered a few weeks ago in RCA Photophone, Inc., v. Huffman (Fresno, California, 42 Pac. [2d] 1059).

CASE

In this case it was shown that RCA Photophone, Inc., leased sound equipment to a theatre owner for a term of years. It was installed in the Lyceum Theatre in the city of Fresno. Under the contract the theatre owner was given only a right to use the equipment, and he agreed to pay all taxes. He failed to list the equipment for assessment. The assessor of the county discovered this omission and seized the equipment, gave the required notice of sale, and sold it for $83.69. The amount due for taxes was $80.69.

When RCA Photophone, Inc., discovered that its equipment, valued at near $2,000, had been sold for $83.69 to cover the tax due, it sued the purchaser to recover possession of the equipment.

The counsel for RCA Photophone, Inc., contended that the assessment, seizure, and sale by the tax collector were void and conveyed no title to the purchaser for the reasons that (1) the property had not been assessed to its true owner, and (2) if it be conceded that personal property may be assessed to one in whose lawful posession it is found, it cannot be seized and sold by the assessor unless it is assessed to its owner. However, the higher court refused to invalidate the sale and said:

DECISION

"To require the assessors to ferret out the legal owner of each of these pieces of personal property would place upon them a task almost impossible of fulfillment. To hold that the tax on personal property lawfully assessed to its possessor could not be collected by its seizure and sale would surely result in the escape from taxation by many, as no other adequately workable means for collecting these taxes is given by the law. . . . We do not believe that the price which was bid and paid can be controling in cases of this kind. The law contemplates that the selling price shall at least equal the tax, penalties and costs. . . . This is the first concern in tax sales and not that the owner may receive the reasonable value of his property."

ALLOWANCE OF PUNITIVE DAMAGES

THE COURTS have consistently held that an award by a jury of actual damages is not a matter of discretion, but one of absolute right, and such damages are required to be measured by standards that make them, as far as it is humanly possible, an exact equivalent in money of the injury suffered. On the other hand, the giving of punitive damages, as well as the amount thereof, lies wholly within the discretion of the jury and are awarded only when the party causing the injury did so with actual malice, knowingly and with intent to do wrong.

For example, in Greaves v. Kansas City Junior Orpheum Company (Kansas City, Missouri, 80 S. W. [2d] 229), it was disclosed that a man named Greaves had a good reputation and for a number of years he had been engaged as head janitor and custodian of various theatres. One day while one of the theatres was being remodeled the superintendent of new construction and the remodeling of old theatres told Greaves, as the evidence indicated, that he could sell some old chairs to get some extra money. After Greaves had sold the chairs and the superintendent had left the city the manager missed the chairs and upon learning that Greaves had sold them the manager, believing that Greaves had stolen them, reported the matter to the police. Soon afterward Greaves was arrested at his home by members of the Police Department. During the time that Greaves was incarcerated he was put into a cell with people of the underworld, his finger prints taken and he was put through the "show up room." His arrest has resulted in humiliation and disgrace. When no one from the theatre filed charges against him he was released.

Later Greaves filed suit against the theatre for damages. Although considerable testimony was given to contradict Greaves's testimony the jury held the theatre owner liable in $750 for actual damages and $750 for punitive damages.

The theatre owner appealed to the higher court and insisted that there was no evidence of maliciousness in the case, that is, that there was not an intentional doing of a wrongful act by the theatre owner known to have been wrong. The theatre owner contended that he could not be held liable for $750 as punitive damages because Greaves had not been arrested maliciously. In upholding this contention the court said:

"Of course, in order for the arrest to be actionable at all and even compensatory damages recovered, the arrest must have been wrongful. . . . Implied malice is defined to be the intentional doing of a wrongful act without just cause or excuse. The Courts have construed this definition to mean that the thing done must not only have been wrongful but it must have been known to have been wrong. . . . However, the amount assessed as punitive damages cannot be sustained."

RESTRICTIONS ON LABOR UNIONS

IRRESPECTIVE of the character of a contract, whether it is between theatre owner and employes, theatre owner and a union, or theatre employes and a union, the constitutional rights of liberty and property may be limited only to the extent necessary to subserve the public interest. For example, a union cannot, in the service of its interest, deprive a nonmember of his constitutional right of liberty and property.

Another important point of the established law is that a labor union cannot legally be employed to the detriment of society. It shall not be used as a means of oppression and injustice in respect of its members, or to deprive any of them, in the form of a contractual surrender, or otherwise, of their fundamental rights, when the public interest will not be thereby served. In other words, there can be no arbitrary or capricious discrimination between the members of the union in respect to equality of opportunity to work. And these rules of the law are applicable under all circumstances. So held a higher Court in Cameron v. International Alliance of Stage Employes And Moving Picture Operators of the United States And Canada, Local Union No. 384 of Jersey City (176 Atl. 692).

In 1928 the synchronization of pictorial action and voice and sound became a reality and wrought radical changes in the industry. The advent of the sound picture, so it is claimed, produced a shortage of skilled projectionists. It became necessary to impart the requisite technical knowledge to them, and to instruct a like number who were wholly unfamiliar with the mechanics of the trade. These latter inexperienced men were given a "permit" to work in the theatres with which Local Union No. 384 had a contract, until such time as the examining board of the local union was convinced that these men were qualified and sufficiently experienced in their trade. These permit holders acquired practical experience under the tutelage and guidance of the union operators, and in consideration thereof, paid to the local union 10% of their earnings. The permit holders were in no sense members of the union, and consequently had no standing with the parent international body.

Later a Junior Local was created. The membership fee for permits of the Junior Local was $500. There was a specific provision that "Junior members will at all times be subject to removal from jobs" when such jobs are desired by senior members. It was agreed that before a member of the Junior Local could become a Senior there were several prerequisites, among which were that the application must be voted on, by secret ballot, at a regular meeting and receive a two-thirds vote of all senior members present at such meeting, and the amount of dues to be paid by all members and officers shall be of such amount as the union may decide upon from time to time. The membership fee as a Senior was increased to $3,000.

Suit was filed to invalidate these regulations on the grounds that they are against public policy. In holding a contract of this nature void, the court said:

"The classification in question is an unreasonable restraint of the junior members' constitutional rights. It is an arbitrary interference with the liberty of contract. . . ."

ACCEPTANCE IS PAYMENT

GENERALLY SPEAKING, where an account is disputed by a theatre owner or other debtor, acceptance by the creditor of a check with a notification: "This check is in full payment of account," or "I am sending the enclosed amount as full and complete payment of the enclosed account," relieves the theatre owner of further obligations to pay the balance due.

Notwithstanding this fact, sometimes considerable difficulty is experienced by the courts in deciding whether a payment made by a check on a disputed account is full and complete payment. Usually, if the written notification of full payment is on the check, or in a letter accompanying the check, it may fairly be interpreted that the debtor *intended* the payment to be final, *and the creditor had reasonable opportunity to determine the intent of the debtor,* which results in the debtor being relieved of further payment.

For illustration, in Alcorn v. Arthur (20 S. W. [2d] 276, Louisville, Ky.), it was disclosed that a debtor objected to the amount of a bill sent by creditors and the debtor refused to pay it. Subsequently he sent his check to the creditors for a small part of the amount he owed and wrote on the check the notification: "For account in full."

The creditors accepted and cashed the check and later filed suit for the balance due contending that they did not see the written notification on the check. Notwithstanding this contention the higher court held the creditors *not* entitled to collect the balance due.

[The author, an attorney, is a regular contributor to Better Theatres.—THE EDITOR.]

Standard Practice in Theatre Design

(*Continued from page* 30)

the cinema it would be wise to take into consideration and to provide for such changes in the motion picture as may come about. One change that appears likely deals with the shape of the projected picture. Here is one instance where we may say that the cart can logically be put before the horse. With limited viewing distances standardized it would be possible to develop a new improved film shape which could not be achieved with greater viewing distances. The film is adjusted to the structure rather than the other way around.

The relation of the width of the film to the size and shape of the motion picture can now be given definite consideration, knowing the ideal size of viewing audience. The 70 mm. and the 50 mm. film widths which have been suggested toward changing the shape of the screen are needlessly wide for the smaller audience; in addition, such widths would require drastic changes in equipment. With limited viewing distances it would be possible, by an increase of approximately only five additional millimeters to the present film width, to obtain an improved picture shape. This new shape can be made possible immediately by utilizing the following three steps, each of which would not entail any impractical change to the present motion picture mechanism—(1) slight increase in present film width, (2) slight decrease in present height of picture on film, and (3) slightly greater magnification in projection to compensate for reduction in picture height.

Some additional practical considerations to be dealt with in establishing standards are:

1. The usual shapes of plots of ground upon which motion picture theatres are erected.
2. Internal circulation, such as aisle arrangement and emergency exit conditions.
3. Economy of construction costs.
4. Governing building codes.

The above factors can be dealt with efficiently and will in no way hamper establishing standards. As a matter of fact, the standards will help to determine the proper selection of theatre plots, and should also be helpful in keeping construction costs down.

There remains one important factor in need of careful research work; that is proper viewing distances for given screen image sizes. Viewing distances must be determined in two ways—first, by the ability to see detail on the screen clearly; and second, by the distance of the viewer from the screen permitting the proper illusion. Researches into this latter phase of the matter are likely to advance us still further toward the establishment of standards in design.

[*The author is a New York architect who has specialized in theatre design.*—THE EDITOR.]

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G
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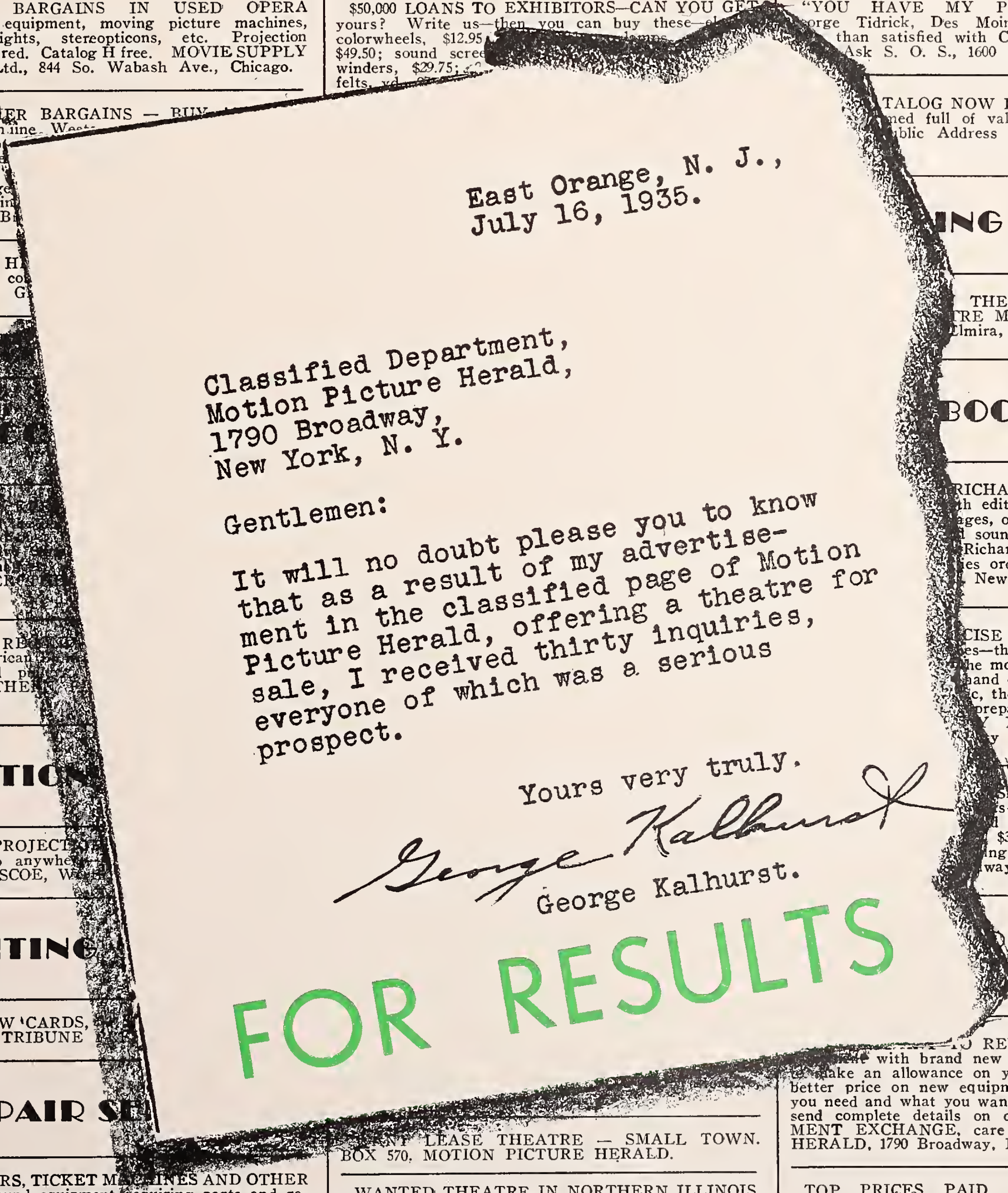

East Orange, N. J.,
July 16, 1935.

Classified Department,
Motion Picture Herald,
1790 Broadway,
New York, N. Y.

Gentlemen:

It will no doubt please you to know that as a result of my advertisement in the classified page of Motion Picture Herald, offering a theatre for sale, I received thirty inquiries, everyone of which was a serious prospect.

Yours very truly.

George Kalhurst

George Kalhurst.

FOR RESULTS

LEASE THEATRE — SMALL TOWN. BOX 570, MOTION PICTURE HERALD.

WANTED THEATRE IN NORTHERN ILLINOIS, Minnesota or Wisconsin. BOX 569, MOTION PICTURE HERALD.

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'THE ONLY THING THAT COUNTS'

THE PLACING OF AN IMAGE ON THE SCREEN IS THE LAST PHASE OF THIS BUSINESS, YET—IN FACT IT IS THE ONLY THING THAT COUNTS. I DO NOT CARE WHAT TECHNICAL THEORIES ARE INVOLVED, THE ONLY THING THAT INTERESTS THE EXHIBITOR IS WHAT HE SHOWS TO HIS PATRONS—THE FINISHED JOB AS IT LOOKS ON HIS SCREEN. PROJECTION IS THE VITAL LINK BETWEEN PRODUCTION AND EXHIBITION, AND UNLESS THE STANDARD OF PROJECTION IS SUCH AS TO GET OUT OF THE PICTURE EVERYTHING THAT THERE IS IN IT WE MIGHT JUST AS WELL CLOSE UP SHOP AND GO OUT OF BUSINESS.

M. A. LIGHTMAN,
PAST-PRESIDENT, MOTION PICTURE THEATRE OWNERS OF AMERICA

THE MANUFACTURERS
OF
Simplex
PROJECTORS

Publish this statement as a further contribution to the campaign conducted for many years for the advancement of the technical departments of the Motion Picture Industry.

INTERNATIONAL PROJECTOR CORPORATION.
88-96 GOLD ST. NEW YORK, N.Y.

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

MARTIN QUIGLEY
20TH Anniversary

Entered as second class matter January 12, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York.

LIGHT THE WAY TO LEO

PAGE 65

This first announcement appears in 20 national magazines starting today.

THREE HOURS OF ENTERTAINMENT
THAT WAS THREE CENTURIES IN THE MAKING
"From heaven to earth, from earth to heaven . . . imagination bodies forth the forms of things unknown"

WARNER BROS.
will present for two performances daily, in selected cities and theatres,

MAX REINHARDT'S
first motion picture production

"A MIDSUMMER NIGHT'S DREAM"

from the classic comedy by
WILLIAM SHAKESPEARE
accompanied by the immortal music of
FELIX MENDELSSOHN

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AUGMENTED by many hundreds of others in spectacular ballets directed by BRONISLAVA NIJINSKA and NINI THEILADE. The music arranged by ERICH WOLFEGANG KORNGOLD. The costumes by MAX REE. The entire production under personal direction of MAX REINHARDT and WILLIAM DIETERLE.

IMPORTANT NOTICE

Since there has never been a motion picture like A MIDSUMMER NIGHT'S DREAM, *its exhibition to the public will differ from that of any other screen attraction. Reserved seats only will be available for the special advance engagements, which will be for a strictly limited period. Premieres of these engagements will be not only outstanding events in the film world, but significant civic occasions.*

This roadshow opens in London, Vienna, Sydney and New York, Oct. 9th.

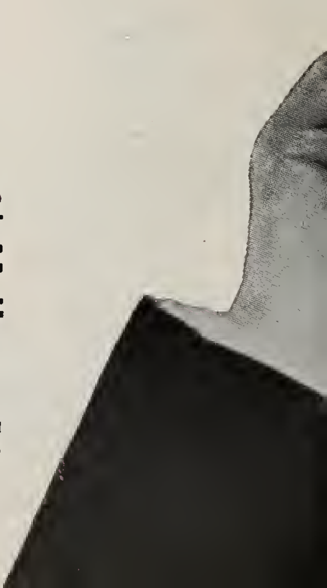
THEY TOPPED ALL RECORDS IN

WALK"-BUT THIS Cap

"It just can't miss. It rates about the finest thing Warners have yet produced."
—SHOWMEN'S TRADE REVIEW

in the Navy's "Flirtat

Shipmates



With LEWIS STONE • ROSS ALEXANDER
EDDIE ACUFF • DICK FORAN • JOHN ARLEDGE
Filmed at Annapolis by "Flirtation Walk's" director, FRANK BORZAGE
A Cosmopolitan Production • A First National Picture

WARNER BROS . . . PRODUCERS!

"FLIRTATION

IT!

Stars ahoy! Break out the flags! Dick Powell and Ruby Keeler are coming full steam ahead with the Battle Fleets thundering behind them. "Flirtation Walk" set the standard they had to beat. They've done it. New romance, faster laughs, songs and steps packed with melody and pace. Plus the thrill of the strongest story they've had yet.

DICK POWELL
and
RUBY KEELER

n Walk"

Forever

All the thrills of the Middies on parade in sensational new Warren & Dubin song hits—
'Don't Give Up The Ship,'
'I'd Love to Take Orders From You,'
'I'd Rather Listen to Your Eyes'.

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

The newest and greatest trade mark salutes the 20th Anniversary of a great editor...

MARTIN QUIGLEY

OCT 24 1935 ©C1B 277788

MOTION PICTURE HERALD

Vol. 120, No. 13 · September 28, 1935

THE EXHIBITOR

THESE lines fall upon paper at a desk a-swirl with printers' proofs drifted deep as storm-blown snow in the process of issue of a monumental issue of *Motion Picture Herald*—Mr. Martin Quigley's twentieth anniversary—such an issue of a journal of the industry as it has never seen before.

On this busy day we are mindful, and oft reminded as we turn the pages, that the world of the motion picture is thus memorializing, in the season of its greatest product, its success, and that this success of which we are all so proud is box office success, exhibitor success.

Every triumph of the motion picture and every important step in its progress these twenty years has been made on the screens by which the exhibitor has delivered to the public for its final decision every product of all the striving of the industry.

It is a particular pride of *Motion Picture Herald*, as a floration of twenty years of administration and editorship by Mr. Quigley, that it stands unique in the expression of the policy which has ever given the exhibitor, that key man between the product and the people, his place in the sun and a place where his voice could and can be heard. The *Herald* files hold twenty years of pages of vigorous exhibitor expression.

The purpose of the motion picture is exhibition.

△ △ △

GIVING AWAY THE SHOW

AN exemplification of conflict of purpose between the motion picture and the newspaper is afforded in a recent issue of the New York *Times*, September 8, section 9, page 4x, a Sunday, which presents an advertisement of "The Crusades" headed "You'll gasp at this!" and promising thrills. In adjacent columns is an article from Hollywood by a special writer painstakingly explaining the studio devices by which the thrill scenes were made. After a perusal of the article, a reader might have a clinical interest in the picture, but he would find it hard to accept the make-believe which had been so exposed, diagrammed and dissected for him. The motion picture seeks to serve its audience, and the audience tries to buy illusion. The newspaper and the fan press seem to find it entertainment for their audiences to make copy of invasions of that illusion.

This procedure with respect to the motion picture is, however, not unique. The same press has often done much of the same sort of a job for the book trade in reviewing pages. With editorship aimed at circulation and reader interest a great many so-called book reviews are in fact special articles which tend to extract the essence of the book under discussion and so satisfy the potential reader that he finds acquisition of the book unnecessary.

Book publishers, apparently perhaps a bit more aware of their copyright protections than the motion picture commonly has been, have taken steps against such invasion of their interest by making and stipulating decided limitations on the amount of text that may be quoted by reviewers. Book publishers have done something about the enterprise of the press which would give away the show in advance.

△ △ △

THE VARIETY BILL

THE final rout of vaudeville with the adoption of all-film—double bill—policy at the Loew and RKO theatres of New York, the last stronghold of the variety show, completes a process that has been under way nearly forty years. The theatre career of the screen began the week of April 23, 1896, in Herald Square with the new-born marvel a turn on a vaudeville bill.

The first material of the screen's production for the theatre was direct recording from vaudeville acts, and so it continued, essentially, for many years. And so it came that the pictures worked their way to the end of the bill and became known as the "chasers," indicating to the audience that the show was over.

Now for a good many years the best variety material that the theatre could offer has been presented in screen shorts. The motion picture show consisting of a feature and assorted shorts is in truth a vaudeville, a variety show, in film. As early in fact as 1902 Mr. Thomas Tally of Los Angeles advertised a "refined vaudeville of moving pictures."

The wonder is that the vaudeville stage survived so long as it did.

Probably the most curious manifestation of its whole career was that strange enterprise by which the Radio City Music Hall was built and launched on a concept of policy substantially identical with that under which the Palace, greatest Broadway citadel of vaudeville, was dying. When pictures were called to the rescue of the Music Hall there remained nothing to do about vaudeville but write the obituary. All that was good of vaudeville lives today to enrich the screen.

It seems odd that there has been no piercing outcry from vaudevillians that the motion picture was obligated to preserve them as a source of material, or special pleas for government subsidy to insure the stability of civilization by keeping the acrobatic acts and the Swiss bellringers employed. But, after all, poor old vaudeville, worn out, outmoded servant of the masses, was of illiterate stuff—with no Professor Walter Pritchard Eaton of Yale to weep for it.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S

Building Again

An investment estimated at between $17,000,000 and $26,000,000 was allocated by both new and old motion picture capital during the first nine months of 1935 to the construction of 260 new theatre buildings in 199 cities and towns in 38 states. Thus does exhibition become a participant with the general field of construction in normal activity for the first time since 1929 when the crash of the markets and the subsequent depression silenced the steam shovels in the excavations for new projects.

Additional millions were spent in this period for remodeling and re-equipping and otherwise rehabilitating wornout theatres.

Surveying the country, it was found that claim of over-seating in an area has not been necessarily a deterrent to new theatre construction. There is a definite trend, too, back to neighborhood exhibition. This has created a demand for a greater number of exhibition units with reduced seating capacities, designed for more rapid write-off and lower maintenance charges.

An analysis of the findings from the survey appears on page 13, and starting on page 225 is a record of each of the 260 new theatres reported.

William Fox Taxes

The long arm of the United States Government this week reached out to penalize William Fox in a claim for $3,566,583, on charges of alleged attempts to "defeat and evade" his income tax payments by "false and fraudulent means." The amount includes deficiencies, penalties and interest, and the claim results from income returns made by Mr. Fox in 1929 and 1930. The matter has been pending for three years and was made the subject of Congressional inquiry in 1933. See page 30.

—

Asserting that if Milton C. Weisman, receiver for Fox Theatres, exercised an option to acquire 50 per cent of the stock in the reorganized Fox Metropolitan Playhouses, he would be risking the company's funds, Archibald Palmer, counsel for petitioning creditors, is opposing the move.

A Fox Theatres stockholders' protective committee has obtained an order from Judge Martin T. Manton in U. S. Circuit Court of Appeals in New York, directing Mr. Weisman to show cause why he should not exercise the option to purchase a half interest for $270,000. The committee is headed by Gustavus A. Rogers, of the law firm of Jenks and Rogers.

Mr. Palmer said he would fight the move when it came up for a hearing on Friday, insisting it was the duty of the receiver to liquidate the company's affairs and not "to go into business" through a deal of that nature.

Meanwhile it developed that no application for allowances in the reorganization of the old Fox Metropolitan Playhouses has been filed in New York supreme court, which set September 30 as the deadline for filing claims. A hearing on claims is expected in October.

Product difficulties took Mr. Weisman to New York supreme court seeking to restrain the Dorset theatre from playing "China Seas" ahead of the Gotham, which claims to have bought the picture on last season's contract. This matter comes up Monday.

Reorganization of Theatre Realty Company, operating the Fox in St. Louis, is expected to be expedited by a bondholders' petition to reorganize under Section 77-B of the bankruptcy law.

H. J. Fitzgerald, operating head of Evergreen States Amusement, Seattle, and Rick Ricketson, Fox Intermountain division manager, Denver, are in New York to negotiate five-year contracts with National Theatres.

Continuing its expansion, Fox Intermountain is preparing to build a $100,000 house on the site of the Curran, Boulder, Colo., to be ready January 1, and recently added to the State in Boulder.

◆ ◆

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First Move

Determined to formulate an organized exhibitor stand in favor of some sort of regulation to curb the rising tide of ruinous trade practices, Ed Kuykendall, president of the Motion Picture Theatre Owners of America, is starting on a coast-to-coast investigation of exhibitor sentiment in the field.

What Mr. Kuykendall learns will form the basis of the MPTOA directors' recommendation on self-government for the industry when it meets in November.

Out of the welter of discussion regarding the legal hazards to the distributors in acting in concert on any plan, it develops that film companies are now faced with legal liabilities a-plenty because harmful practices are allowed to run unchecked. The distributors, however, are waiting for the theatre men to make the first move.

The entire codifying situation at the moment, together with proposals, expectations, predictions and the moot questions involved, is discussed in the article starting on page 167.

The Story Millions

Forty motion picture producers invested an estimated $3,395,000 in 679 books and plays during the year ended September 1, 1935.

Original stories continued throughout the year to be Hollywood's principal source of material, the studios buying 337 originals, or 50 per cent of the total, as against 254 published books and only 88 plays, these representing 37 and 13 per cent, respectively.

An analysis of the 1934-35 purchases, by companies, together with the first full year's record of acquisitions to be published, appears on pages 29 and 283.

Nontheatricals

Boycott as a weapon to force distributors to cease servicing nontheatrical accounts is urged by Ed Kuykendall, president of the Motion Picture Theatre Owners of America.

He assails also equipment manufacturers and dealers who supply reproducers to these sources of competition, and calls for action against the Atlantic and Pacific Tea Company's sponsorship of a free-admission unit show headed by Kate Smith which is presently touring key cities.

The MPTOA head regards competition of this character as a major industry worry. He discusses this and other problems in the article on page 304.

NEWS SUMMARY COVERING THE SCREEN WORLD

Resigns

The aggressive ambitions of the National Congress of Parent-Teachers Associations to cause the schools of the country to invade the motion picture industry, as proposed by Mrs. Robins Gilman of Minneapolis, motion picture chairman, were unceremoniously killed late last week with the acceptance of her resignation. Mrs. Gilman had been campaigning the country over for months to induce communities to engage, under her plan, in production, distribution and exhibition, in competition with the established theatrical industry.

Succeeding Mrs. Gilman is Dr. Edgar Dale of Ohio University, who is not so outspokenly antagonistic toward the motion picture, and immediately the Association will make a new approach to the film "problem."

Mrs. Gilman strongly advocated the abolition of "block booking," "blind buying" and such, whereas Dr. Dale is understood to have concluded, some time ago, that purely industry practices are the concern only of the industry.

Dr. Dale was associated for a time with the Motion Picture Research Council, of which little is now heard, and in that connection wrote for the Council's Payne Study a treatise on "How to Appreciate the Motion Picture," for use as a text book in high schools. Some in the industry considered this work as an aid to the development of motion picture appreciation.

The change in the chairmanship came at a Chicago meeting of the board.

Best in a Decade

Fundamental conditions are better in the film industries than at any time in the last ten years, declared Conrad Alexander in the first of two articles which appeared last week in The New York *Daily Investment News*. This is due, he wrote, to financial reorganizations, increasing earnings and reduction of funded debt to a normal position in relation to total capitalization.

"More conservative practices with respect to amortization of film costs have been adopted, there is not the reckless expenditure of money that was general a few years ago, producers are saddled with fewer theatres and the 'cleaning up' of pictures in response to public demand has aided rather than hurt attendance," Mr. Alexander continued.

He also sees a tendency toward increased admission and reduction of giveaways. Color, he wrote, has not caused a stampede and "Becky Sharp" has removed the fear of heavy expenditures. Its perfection in the less expensive short subjects, he said, will result.

MARTIN QUIGLEY wishes to acknowledge gratefully and to express hearty appreciation of the many congratulatory messages received on the occasion of his twentieth anniversary in motion picture journalism.

Relief Mystery

President Roosevelt announced some ten days ago the establishment of a $27,000,000 fund from the Administration's $4,800,000,000 relief coffers, for alleviating distress in the army of unemployed theatrical workers. But to date no one, in Washington or elsewhere, has been able to explain the basis on which the grant was made, or under what policy of operation it will be administered.

None of the grant will go toward establishing motion picture exhibition shows on the road, which is the form to be taken by the theatrical companies under the present plan. This, of course, is good news for established film theatres, which probably would suffer from the competition if such traveling film units were placed in operation.

The story of the $27,000,000 theatrical grant is told on page 235.

Also . . .

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Opening Sundays

The trend toward liberal Sundays and repeal of the Blue Laws prohibiting Sunday amusements was marked this year, and this fall many communities will have Sunday film shows for the first time.

Twelve states in the present decade have revised or repealed their Sunday laws, and current straws in the wind are the first Sunday premiere of a play in New York and the prospect that many communities in Pennsylvania will relegate the Sabbath taboo at the November referenda. Other sections have veered to a liberal tolerance of Sunday amusements.

In Manhattan, Kan., the theatre managers have instituted a plan of community cooperation which has displaced the former hostility to Sunday film shows. A survey of the nationwide situation, with comment on the trend, is contained in the article starting on page 31.

In the Courts

Federal court actions, existing and threatening, were highlighted during the week in six places, with the federal government and independent owners complaining against trade practices of distributors, and, in some cases, against competitive owners, too.

Outstanding was the action of the federal court in St. Louis in paving the way for the trial on September 30th of the anti-trust conspiracy case against large distributors, causing the Department to abandon its plan for a special court to expedite determination of the issue, which, basically, revolves around the alleged refusal to service three St. Louis theatres with first run product.

The Department, too, was studying contracts of distributors in which exhibitors are not permitted to show the company's product with another feature.

Motion picture legal issues are reported on page 63.

Insurance Cut

Motion picture theatre owners in the Midwest will benefit greatly by a new plan that is about to be effected whereby present excessive liability insurance rates will be cut immediately by 25 per cent, in line with arrangements made by the Kansas-Missouri Theatres Association. The idea, it is expected, may be developed further to extend the cut to as much as 50 per cent, and brings to owners the largest single reduction ever effected in this connection. See page 18.

This Week in Pictures

ACTOR BY SURPRISE. Never suspected it, did Pinky Tomlin (below). Went to Hollywood as singer and song writer. Worked in "King Solomon of Broadway." Result, a contract to play in Universal pictures.

ALONG BARBARY COAST. As recalled for the Samuel Goldwyn production "Barbary Coast," soon to be released by United Artists. Shown are: Miriam Hopkins, Mr. Goldwyn, Edna Ferber, Director Howard Hawks, Lawrence Tibbett and Edward G. Robinson.

ADMIT RESPONSIBILITY. For what would seem to be a hit picture, RKO Radio's "Top Hat," co-starring Fred Astaire and Ginger Rogers. These personages aren't Fred and Ginger, of course—merely Mark Sandrich, who directed the musical, and Irving Berlin, who did the tunes.

OLDEST EXHIBITOR. Shown below at his favorite hobby—ship-building—is T. R. Garrick, proprietor of two Australian theatres and at 83, probably the oldest showman in that country.

ONE DAY BIKE RIDER. Waiting for a new day. Or maybe a street car. Anyway, the pause permits (below) a grateful glimpse of June Travis, Warner player. Hey, the handlebars are reversed! (Or aren't they?)

TABLEAU. Snatched (above) from First Division's "Mimi," adapted from Murger's "La Vie de Boheme." Gertrude Lawrence and Douglas Fairbanks, Jr., are shown in this scene from the production.

TO THE VICTOR. In Republic's sales drive will go the silver and gold plaque which Trem Carr, vice president, and Charlotte Henry, Republic star, are displaying below. It is called the Carr Sales Trophy.

ALL IN A DAY'S WORK. For William Koenig, who is in the center of this montage of trappings and tasks of a motion picture production plant. Mr. Koenig is general manager of studio operations at the Warner-First National establishment in Burbank.

BACON COMPANY
POS

IN SEASON. Is John McGuire's contract with 20th Century-Fox, for a former football star is he. He and Sally Blane (shown with him above) are together in "This Is the Life." Alice Faye was just a-visitin'.

THE WINNER. AND so as "Miss Wisconsin," chosen by the Elks of that State, Miss Myrtle Stracotha got to go to Hollywood. And above she is, with her mother and somebody else, meeting Jimmie Cagney at Warner's.

EVENING GOWN. Of chintz, good old-fashioned chintz. Flowers on a background. And then, of course, Betty Furness, MGM player.

MAKING THEIR SCREEN DEBUT. Fred Lightner and Earl Oxford as they appear in "Rhythm of Paree," Educational musical short. Lightner is a vaudeville comic, Oxford a singing juvenile in stage revues.

BEING STARRED. Wini Shaw, whose recent work in Warner pictures has won her a contract and the starring role in "Broadway Hostess."

SIGNED. As costume designer. He is Brymer, New York fashion creator, and will conceive costumes for Universal. He is shown conferring with Irene Hervey concerning a gown in which she appears in her newest production, "His Night Out."

AT HOME. Where there are no mikes or cameras George Burns and Gracie Allen get this way. It's because they think Sandra Jean is some daughter. Paramount's "Here Comes Cookie" is the latest Burns & Allen picture.

GRECIAN. A rendition in sculptured white of the darksome Kay Francis, indicating how she appears in Warner's "I Found Stella Parrish."

ONE-MAN ORCHESTRA. Drum, fiddle, trumpet effects. In other words, Rubinoff, who can make music look funny and sound lovely, and does it in "Thanks a Million," 20th Century-Fox picture.

FLIES EAST. Ian Hunter arriving for New York premiere of Warner's "A Midsummer Night's Dream," in which he has a leading role.

GIRLS AND GIRLS. And girls, plus Lucille Page, which gives you an idea of Educational's "Moonlight and Melody," a two-reel musical produced by Al Christie and co-starring Miss Page, Buster West and Tom Patricola.

RETOUCHING. Margaret Irving, whom Darryl F. Zanuck brought from Broadway to appear with Dick Powell and Fred Allen in "Thanks a Million," 20th Century-Fox production, being given attention by a makeup expert before going on set.

FEATURED. Rita Cansino, one of the newer personalities of the screen, who has been given an important role in the 20th Century-Fox production, "Paddy O'Day," starring Jane Withers.

BROADWAY RHYTHM. Is the name of the dance represented at left in a demonstration by June Knight and Robert Taylor, who execute it in MGM's "Broadway Melody of 1936." The dance was created by Dave Gould.

OFF-SET STUDY. (Right) Warren William waiting the call for the next scene of his latest Warner assignment, a mystery thriller entitled "The Case of the Lucky Legs."

260 NEW THEATRES IN 38 STATES IN NINE MONTHS

Investment of Between $17,000,000 and $26,000,000 Made in New Buildings in 199 Cities and Towns; Unknown Additional Millions Spent Throughout The Country for Remodeling of Old Properties

With the resumption of activity in the general field of construction at the turn of the year, after a standstill that was almost complete during the previous four-year depression period, both new and old capital turned to new theatre construction and in the first nine months of this year built, or announced for construction, some 260 theatres in 199 cities and towns in 38 states.

Averaging the cost per theatre at from $65,000 to $100,000, the total investment ranges from $16,900,000 to $26,000,000, conservatively estimated. Unknown additional millions were spent on remodeling, reequipping and otherwise rehabilitating old or deteriorated properties.

Independents were as active as the circuits in building and rebuilding.

Over-seating Found to Be Not Necessarily A Deterrent to New Theatre Construction

A nationwide survey shows that claims of over-seating in an area has not been necessarily a deterrent to new theatre construction. This is due, it was found, to the operation of two factors, both of which have gained momentum during the last few years. The one is *obsolescence,* which has overtaken a large percentage of the theatres built before theatre architecture became ascendant. The other factor is *population shift,* which the economic depression has accelerated and which, reports show, to be bringing about the erection of some theatres closer to shifted centers of population than existing houses are located.

Impinging upon these two factors, yet distinct enough in its workings to form a separate element in the revival of theatre construction, is the definite trend back to neighborhood exhibition, making motion picture entertainment more readily accessible, and, thereby, cultivating the theatregoing habit. This has created a demand for a greater number of exhibition units with reduced seating capacities, designed for more rapid write-off and lower maintenance charges.

All New Properties Compiled, As Gathered In Field from Equipment and Film Sources

Beginning on page 225 appears a compilation of the new theatres actually completed and opened, or announced for immediate construction in the period from January 1, 1935, to September 30. The record was gathered from architectural announcements, from admissions by the prospective owners and/or operators, and from the books of theatre equipment manufacturers and dealers and film exchanges, which are always on the alert for new business.

It was virtually impossible, however, to determine the specific extent of remodeling which took place during this period, although it is generally known that it was widespread, more extensive, in fact, than since the boom years of 1927 and 1928.

New theatre construction, too, eclipses all previous years since 1927, and is running at average, or better, of normal times, when some 300 theatres are usually built in a twelvemonth.

The theatre construction spurt this year was not given much impetus by the federal government's Housing Administration project, but theatre remodeling and re-equipping was.

Theatre construction activity was most pronounced in Texas in the nine months, some 53 new projects reporting, against New York's 24, Ohio,s 14, the 12 each reported in Pennsylvania and California, and 11 each in Illinois and Louisana. Activity in the other states is outlined in the compilation in the adjoining column.

Construction in New England appeared to be continuing at a standstill. There was much activity in the northwest and along the Atlantic Seaboard below the New England line. Building was at a brisk pace inland around the national capital and in the midwest, although it was not marked in the agricultural territories. New theatres appeared in many territories for the first time in five years and more.

New Theatres Built in 1935

New theatre construction, by states and cities during the nine months which end Septemper 30th, follow (a complete list of the new projects starts on page 225).

State	Number of Cities	Number of Theatres
Alabama	4	4
California	9	12
Colorado	4	4
Connecticut	2	2
Florida	2	2
Georgia	1	1
Idaho	1	1
Illinois	9	11
Indiana	2	2
Iowa	5	7
Kansas	9	9
Kentucky	1	1
Louisiana	9	11
Maine	1	1
Maryland	2	3
Massachusetts	1	1
Michigan	3	4
Minnesota	3	3
Mississippi	7	10
Missouri	15	19
Montana	1	2
Nebraska	2	2
New Jersey	2	2
New York	7	24
North Carolina	2	3
North Dakota	1	1
Oklahoma	2	5
Ohio	12	14
Oregon	1	1
Pennsylvania	9	12
South Carolina	2	2
South Dakota	1	1
Tennessee	2	2
Texas	45	53
Virginia	6	8
Washington	4	6
Washington, D. C.	1	3
West Virginia	3	4
Wisconsin	6	7
Totals	199	260

Curfew Revived

The 9:30 curfew for children under fifteen years of age in Atlantic City, N. J., has been revived after being suspended for several years.

INDUSTRY AT AMPA'S LUNCHEON OBSERVING QUIGLEY ANNIVERSARY

Photo by Drucker & Baltes Company

The 20 years of service of Martin Quigley to the motion picture industry was the occasion for a testimonial luncheon given by the Associated Motion Picture Advertisers at which leading executives and representative members of the industry turned out en masse Wednesday at Jack Dempsey's restaurant, off Broadway.

Speakers dwelt on Mr. Quigley's contribution to advancement of the industry in the last two decades. Al Lichtman, president of United Artists, who was master of ceremonies, pointed out that coincidentally this was the twentieth anniversary of the founding of the AMPA. Gordon S. White, AMPA president, opened the meeting.

Among the 268 in attendance and an overflow of 63 who were unable to crowd their way in, were 95 who have served the industry 20 years or more. These signed a register which was presented to Mr. Quigley. Telegrams were read from leading industry figures who were unable to attend.

On the dais, starting at the left, were J. Edgar Hoover, Herman Robbins, R. H. Cochrane, Terry Ramsaye, Dr. A. H. Giannini, David Bernstein, J. Robert Rubin, Sam Dembow, P. D. Cochrane, C. C. Pettijohn, Will H. Hays, Mr. Quigley, Mr. Lichtman, Mr. White, Howard Dietz, P. L. Thomson, Ned E. Depinet, E. W. Hammons, Jules Brulatour, Colvin Brown, Jack Connolly and John C. Flinn.

At the lower speakers' table were: J. J. McCarthy, S. Charles Einfeld, "Red" Kann, James R. Grainger, Charles E. McCarthy, William J. Germain, Louis Nizer, Edward Finney, W. Ray Johnston, Arthur A. Lee and James P. Cunningham.

IATSE Files a New Complaint On Coast

The International Alliance of Theatrical Stage Employees filed a supplementary complaint in Hollywood with the National Labor Relations Board, requesting that International Brotherhood of Electrical Workers (a studio union) contracts for soundmen with all studios be declared illegal. The initial complaint filed earlier this week pertained only to major studios.

Eddington in New Firm

Harry Eddington, Frank Vincent and Rosalie Stewart have formed a new firm in Hollywood to act as representatives of authors and composers. The company, which will be known as Edington, Vincent and Stewart, will operate apart from Eddington and Vincent, who act as artists' representatives.

Del Ruth Picks Eleanor Powell As Best Feminine Tap Dancer

Roy Del Ruth, director of "Folies Bergere" and "Broadway Melody of 1936," has compiled a list of ten best dancers in motion pictures today. First on the list is Eleanor Powell, who recently won the award of the Dancing Masters of America as "the world's greatest feminine tap dancer."

Others in the list are Fred Astaire, Joan Crawford, Clifton Webb, June Knight, Harriet Hoctor, Ruby Keeler, Ray Bolger, Nick Long, Jr., and Bill Robinson, who is termed by the director "the world's greatest masculine tap dancer."

Lift Englewood Ban

Children are again being admitted to theatres in Englewood, N. J., after two weeks of a ban due to the infantile paralysis epidemic in Bergen County.

Clark's Re-election Expected At Film Carriers Convention

James Clark, president of National Film Carriers, is expected to be reelected at the association's annual convention planned for October 7-9 at the Park Central Hotel in New York. Charles C. Pettijohn and Ted Rogers, president of the American Trucking Association, will speak at the luncheon scheduled for October 8.

The U. S. Motor Carrier Act and its effects on film transportation will be discussed and means of cooperation planned.

Commonwealth Convention

Approximately twenty managers of the Commonwealth Amusement Corporation theatres in Kansas, Missouri, and Iowa met in Kansas City last week at the organization's first annual convention. The session lasted two days.

Looking Forward

After the first twenty years

THE past twenty years happen to represent the period during which the industry and art of the motion picture assumed its present character and significance. It happens, also, to represent the period during which the writer has been exclusively engaged in the business of publishing and editing trade journals dedicated to the purpose of assisting the industry and the art of the motion picture to form a character consistent with its high mission as the world's greatest entertainment medium and to foster and promote its significance as the show of shows, exerting, as it does, in constantly increasing measure, an incomparable influence on the lives and living of vast millions throughout the world.

To one who believed earnestly and wholeheartedly in the motion picture, in its possibilities for profit and service, in its genuinely important position in world affairs, the past twenty years have been rich in compensations. He has seen the motion picture and its people rise from a lowly estate in which they had been regarded by other industries and other professions with a feeling varying from contempt to amused tolerance. He has seen the inevitable dawn of that day in which the significance of the motion picture, both as a business and as a social influence, was suddenly and seemingly by accident realized by educators, sociologists, great institutions of finance and even by the Government itself.

THEREFORE, after these twenty years which followed the cradling days of the motion picture, a point has been reached at which the years ahead may be contemplated not only with confidence but with enthusiasm. As impressive as is the scene now, when the past twenty years are reviewed in retrospect and the distance traveled is realized, there is a future prospect to be contemplated which needs only clear judgment in face of the known facts of today to inspire unbounded anticipations for tomorrow.

The motion picture industry faces the future with a vastly improved personnel, there having come into its ranks notably better recruits than it was largely compelled to accept two decades ago and through many of the intervening years.

IT has learned to its credit, and even its own complete satisfaction, that as a purveyor of mass entertainment it faces an inescapable responsibility for the character of its product and for the well-being of its customers.

It has learned that motion pictures must be created in a studio and not ground out in a factory.

It has learned that theatres have a community character and local responsibility and that they cannot be regimented like gasoline stations.

It has learned that it is not necessarily dependent upon public finance; that, in fact, the occasional ascendancy of the banker has done but very little to assure progress or even stability.

It has learned that within the talents and experience of its own people there is ample capacity to advance the progress of the business and of the art—without reliance upon those from alien fields who would reorder and reconstruct professedly for betterment, but actually for only the purpose of gaining for themselves a warming place in the industry's sun.

During the past twenty years the motion picture industry has weathered the experiences of a lifetime. It has faced prosperity and depression; good fortune and bad. It found itself from time to time confronted with enormous difficulties no one of which, however, proved a permanent obstacle to progress and better times. Two decades ago the industry was young; it is still youthful, and young it will continue through the generations of its present custodians, as compared with other businesses that rank importantly in the modern world. But it is old enough to have crept from Halsted Street, Chicago, to Rockefeller Center, New York. It is old enough to have taken in its strides the manifold difficulties presented in the development of the feature picture, the erection of suitable auditoria, the transition to sound and meanwhile a thousand and one other internal and external complexities.

The industry is young, but it is indeed old enough in training and experience to face such problems as confront it with equanimity and confidence.

IN swift and ceaseless motion the industry itself partakes of the character of its product. The action moves with such lightning rapidity that even the closest and quickest observer has difficulty in keeping up with the trends. There actually already have reached the screen attractions of a character and fineness which were not conceivable only a few years ago. The transformation in the essence and scope of the motion picture which came with the transition to sound all seemed at the time to have been diligently analyzed and explored, but it has become apparent that the predictions, however far-flung, have fallen far short of reality. It is now a demonstrable fact that the finest literary, musical and dramatic compositions of all time are being rendered in a manner that makes feeble and barren the best that any art or all the other, older arts have been able to achieve. And it may most importantly be noted that what the motion picture does it does not do for a small, select coterie of the elect, but for the millions of all kinds and classes throughout civilization.

IN the changing world of these days the motion picture has become an instrumentality of an importance and significance which few realize. The battle cry in political life the world over is to give to the masses a more abundant life. This cry has been anticipated by the motion picture, which because of its character and because of its facility for duplication is already prepared to bring to the masses a rich abundance that through any other medium is not possible or even conceivable. It not only can serve what in other days were the forgotten millions, but it can serve to them, at low cost, what power and wealth previously could not obtain at any price.

TO have played a part, however small, in this drama of the conquest during the past two decades of the motion picture over obscurity, prejudice and a world opinion unconscious of this nascent miracle of the development of the greatest of the arts, is in itself an abundant compensation for twenty years' effort.

To be now at the threshhold of continued service to the industry is an opportunity which stands beckoning in the resplendent light of the satisfactions of the twenty years that have passed.

MARTIN QUIGLEY

MIDWESTERN OWNERS GET 25 PER CENT REDUCTION IN LIABILITY INSURANCE

New Plan Does Not Take Form of Dividend, but Gives Owners Immediate Cut Rate Upon Signing Participating Contract

Group Underwriting Is Basis of Idea, Which Is Expected Eventually to Bring Savings of 50 Per Cent, Losses Permitting

Of interest to motion picture theatre owners the country over is a new plan, formulated at Kansas City, whereby the present excessive liability insurance rates for theatres are reduced 25 per cent immediately, with possible further reductions as the plan functions. It is one of the largest single reductions ever secured by exhibitors.

As the result of efforts of the Kansas-Missouri Theatres Association to secure public liabilty insurance for member theatres at a rate less prohibitive than has been the rule nationally in the past, the plan for effecting such reduction has been worked out with an old-time stock insurance company by Finton Jones, pioneer Kansas City insurance agent.

Under the plan, whereby the insurance company will write liability on theatres of members at a rate 25 per cent under the present rate, this discount does not take the form of a dividend, but is taken off the existing rate immediately, regardless of what the loss ratio may be. Exhibitors, then, save 25 per cent on liability costs in advance.

While contracts have not been closed with individual theatres on this basis, and it will require at least 50 to make the reduction effective, approximately 100 theatres in Missouri and Kansas already have indicated an interest in the proposed plan, and at least 50 of these are expected to take the coverage. The rates are available now.

Further Reductions Possible

After one year's experience, if the loss ratio is not too high, this reduction of 25 per cent will be increased even further and will continue to be increased each year as long as the preceding year's loss ratio is not too high.

For each 25 additional theatres (over and above the original 50) participating in the plan, the rate will be further reduced.

The following concrete examples indicate the extent of saving which theatres may effect on liability insurance under the plan:

A theatre in Kansas, with a seating capacity of 360, under the old rate, which was charged on the seat basis, would have paid a premium of $43.20. On the new basis it is $37.50.

A theatre with a seating capacity of 500 paid the old rate of $60. The new rate is $50, and with the 25 per cent discount it will be $37.50.

A theatre in Kansas City with 1,297 seats: Old rate, $518.80; new rate, $312, and with the 25 per cent discount, $234.

These figures cover standard limits of $5,000/$10,000. Limits of $10,000/$20,000 would, of course, raise the premium.

One of the advantages of the plan is that individual theatre owners are not required to buy compensation, burglary, fire or other insurance protection in order to participate in these public liability rates.

However, savings on other lines are possible and will be worked out separately for each type of hazard later on.

DIOGENES MAY NOW BLOW OUT LANTERN

If Diogenes had lived in the present age instead of several thousand years ago, he undoubtedly would have concluded his search upon hearing of a woman patron of D. M. Robbin's Warner theatre in Youngstown, Ohio.

Last week Mr. Robbin received a letter from a woman patron explaining that she had purchased a ticket for the balcony, "but somehow found myself sitting in a lower floor seat." The letter contained 15 cents in stamps to cover the difference in admission prices.

The theatre owner who sets out to buy public liability in the ordinary way frequently finds it necessary to buy other coverage from a company before it will give him protection against public liability. It is true, also, that because of the potential hazard of theatre liability, a claim often results in cancellation.

"I am satisfied that with a little care on the part of theatre owners in watching their claims and keeping their houses in order, reductions ought to amount eventually to 50 per cent," Mr. Jones predicted.

Insurance companies have had unfavorable experiences with public liability claims in the Kansas City area, particularly in Greater Kansas City, because of the "fake claim" racket, according to Mr. Jones. This caused the companies to increase rates, about three years ago, from 12 cents per seat to 40 cents, a scale equal to that in effect in Chicago and New York, and only exceeded by Boston, where the rate reached, at one time, was 68 cents per seat.

This rate was changed from a per-seat to an attendance basis on June 30, this year. The present rate in all of Kansas, and all of Missouri, except Kansas City and St. Louis, is five cents per 100 of annual attendance. In those two cities it is 15 cents per 100.

"Even at these rates many compainies are not anxious for the business," Mr. Jones commented, "and in a great many cases a company compels the insured to give it allied lines, such as fire, theft, etc., to 'sweeten' the liability."

In some cases the exhibitor has been at fault because he has paid absolutely no attention to safety, and when he did have a claim, fraudulent or just, made little or no effort to take care of it. Consequently it frequently got into the hands of attorneys when, with a little attention, the exhibitor could have prevented the claim growing to unreasonable proportions.

The change in rate basis from seats to attendance is general and resulted partly from complaints by exhibitors that they were paying liability premiums on empty seats, that their business was seasonable.

The new basis is regarded as much more reasonable and equitable. Under it the exhibitor is paying for the risk as he runs it. When there are large crowds the hazard of accident is greater, and he pays a higher premium.

Before insurance companies went to 40 cents a seat, between 80 and 85 per cent of theatres in the Kansas City area were covered. Now, only about 40 per cent of Kansas and Missouri theatres carry liability protection, and in Greater Kansas City this drops to 20 per cent. This is due very largely to the prohibitive individual theatre rate; but, it is pointed out that also at the time the increase to 40 cents became effective, many theatres were changing projection equipment from silent to sound, were adding cooling and ventilating equipment, etc., and these extraordinary expenses caused exhibitors to forego the protection, when they might not have done so under ordinary circumstances even at the increased cost.

Small Theatres Were Handicapped

Another barrier to the general protection against public liability by theatres has been the $50 minimum premium effective in this territory. This has made it practically impossible for small theatres to buy the coverage. Under the present plan this has been reduced for participants to $37.50.

Some three years ago the ITO had to take up an aggressive fight in Kansas City against the "fake claim" practice. Theatres reported details of claims and claimants to a central file and then checked each new one against the information the file contained. In this way they were able largely to eliminate "repeaters," persons who made a practice of slitting a carpet and catching a heel, or falling on a stair, and then "settling" for $25, $50 or some other amount that was less than what it would have cost to fight the claim in court.

Insurance men and the Kansas City Chamber of Commerce last winter took up the matter and formed the Liability Protective Association, Inc., to fight fake and excessive damage claims by getting business men to pledge to serve on juries when called, by improving jury wheels, by spiking the tactics of "ambulance chasing" lawyers and their "testifying doctor" friends, by gathering evidence against "repeaters," by publicizing the "damage racket" in newspapers and public talks, etc.

Theatre Men Die in Fire

Jack Malone, owner of the Casino at Boonville, Mo., and E. V. Brooks, operator, were fatally burned when film ignited in the projection room. The two were working with a hot soldering iron when it dropped in a container of film. The men ran downstairs from the booth with their clothing afire. They were hurried to a hospital where they died late Sunday evening. Firemen successfully fought the flames in the theatre, which was vacant at the time.

Ohio Censor Cuts

The Ohio censor board at Columbus has reviewed a total of 244 reels during the recent two-weeks period and eliminations were made in but seven reels.

Twenty Years A-growing

The Story of
MARTIN QUIGLEY
in motion picture journalism

BY TERRY RAMSAYE

MARTIN QUIGLEY

- MOTION PICTURE HERALD
- MOTION PICTURE DAILY
- MOTION PICTURE ALMANAC
- BETTER THEATRES
- BOX OFFICE CHECK-UP

TWENTY YEARS, two dynamic decades, is half of the span of years since the beginnings of the motion picture and it is all of the period through which the modern screen drama and its theatre have evolved from the primitive nickelodeon.

These twenty years precisely coincide with the career of service to the evolving art and industry of Martin Quigley. He has years enough to have begun when the motion picture began its rise to dominance as a world amusement, and yet is to be counted young among the leaders of the screen world of today.

When Martin Quigley began, the screen was beginning to find itself. The great General Film Company was just starting over the downward curve of its toboggan to oblivion. Triangle was filling the air with bold publicity about prospects of a two dollar admission policy for the Knickerbocker. Paramount had just crystalized into a distribution machine for Adolph Zukor's Famous Players and the Jesse L. Lasky Feature Play Company. Lewis J. Selznick was telling the world that he was vice president and general manager of World Films. John R. Freuler of Mutual Film Corporation had just assigned the first outriders of his coming coup to capture Charles Chaplin at Essanay and shock the world with that amazing salary of $670,000 a year for a bamboo cane and a pair of pants. There was still eastern production then and Maurice Tourneur was making important pictures at Fort Lee, where Jules Brulatour was operating the famous Paragon laboratory. The other great laboratory concern was Ludwig Erb's Erbograph up in 145th street. Pearl White was making Pathe serials a-top the new plant in Jersey City and playing pool with the boys at Jack Krantzer's on the Patterson Plankroad. Richard Rowland's Metro was new born with Miss Shelby re-christened Mary Miles Minter to align with the M. Out in Chicago, George K. Spoor was making pictures up in Argyle Street and Colonel William N. Selig's plant in Irving Park Boulevard was busy. Way down under in Australia, J. D. Williams was the big motion picture name. Cecil Hepworth was a dominant producer in England, and over in France, Leon Gaumount was dividing the field with Charles Pathe. "The Birth of a Nation" was at the top of its run, and Commodore Blackton's "Battle Cry of Peace" and Thomas H. Ince's "Civilization" were in the making. The Knickerbocker bar had just raised its price to fifteen cents straight for a Manhattan and the biggest selling cigarette was Fatima.

So this, the twentieth anniversary of Martin Quigley's advent in the land of the screen, is indeed a milestone in its history, a bench mark in time by which a world industry may measure its growth.

NOW IN Chicago in 1915—the year the Eastland sank, and the Germans were inching towards Paris—this Mr. Quigley, then in his middle twenties, a reporter on the polite Chicago *Evening Post*, with experience on the aggressive Chicago *Tribune* and the noisy Chicago *Examiner* behind him, looked upon motion picture journalism and saw opportunity.

It appeared to this vigorous, lithe young reporter with the penetrating blue eyes that a touch of good newspapering, sound journalism dealing with facts, presenting opinions honestly labelled, and all done with some respect to the canons of the art of printing, might well find its reward in service to the motion picture industry which needed so much. So it came that the first Quigley's publication, *Exhibitor's Herald*, was born, in Chicago. That slim leaflet, as tentative as the first spear of tender green pushed up from the acorn, held important destiny.

EXHIBITOR'S HERALD and Martin Quigley came into a motion picture world consisting exclusively and painfully of the present. He was among the few, the very few, who were anxious to believe that there was a tomorrow, and a greater tomorrow, that the sane and real values upon which all great industry was built were true and real values in the world of the fleeting shadowplay.

As motion picture enterprises of the day were measured, *Exhibitor's Herald* acquired momentum and pace slowly. It did not flame into success. Mr. Quigley and his *Herald* were then learning a young business that did not even know itself. Uniquely and strangely there was no other person in quite the position and attitude of this young man. He alone was concerned with the success of the whole of the motion picture industry, its continuing and growing success as an art and industry. His publishing contemporaries might have been, save for the fact that the origins of their enterprises in type were inevitably identified with special and particular interest. This was perhaps as much a result of their place in the embattled chronology of the industry as in their predilections. That is not important. The fact was that Martin Quigley was a certain sort of person making his entry at a very certain time and phase of the evolution of the industry.

NEVER touching a foot of film, an on-looker of the studio and screen, Mr. Quigley began a career which was to make him integrally a part of the industry and to carry him deeper into it in a very definite sense than any person whose interest was in one company, one group of interests or any single faction. His problem was not that of the producer, the distributor, the exhibitor—it was rather the problems of all them, inter-related, in a coordinated, balanced relation which should mean a service of the people, the masses, the market. It is not to be assumed that this was all from the beginning, consciously planned in any all-seeing manner. It was rather a trend and resultant of the impact of a sort of person, with certain traditions and nurture, upon a sort of industry in a nascent state. Events, the times and disposition ordained for this Mr. Quigley the position of being the industry's best friend—and sometimes its severest critic.

A REPORTORIAL approach, inquiring impersonally though friendlily early in his motion picture publishing career, won for this young man important confidences. It was inevitable that one who was grinding no axes for anyone, but who sought for all of the motion picture the success and status in the world of a superseding art, should become recognized as the motion picture's best friend. No argument of an immolating, sacrificing unselfishness need to be made about all this. Mr. Quigley's enterprise and his plans for its tomorrow were based most exactly on the continued and continuing success of the industry to which he had dedicated his working life. His job, his success, his happiness depended upon the motion picture getting along well.

THIS JOB specifically required that his journal, the *Herald*, should so serve the exhibitor, the motion picture theatre, the customer, that its circulation and its acceptance should make its advertising space profitably attractive to the makers and purveyors of pictures. As the perspective broadened it became clear too that it was to be the function of the *Herald* to serve also the makers and purveyors of pictures in a sense of putting before them and their own increasingly extended and complex organizations a deal of news, facts and material which no single enterprise or its house organ might gather and present. Important among the functions of publication was to maintain and hold open a forum of frank expression, open to all but more especially important in behalf of the exhibitor who controlled no paid space and employed no spokesmen. It has ever been the *Herald's* great function to see that he who has had something to say had a place in which to say it.

ENTERPRISES grow as men grow. With the progress of the years, Martin Quigley saw in widening perspective that the motion picture was not really only the business of the producer-distributor and the exhibitor, but that it was also very much the business of the consumer—the public. The industry, wrapped deeply in its internal affairs, was in great but unconscious need of an interpreter of a none too articulate but profoundly important demand from the public.

Out of this the Production Code was born, in the Autumn of 1929, conceived by and directed by Martin Quigley, as a contribution to the well-being of the motion picture to which he had given of his interest, energy and years—another instance of a labour for the whole of the industry which could be performed with success by no single component. That the Production Code remained for some years encased in the glass of a certain conservatism of expression with the industry, today, perhaps, makes more conspicuous its real significance. When at last the storm of public criticism broke, it was this long latent Production Code which, released and adequately empowered at last, brought to the motion picture of 1935, a rebirth in public and box office esteem. The motion picture's best friend, who began so impartially in 1915, brought to floration in this, his twentieth year, that service which is epitomized in the proverb: A friend in need is a friend indeed.

MARTIN QUIGLEY and his works in print have succeeded as the motion picture has succeeded. So it has come that such estimable enterprises, so great in their day, as the venerable Motion Picture World, born as organ of the Patents Company, Motion Picture News, first organ of the "independents", Motography, first Chicago picture journal, and sundry other publications have been absorbed, merged and melded, into what is today *Motion Picture Herald* and *Motion Picture Daily.* Confusion of interests has been simplified, unified, and a multiplicity of divided services have been stranded together into two voices and institutions of service to the whole of the industry.

The motion picture's best friend is this year of 1935 celebrating the anniversary of the inception of a project and a job well enough done to be dominant in its field—this is Martin Quigley's twentieth anniversary.

* * *

FORTY PRODUCERS BUY 679 STORIES FOR $3,395,000

50 Per Cent of All Purchases for Year Ended Sept. 1 Were Originals, 37 Per Cent Were Books, Only 13 Per Cent Plays

(Stories purchased for motion picture production during the year ended September 1, 1935, are listed alphabetically, starting on page 283

Forty producing companies purchased 679 stories for feature production during the year ended September 1, 1935, investing an estimated $3,395,000, based on the generally accepted average expenditure of $5,000 each. Costs, however, ran as high as $100,000 and $125,000 for hit plays.

Original stories continued throughout the year to be the principal source of material, those purchases amounting to 50 per cent of the total made, there having been 337 acquired, as aganst 254 published books, representing 37 per cent of the total, and only 88 plays, equaling 13 per cent.

The bulk of the purchases were made for immediate production, for last season's release schedules—1934-35, and for the present 1935-36 period. However, several dozen properties were placed "on the shelf" for future use, adding to the millions of dollars' worth of material on hand in the vaults of producers.

Paramount's story vaults were evidently empty, undoubtedly as a result of the liquidating process effected during the reorganization of the bankrupt, for the company made 128 purchases in the 12 months, or about double the number required to meet its usual 60-picture seasonal commitment. Metro-Goldwyn-Mayer, probably the most consistent story buyer in the business, concentrating for the most part on published books and novels, rated second place with a 12-month buy of 111.

RKO Buys 69—Warners, 62

There was a sharp numerical drop from the 128 and 111 purchases made by Paramount and Metro-Goldwyn-Mayer, respectively, to the 69 acquired by RKO, and Warners' 62 acquisitions. Universal rated fifth place from the standpoint of the number bought, taking 55, as against Fox's 45 and Columbia's 41. Company purchases are compiled in an adjoining column.

There was much spirited bidding during the year among the principal producers for the best books and outstanding plays.

Too, their ambitions to continue under the new order to raise the standard of production were noticeably reflected in the high quality of many dozens of the properties purchased. There was hardly a book or play of any merit that lent itself to filming that was not taken by Hollywood for conversion into motion pictures.

Sources of Story Material For New Feature Production

Following is an analysis by companies of the story purchases, totaling 679, made by 40 motion picture producers during the year ended September 1, 1935, when 337 originals, 254 published books, and 88 plays were acquired:

Company	Originals	Books	Plays	Totals
Ambassador	8	..	..	8
Blystone, John	..	1	..	1
British & Dominions	..	..	1	1
C. C. Burr	1	1	..	2
Cameo	4	6	..	10
Chesterfield	8	..	..	8
Columbia	25	14	2	41
Cummings, Irving	1	..	..	1
Fox (a)	12	25	8	45
Gaumont-British	..	1	..	1
Goldwyn, Samuel	3	4	1	8
Grace Pictures	..	1	..	1
Harmon, Sidney	..	..	1	1
Jackson, Horace	..	2	..	2
Kent, Willis	1	..	..	1
King-Ajax	4	..	..	4
Krellberg, S. S.	1	..	..	1
Lesser, Sol.	..	2	..	2
Liberty	3	2	..	5
London Films	3	16	2	21
Lorre, Peter	..	..	3	3
Mascot	7	5	..	12
Metro-Goldwyn-Mayer	55	36	20	111
Mindenburg, B. V.	1	..	..	1
Ostrow, Lou	1	..	..	1
Paramount	78	30	20	128
Popular	..	1	..	1
Premier	1	..	..	1
RKO Radio	24	32	13	69
Reliance	4	5	1	10
Republic (b)	21	15	1	37
Select	1	1	..	2
Selznick, David	..	1		1
Supreme	2	..	..	2
Tuttle, Frank	..	1	..	1
20th Century-Fox (c)	1	6	1	8
20th Century-U. A. (d)	3	2	4	9
Universal	25	29	1	55
Wanger, Walter	..	1	..	1
Warners	39	14	9	62
Totals	337	254	88	679

(a) Before creation of 20th Century-Fox Film.
(b) Includes Monogram.
(c) After creation of 20th Century-Fox Film.
(d) Before affiliating with Fox Film.

U. S. DEMANDS $3,566,583 FROM WM. FOX FOR ALLEGED TAX EVASION

Federal Government Adds a 50 Per Cent Fraud Penalty in an Amended Petition to U. S. Board of Tax Appeals

William Fox, instigator of court suits aplenty, has himself become the target of a claim for $3,566,583 demanded by the United States Government for alleged fraud and wilful attempt to evade payment of federal income taxes.

Seeking the application of fraud penalties totaling $940,071, and the affirmation of deficiencies of $1,880,142, plus interest of $746,370, making a total of $3,566,583, Robert H. Jackson, assistant general counsel of the United States Bureau of Internal Revenue, filed with the United States Board of Tax Appeal at Washington an amended answer to the petition of William Fox for review of his income returns for 1929 and 1930.

The matter has been pending before the Internal Revenue Bureau and the Appeals Board for some three years, and the transactions involved were gone into in detail during the motion-picture phase of the Congressional inquiry into Wall Street activities in 1933, in which Mr. Fox figured prominently as a witness.

The case before the Appeals Board centers primarily around Mr. Fox's return for 1930. The Revenue Bureau seeks confirmation of a deficiency assessment of $28,498 on his 1929 return, plus an evasion penalty of $14,249, and interest, now amounting to $13,680, a total of only $56,427, but the 1930 return involves a total of $3,510,156, of which $1,601,644 represents the original deficiency, $250,000, an additional deficiency which the commissioner has found, $928,822 evasion penalty and $732,690 interest.

The subjects of controversy are Mr. Fox's transactions in stocks, both in Fox Theatres Corporation and Fox Films Corporation and in other stocks in which he dealt, the latter involving the activities of his All-Continent Corporation.

Also involved, however, are amounts paid by him as salaries to Lee DeForest, Courtland Smith and A. S. Kempner, for which he had been reimbursed and, having been permitted to deduct those payments when made, the government claims the amounts repaid to him constitute income.

Counsel for the Revenue Bureau explained at Washington that the subjects of the deficiency assessments were not new, but that the request for imposition of the 50 per cent evasion penalty was a recent step based on Mr. Fox's alleged attempts to "defeat and evade" his tax responsibilities by "false and fraudulent means."

Two items in the 1929 return are made the subject of demand for imposition of the evasion penalty, one being a claim for deductions amounting to $4,749,850, as representing losses from 1929 sales of stock of various corporations in connection with which the government claims the loss was but $3,265,492, resulting in an overstatement of deductions of $1,484,358.

The other claim is based on the allegation that Mr. Fox "knowingly and wilfully failed to report in his federal income tax return in 1929 the net profits derived by the petitioner of $2,369,125 or any amount, resulting from the transaction between the petitioner and one Harley L. Clarke, whereby the petitioner exchanged certain properties, which had a cost basis to petitioner of $480,874 and certain promises of petitioner which had no cost basis to the petitioner, for $2,000,000 in cash and 25,000 shares of capital stock of General Theatres Equipment, Inc., having had on date of receipt by petitioner in 1929 a fair market value of $850,000. There was not reported in petitioner's federal income tax return for 1929 any income as having been derived from the transaction, referred to hereinabove, nor was there disclosed in his return any information with respect thereto. The petitioner in 1929 paid in cash $2,000,000 to Grandeur, Inc., for 50 per cent of its capital stock, the other 50 per cent of the capital stock of Grandeur, Inc., having been issued in 1929 for $2,000,000 in cash. The said 50 per cent of the capital stock of Grandeur, Inc., acquired by petitioner, had a fair market value at date of acquisition by petitioner of $2,000,000."

Examination of the 1930 return, the government's brief disclosed, led to the development of a number of items on which the government should impose the evasion penalty, many of them being based on Fox's stock transactions and the operations of the All Continent Corporation, according to the Revenue Bureau.

"The petitioner in his federal income tax return for 1930, which was filed on his behalf for 1930 with his knowledge and consent," the government alleges, "knowingly and wilfully made claim for deductions amounting to $8,047,853 for losses resulting from transactions claimed to be sales in 1930 of shares of capital stock of various corporations for cash, whereas in fact and in law the petitioner exchanged the said shares of capital stock of various corporations with the All-Continent Corporation, a corporation organized in 1930, the stock of which being at all times in 1930 owned by the petitioner, for capital stock of All-Continent Corporation, the transactions being such that for tax purposes neither loss nor gain could result."

It was set forth that while he owned all the stock, Mr. Fox's name did not appear in the records of the corporation as an officer, director or incorporator, but that he was appointed attorney-in-fact to act on behalf of the corporation and as such had authority to deal with several brokerage firms.

Federal Case Centers Chiefly Around the Tax Return for 1930; Transactions Aired in the 1933 Wall Street Inquiry

The transactions with these brokers ran into millions of dollars, Mr. Fox claiming a total loss of more than $8,000,000 in his 1930 return, and the relationship between the film magnate and All-Continent Corporation, the government's brief disclosed, was discovered by a United States revenue agent in checking Mr. Fox's account with Loeb-Alsberg and Company, who noted that no commission was charged by the broker on the transactions.

"A deliberate attempt," the government charges, "was made by William Fox, who signed certain letters written to Loeb-Alsberg and Company, referred to hereinabove, and took an active part in the transactions hereinabove set forth, and by Herbert Leitstein, who signed each of the letters written for the All-Continent Corporation to the Commercial National Bank and Trust Company, and took an active part in the transactions hereinabove set forth, and who is also the same person who signed and filed the federal income tax return of William Fox for all years from 1924 to 1931, inclusive, to handle the said transactions between William Fox and the All-Continent Corporation in a way that the true facts would not be discovered for the purpose and with the fraudulent intent of William Fox evading the payment of federal tax due of William Fox on his income for the year 1930 by making claim of deductions for losses as resulting from the sale of stocks purporting to have been for cash, whereas the transactions were in fact and in law exchanges of stocks for capital stock of All-Continent Corporation, William Fox at all times in 1930 owning all the capital stock of All-Continent Corporation.

"William Fox and Herbert Leitstein wilfully and with the fraudulent intent to evade tax due of William Fox on his income for 1930 made claim of a deduction in the income tax return filed by Herbert Leitstein for William Fox for the year 1930 of $8,047,853 as representing losses from the sale of stocks, whereas the transactions reported in the tax return as sales were in fact and in law exchanges of stock for stock of the All-Continent Corporation in which William Fox owned at all times during 1930 all of the capital stock of said corporation," the brief continued.

Large sums, which the government charges were grossly overstated, were involved in Mr. Fox's transactions in the Class "B" common stock of Fox Film Corporation and Fox Theatres in 1930.

In his return, it is alleged, Mr. Fox made a claim of $5,010,100 as a basis for determining taxable gain from the sale of 50,101 shares of Fox Film stock, whereas, as computed by Revenue Bureau agents and, it is charged, in the petitioner's knowledge, the actual basis was "substantially less" than $501,010 and "an excessive claim was knowingly and wilfully made with the intent to evade tax due of William Fox of at least $4,509,090."

BLUE LAW REPEALS AID 1,885 HOUSES; KANSAS PLAN WINS COMMUNITY

Liberalization of Laws in Many States Opens New Business for Theatres; Broadway Sees First Sunday Stage Show in Years

Liberalization of laws and public sentiment in several states and numerous communities with respect to Sunday shows is making it possible for an estimated 1,885 theatres this fall for the first time to reap the advantages of operation on the Sabbath, which is usually the most profitable day of the seven for box office receipts.

The tendency to abandon the Puritanical Sabbath and allow public amusements was noted in several state legislatures this year, notably in Pennsylvania (1,208 theatres), Maryland (211), Alabama (233) and Tennessee (233), while in New York the assembly let down the bars to stage performances on a day that has been traditionally closed to this type of entertainment.

New York Sees Sunday Stage Show

New York City, by conforming its local ordinances to the state laws, was added to the list of cities where seventh-day dramatic and musical stage performances are now legal, and an experiment conducted at the Golden theatre last Sunday night in the nature of the city's first Sabbath opening of a play in years proved successful from an attendance standpoint.

Broadway film theatres, however, need have no cause to worry about competition from this source, because the rulings of Actors Equity Association and the union crafts regarding double pay for Sunday performances make their cost prohibitive, and it is doubtful whether Sabbath showings in legitimate houses will be frequent.

The novelty of a Sunday night performance drew a standout crowd to the Golden, off Broadway, for the premiere of "A Touch of Brimstone," with Roland Young. Under the Equity ruling, as well as the state law, one day off must be given the actors and employees, and on Monday night the theatre was dark to compensate for the Sunday performance.

While about $2,100 was taken in as a result of paid admissions on the opening Sunday night, the Golden management said there was no definite way of checking the commercial value of the Sunday night playing from the initial experiment. A canvass of other managers indicated that none is planning Sunday night performances at this time, for the reason that the double pay for actors, stagehands and electricians would increase the cost of production a week by about 30 per cent. And considering that only six days of playing is permitted, the managers can see no commercial advantage in inaugurating Sunday shows at the increased expense.

Sunday Shows Circumvent Laws

Several managers gave Sunday night performances of plays a few years ago to develop a test case of the question. In those instances a large percentage of the receipts were turned over to charity to avoid conflict with the existing law.

Sunday shows ostensibly for charity have been resorted to by film theatres to circumvent prohibitary laws in a number of states. The tieups frequently are with the American Legion or local welfare or relief organizations, and in these instances the admission is slightly increased—such as a 25-cent price raised to 35 cents—the excess over the normal tariff going to the charitable cause.

The largest straw for years in the liberal wind was the decision of the Pennsylvania legislature to permit local referenda in the November elections on the open Sundays question, and exhibitors are stirring up Sunday show sentiment in advance of the election. While church elements are conducting a counter-campaign, theatre men in the larger centers, at least, are confident of a victory. Philadelphia, Pittsburgh, Harrisburg, Chester, York and other cities will vote on the proposal November 5th, while others will determine the issue on subsequent dates in November.

A stipulation in the Pennsylvania statute provides, however, that no vaudeville will be permitted on the same bill with Sunday films, and, according to the legislative reference bureau, exhibitors will be subject to prosecution and liable to a fine if they present vaudeville either alone or in conjunction with motion pictures.

Alabama, which formerly had stringent closing laws, liberalized the Sunday status at the last session of the legislature, and Sabbath films are now legal in Alabama towns falling in the classification of from 15,000 to 40,000 population, under a bill signed by Governor Bibb Graves. The repeal makes Sunday shows possible in Anniston, Dothan, Gadsden, Tuscaloosa, Bessemer and Huntsville.

Three States Refused to Act

Tennessee passed a bill permitting Sunday shows by local option, and while the Blue Laws are still effective in Texas, the Sunday situation there is also governed now by local option in the various towns.

Other legislatures, however, refused to act on open Sunday measures or turned them down, as was the case in Delaware, Massachusetts and Kansas. Strict Sabbath closing laws in the Bay State are rigidly enforced. Churches in the state have been permitted to stage exhibition dances on Sundays, but theatrical acts have always been banned except in a few instances where they can be interpreted as an acrobatic performance.

While the bill in the Kansas senate was introduced at the request of an exhibitor, theatre men in the state were diffident about supporting it because they deemed it advisable not to disturb the status quo under which Sunday film shows are permitted by local authorities where public sentiment seems favorable. The issue in Kansas has been raging for many years, and when state and county officials took the matter to the courts, a ruling was given that Sabbath performances could not be stopped by injunction, but that the offending theatre managers should be prosecuted on charges of violating the state six-day labor law and tried before a jury. Since no jury could be found in the larger centers that would convict an exhibitor on this offense, the officials abandoned their campaign altogether and acquiesced to a policy of local tolerance.

Since then Fox Midwest and other theatres and circuits have operated on Sundays in a number of communities, the latest to start Sab-

(*Continued on following page*)

Anti-Sabbath Show Proponents in Kansas Won Over to Open-Sunday Cause by Owners Who Vest in Them Right to Pick Films

A workable method of assuring community support in the operation of Sunday shows is in effect in Manhattan, Kan., a college town where the issue had been bitterly contested for years, in a state in which Sabbath amusements have never legally been permitted.

Although the citizens of the town, which has a population of 10,000, approved Sunday films by a majority of 900 out of a total of 5,500 votes cast in an election last November, there remained an aftermath of ill feeling in the wake of the referendum, and to appease the hostile elements and to enlist their support, the local theatre managers gave the assurance that the Sunday performances would be of a type not to offend, and, furthermore, that the community would be given a voice in the selection of films.

"Advisory" Committee the Solution

This was accomplished by setting up an advisory committee representative of the church and college elements, which had led the opposition to Sabbath shows, this group to serve as a quasi-official censoring board. For the last several months, the committee has been selecting the films for Sundays and has been advising the managers on bookings generally, with an eye single to the moral welfare of the community, chiefly the college students, with respect to what is exhibited on the screen.

The chief results, say the managers, are that opposition to Sunday films has disappeared and attacks on pictures which were frequent before have abated materially. Weekend patronage has not been affected.

The members of the advisory committee are: Monsignor A. J. Luckey, pastor of the Catholic church; C. M. Correll, assistant dean of the Kansas State Agricultural College, and the Rev. David J. Arnold, who is chairman. Mr. Arnold is also a member of the city welfare board, which had opposed Sunday shows vigorously and which has the power, under the Kansas welfare law, to regulate all amusements and to close them arbitrarily if it so sees fit.

The advisory committee meets once a month with the managers to inspect the bookings, approve or reject, recommend changes or suggest specific films with a view to obtaining the most wholesome entertainment available for the weekend, when juvenile attendance is heavy. Thus, while the managers have familiarized themselves with the views of the committee members and frequently of their own accord date pictures in midweek that normally would play over the weekend, the responsibility has been shifted to the board.

For this service the members receive $10 each per month, which is paid by the theatre operators, Sam L. Sosna of the Varsity theatre and Glen W. Dickinson of the Dickinson and Wareham theatres.

It is perhaps significant that since this system was inaugurated, the board has banned outright only two films. "The Affairs of Cellini" (20th Century-United Artists), and "The Devil Is a Woman" (Paramount), according to Mr. Dickinson.

SUNDAY OPENING AIDS 1,885 HOUSES

(Continued from preceding page)

bath films being the Fox Eldorado and the Harris in Eldorado, Kan. At the same time, church elements continue highly antagonistic.

In several states retaining closing laws, the officials take cognizance of local sentiment and wink at violations. Such is the case in Florida and Arkansas, where the Blue Law is enforced in only a few small towns, and in Georgia where the supreme court decided two years ago that theatres may operate on the Sabbath provided the proceeds go to charity after deduction of expenses.

No Sunday restrictions of any kind exist in the states of California, Colorado, Illinois, Indiana, Minnesota, Nebraska, Nevada, Rhode Island, Utah, Wisconsin and Washington.

The argument made by exhibitors in closed Sunday towns bordering on open states is that they, as well as local merchants, lose considerable revenue by the exodus of amusement seekers on Sunday, as instanced with respect to Philadelphia and Camden, N. J., and Kansas in relation to Missouri, where a Blue Law is on the statute books, but seldom if ever enforced.

Recently, the American theatre in Roanoke, Va., succeeded in forcing an open Sunday for all houses in the city following a test case under Roanoke ordinances in which a jury determined that the theatre was within its rights in operating on the Sabbath. It was brought out that the theatre had agreed to turn over 10 per cent of its receipts to a local charity as a means of getting around a Virginia law which prohibits Sunday labor "except in household or other work of necessity or charity."

Exhibitors would seem to have a basis for urging that Sunday films are a "necessity," it is pointed out, by virtue of the fact the nation's leaders established this definition with respect to motion picture shows during the war, from the standpoint of maintaining the public's spirit and national morale.

"The changing Sunday" recently was a subject of a treatise in the New York *Times Magazine,* which found that "Sunday has somehow ceased, fairly suddenly, to be the day it used to be."

"One of the oldest of human institutions and one of the slowest to yield to change, Sunday has edged astonishingly to the left in a single generation, as if making up for lost time," said the article. "No supreme court speaks out to correct its drift. No amount of veneration for the ideas of the founding fathers is able to preserve the old-style American Sunday intact in most parts of the United States and Canada.

"Strangely, the 'Continental Sunday' now invading the country is slowest in arriving, legally, in the eastern states, notwithstanding their large foreign-born populations. It finds hard going also in the middle west, where the early influence transplanted from New England is still felt. But not even in those strongholds of traditional ways of life is Sunday the staid and conservative day it once was."

"The 'New York Sunday,' though never so repressive, thanks to the convivial Dutch influence, as the New England Sunday, clung long to the appearance of decorum," continues the writer, and "a generation ago, most indoor public entertainment had to describe itself as either 'sacred' or 'educational' to escape the police. Sacred concerts flourished at Koster and Bial's, the Metropolitan and elsewhere, and John L. Sullivan sometimes exhibited his muscular perfection between 'sacred' musical numbers. Sousa's Band and Theodore Thomas's orchestra could be heard, and the 'Panorama of the Battle of Gettysburg' seen. To those in quest of a rollicking time, the Eden Musee offered its 'American and foreign topics in wax, also views of the whole world,' and there were, besides, the Hungarian band and Ajeeb, the chess automaton, who was then 'a mystery yet.'

"'Grand musical and dramatic testimonial' performances were frequently used by the theatre as a means of getting around the Fourth Commandment lawfully; but their dramatics were done in proper Sunday evening garb, never 'in costume.' Bowling contests and strictly amateur boxing bouts were permitted in the sporting clubs. That new marvel, the phonograph, was allowed to give Sunday auditions, and lantern-slide lectures got by safely. Sunday vaudeville remained unseen in our midst until 1914, and then at first was carefully denatured, nothing resembling circus stunts being tolerated. The Sunday motion picture made its bow to us only in 1919.

Bicycle, Automobile Blamed

"The bicycle of the nineties is accused of starting the change in Sunday that we note today, and the automobile comes in for still more reprehension, though they have merely been instruments in the hands of human nature. For good or ill, the multitude has called for the change, and the multitude, as usual, has its way. The Lord's Day Alliance thinks the multitude has been deluded by amusement enterprises hungry for profits and by lawmakers seeking revenue for the state through taxes on permitted pleasures. The Alliance would 'rescue Sunday from commercialism and restore it to God,' but the swing away from the old-time observance of the day goes on.

"Twelve states and many cities in the present decade have seen fit to revise or repeal their Sunday laws to comport with a tendency that appears to be irresistible. They have made Sunday theatres, picture shows and baseball respectable. One state, Missouri, has even legalized Sunday hunting. A New Jersey grand jury has declared: 'Non-observance of Sunday law is a sign not of any desire to break the law, but of a change in conditions and customs, making the law obsolete.' A playground survey of 80 cities finds the executives of 58 in favor of Sunday opening.

More Stores Open

"More and more stores of various sorts that used to lock up on Sunday now run seven days a week. A few department stores still lower the curtains of their show windows on Sunday, on the principle that 'Sunday is a day for things unseen'; but they are almost unique. Most communities still insist that Sunday morning shall be inviolate; there is that much concession to Sabbatarian opinion. After church time, however, the tale is otherwise.

"It was stated in the hearings at Albany last spring that, in cities allowing the legitimate theatre to present Sunday plays, Sunday is second only to Saturday in theatre attendance. Governor Lehman was only citing a known fact when he said, in approving the Sunday theatre bills: 'Nowadays the New Yorker can find as much to do for recreation on a Sunday as on a weekday—with a great deal more time to do it in.'

"Thus has Sunday changed within the memory of most of us and become a day of legitimate play."

Another "Better Pictures" Group

Prominent figures in Manhattan's social, music and literary life have formed a committee to urge the public to support artistic motion picture productions. The new group, called the Committee for the Advancement of the Screen, has its headquarters in New York and is headed by Deems Taylor, Mme. Lucrezia Bori, Giovanni Martinelli, Mrs. James Leeds Laidlaw, Mme. Lottie Lehman and Richard Watts, Jr. The personnel of the committee also includes Mr. George Washington Cavanaugh, Mme. Elizabeth Rethberg, Charles Hanson Towne, Lauritz Melchior, Mme. Alma Clayburn, Ezio Pinza and others.

The committee has announced that "with the assistance of Will H. Hays and his office it will aim to preview those films of special distinction announced for the coming season, and to excite the public about them, as we have done in the case of 'A Midsummer Night's Dream,' our first selection."

Admission Taxes Rise Half Million

Reflecting a sharp improvement in theatre business are the latest admission tax figures that have been divulged by the Bureau of Internal Revenue in Washington which reported revenue from this source, principally from motion picture theatres, for July and August, first two months of the fiscal year, ran to $2,590,466. This is an increase of $550,587 over the $2,039,879 reported for the corresponding period in 1934.

Receipts for August showed an increase of nearly 50 per cent over the same period of last year, collections for the 1935 month being $1,313,552 as against $993,717 for the same month a year ago.

August receipts also showed an increase of nearly $37,000 over the July collections of $1,276,914 which, in turn, were some $65,000 ahead of June.

Court Fines Dickinson For Placing Posters

Carleton Dickinson, son of Glenn W. Dickinson, has been found guilty at Lawrence, Kan., by Police Judge Oscar Learnard of placing theatre posters and advertising on poles and property belonging to others without their consent. The judge assessed a fine of $25 and costs, but Mr. Dickinson's attorney announced he would appeal.

Donald Hults, attorney for the defendant, contended that friction between the police and the Dickinsons was responsible for the charges, while the city attorney claimed the trial was the result of a violation of a city ordinance.

to

MARTIN QUIGLEY

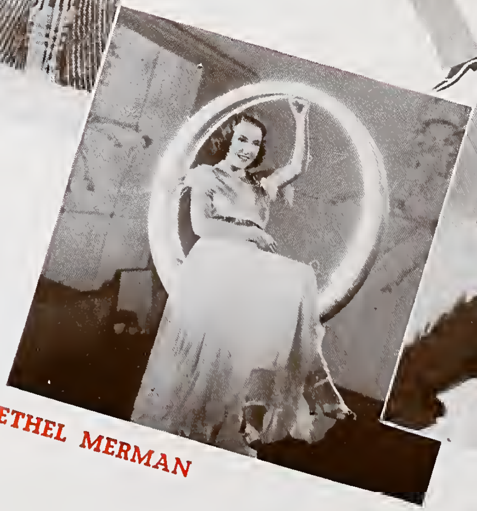
for his twenty years of unswerving devotion to the highest principles and best interests of the motion picture industry ■ ■ ■ PARAMOUNT dedicates these pages because they represent the best forthcoming productions of the company that has set the pace for twenty years.

"the Big Broadcast of 1936"

That this will be an outstanding box office attraction is certain because it has in it . . . **1.** Specialties by BING CROSBY, AMOS 'n' ANDY, ETHEL MERMAN, RAY NOBLE AND HIS BAND. MARY BOLAND, CHARLIE RUGGLES, SIR GUY STANDING, GAIL PATRICK, DAVID HOLT, VIRGINIA WEIDLER, BILL ROBINSON and others . . . **2.** It features JACK OAKIE, BURNS & ALLEN, LYDA ROBERTI, WENDY BARRIE and HENRY WADSWORTH . . . **3.** Its hit songs—"I WISHED ON THE MOON", "WHY DREAM", "DOUBLE TROUBLE", "WHY STARS COME OUT AT NIGHT"—These songs were written by Rainger, Robin & Whiting, Gordon & Revel, Ray Noble, Dorothy Parker and are tops on the air today . . . **4.** It has been directed by Norman Taurog, who so ably directed such b. o. successes as "College Rhythm", "Mrs. Wiggs of the Cabbage Patch" and "Skippy" . . . **5.** It has already demonstrated its box office power in smash key city runs.

BING CROSBY

AMOS 'n' ANDY



ETHEL MERMAN

MARY BOLAND & CHARLIE RUGGLES

RAY NOBLE & HIS BAND
BURNS & ALLEN
WENDY BARRIE
HENRY WADSWORTH
JACK OAKIE
LYDA ROBERTI

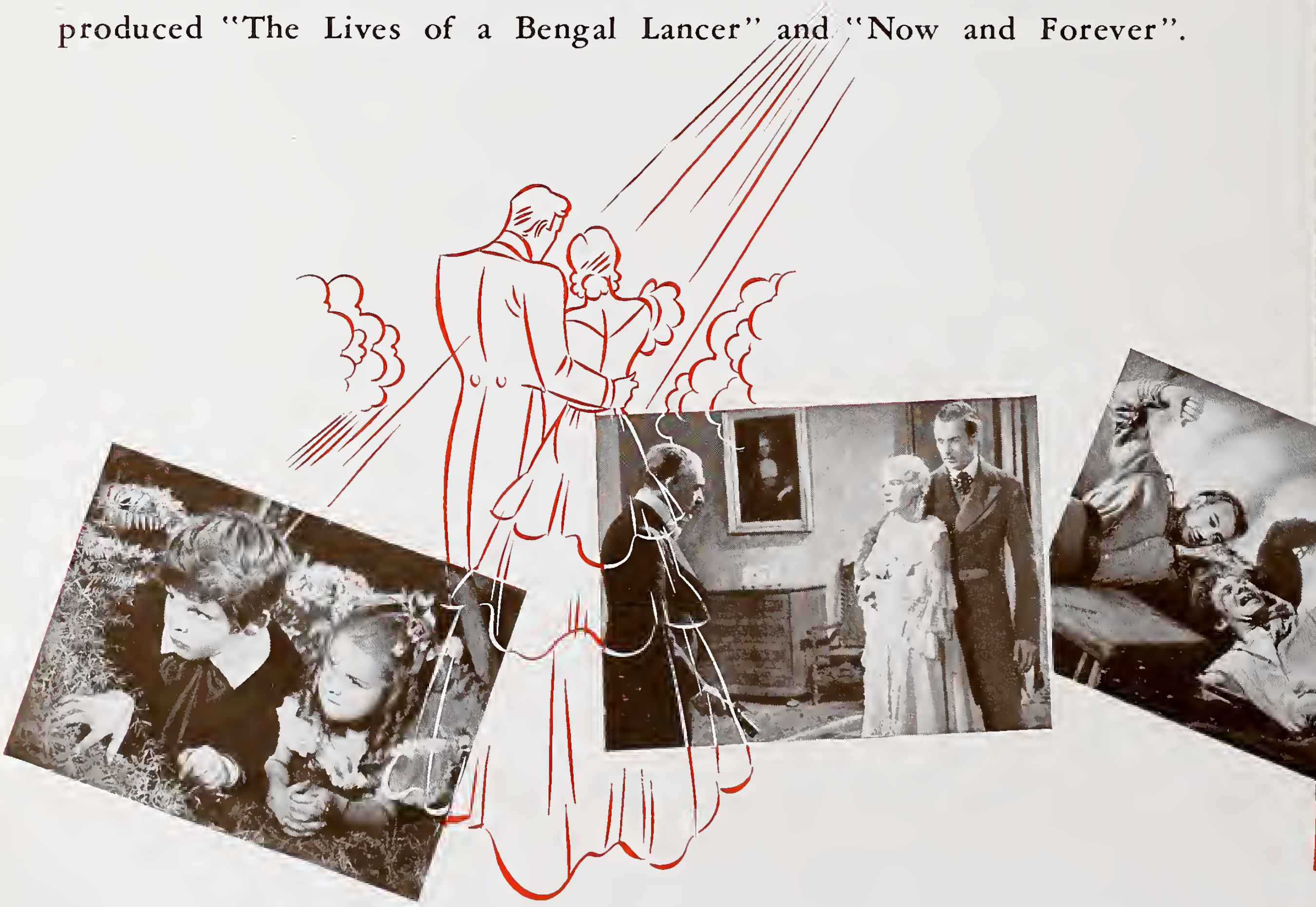
BIG! BROAD! CAST! Big in conception . . . Broad in scope, with national and international scope . . . with a Cast unequalled in drawing power.

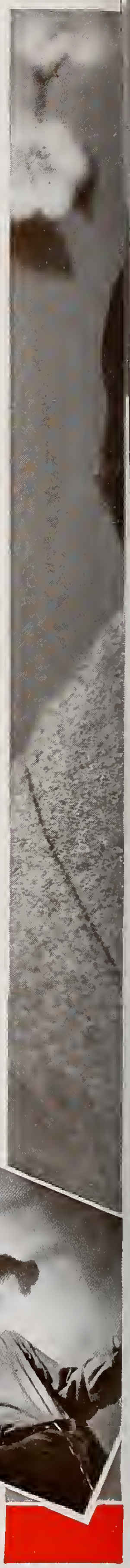
"Peter Ibbetson"

The Stars —

GARY COOPER and ANN HARDING

A powerful new combination, each of whom in his own right have had tremendous box office success . . . **The Support** — Ida Lupino, John Halliday, Douglass Dumbrille, Virginia Weidler, Dickie Moore — excellent actors beautifully playing their supporting roles . . . **The Story** — The No. 1 classic — an immortal love story, known and loved by millions as a novel, a play and an opera . . . **The Director** — Henry Hathaway, who successfully directed Gary Cooper in "The Lives of a Bengal Lancer" and "Now and Forever" . . . **The Producer** — Louis D. Lighton, who produced "The Lives of a Bengal Lancer" and "Now and Forever".





● **No prison bars could cage their love**

. . . Stone walls, the shackles of human bondage, nor all the powers of Heaven or Hell could prevail against their love, for she was his glory and his faith . . . she was his destiny.

"Rose of the Rancho"

with

JOHN BOLES and GLADYS SWARTHOUT

Charles Bickford • Willie Howard • Herb Williams

Grace Bradley • H. B. Warner • Directed by Marion Gering

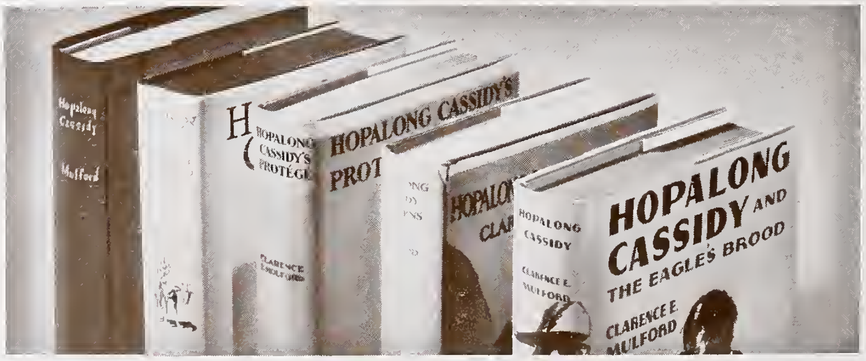
A Great New Star— GLADYS SWARTHOUT — Her gorgeous voice is already known to everyone who tunes in on the radio ... Her beautiful face and figure will be known to millions through special publicity planted in the newspapers and magazines of this country ... Her irresistible personality will be pre-sold to the public through special trailers. **A Great Popular Star**— JOHN BOLES, whose fine voice and great charm have already made him a popular favorite. His personal appearances in recent months have testified to his great draw at the box office ... **A Great Story**— "ROSE OF THE RANCHO" is the No. 1 David Belasco success—a perfect and colorful musical dramatic vehicle for a great singing combination.

STAR BRIGHT

Gladys Swarthout, a person of grace, a lovely face, a slim, svelte figure, a voice to thrill all the world.

"The Eagle's Brood"

The Number Two hit of the **"Hop-A-Long Cassidy"** series, with **WILLIAM BOYD** and **JIMMY ELLISON** the two popular leads in "Hop-A-Long Cassidy" ▪ ▪ ▪ teamed again as "Cassidy" and "The Kid" ▪ ▪ ▪ The first picture of this series was an instantaneous box office winner — far above the average "western." According to trade reviews and public reception, the second picture, with this favorable reaction ahead of it, should do even better at the box office ▪ ▪ ▪ From Clarence E. Mulford's well known story. A Harry Sherman Production. Directed by Howard Bretherton.


Hopalong Cassidy
Mulford
HOPALONG CASSIDY'S PROTÉGÉ
CLARENCE E. MULFORD
HOPALONG CASSIDY'S PROT
HOPALONG CASSIDY
CLARENCE E. MULFORD
HOPALONG CASSIDY AND THE EAGLE'S BROOD
CLARENCE E. MULFORD

Paramount Pictures

CAROLE LOMBARD

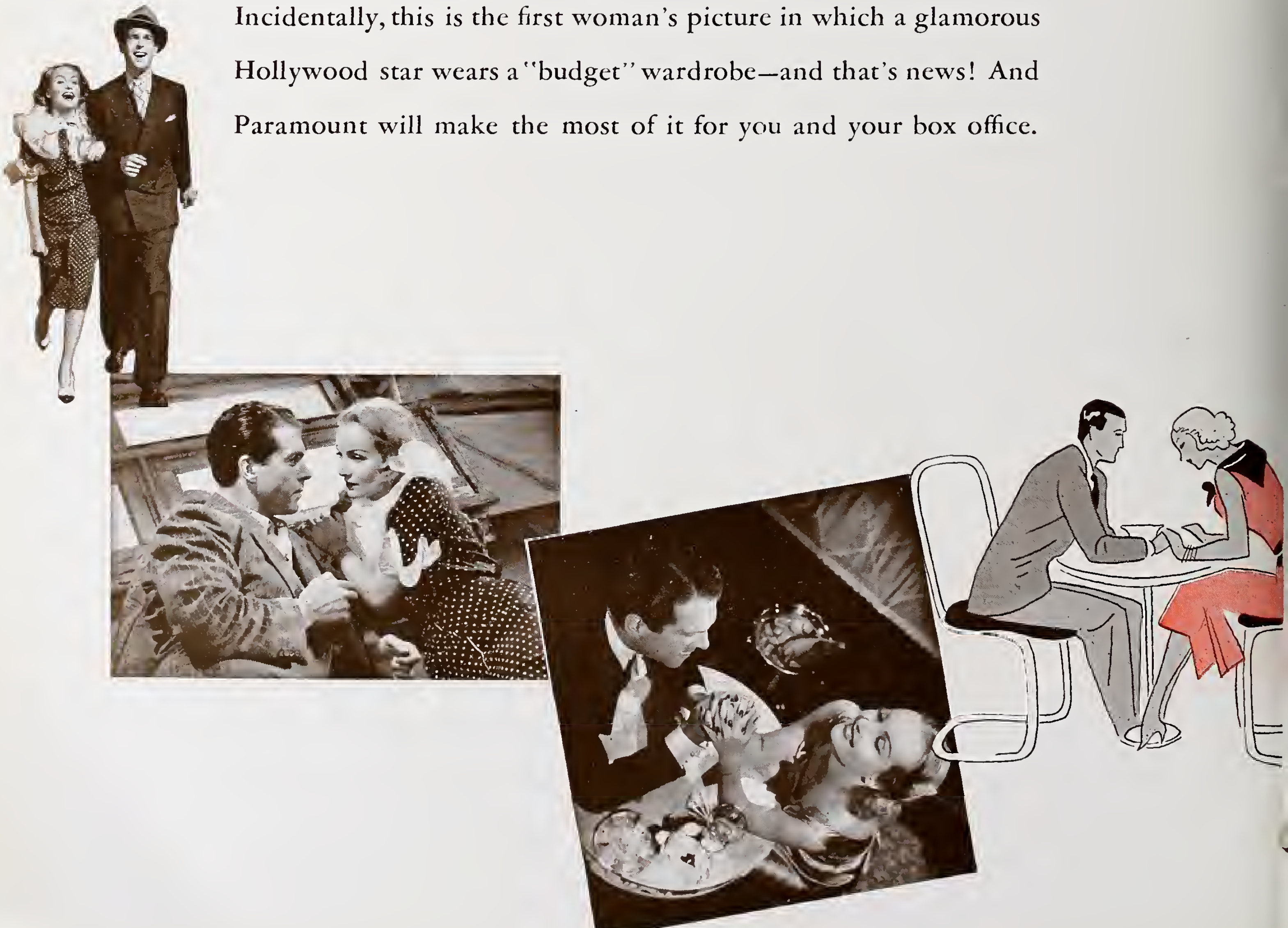
teamed with

FRED MacMURRAY

IN A PICTURE THE TITLE OF WHICH IS TO BE ANNOUNCED

with Katherine DeMille • Astrid Allwyn
Ralph Bellamy • Directed by Mitchell Leisen

A new star-team clicks in a picture that Ernst Lubitsch says is one of the best he has seen this year... and Lubitsch knows his pictures. Incidentally, this is the first woman's picture in which a glamorous Hollywood star wears a "budget" wardrobe—and that's news! And Paramount will make the most of it for you and your box office.



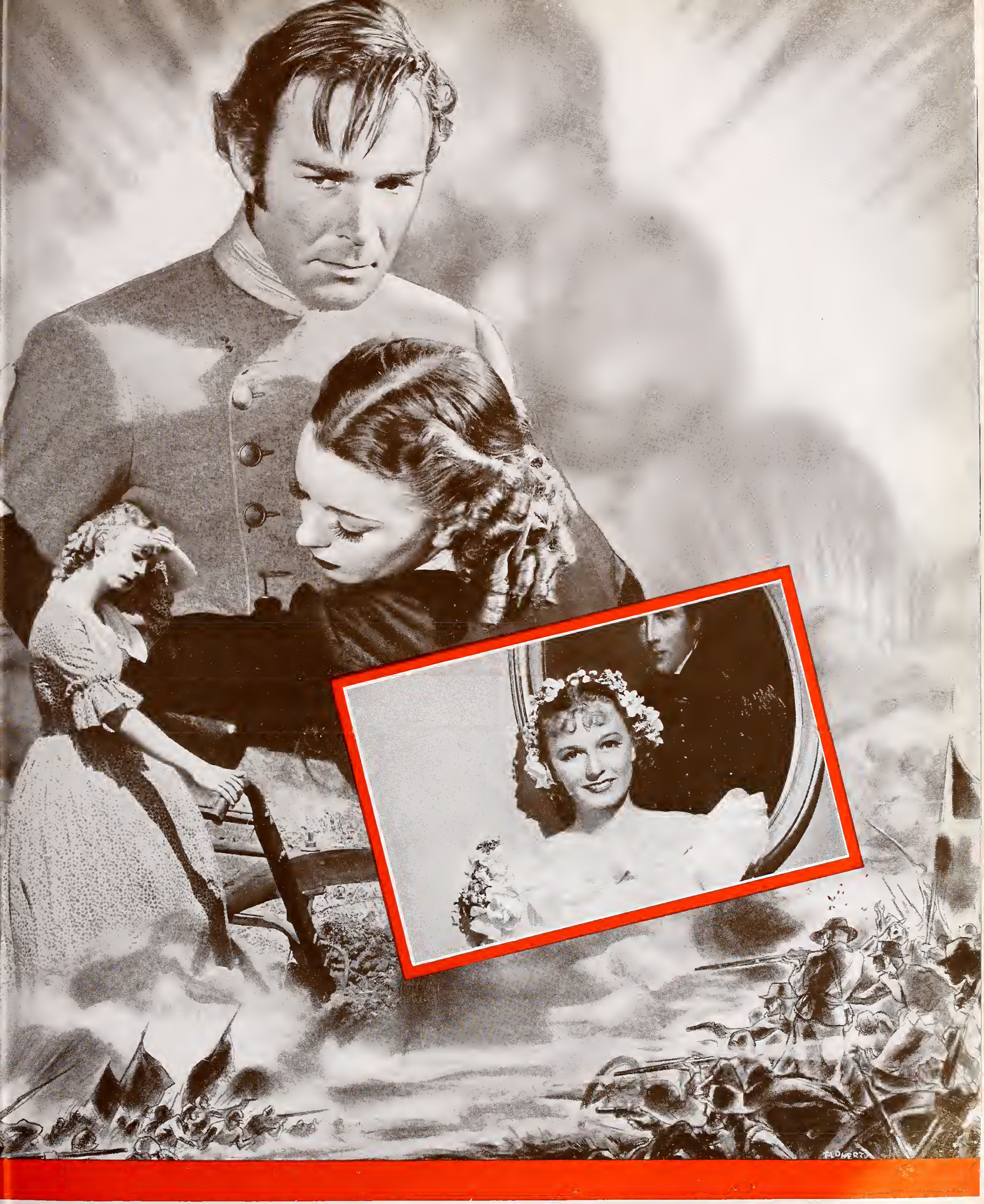
Love is like that! . . .

"Hands across the table . . . When the lights are low . . . Tho' you hush your lips . . . Your-finger tips tell me all I want to know—"

"So Red the Rose"

No. 1 in cast, starring as it does MARGARET SULLAVAN with WALTER CONNOLLY Randolph Scott · Elizabeth Patterson · Janet Beecher · Harry Ellerbe and Dickie Moore

The **No. 1** best-selling novel of 1934 and still going strong, Stark Young's "SO RED THE ROSE" has been read by at least one million people and has been publicized through newspapers, magazines and word-of-mouth to additional millions. The motion picture script was written by Maxwell Anderson, Pulitzer Prize winner, Laurence Stallings, author of "What Price Glory," and Edwin Justus Mayer **... No. 1** in direction — directed by King Vidor, one of the top directors in the industry, whose skill sent to box office success such pictures as "The Big Parade" and "Street Scene" **. . . No. 1** in Publicity and Exploitation — a special nation-wide publicity and exploitation campaign will be put ahead of this picture with thirteen simultaneous world premieres in the thirteen original capitols of the thirteen Confederate states.



● **"So Red the Rose"**

The flower of southern chivalry dewed with the shining glory of a woman's tears.

"Mary Burns, Fugitive"

starring **SYLVIA SIDNEY**

with

Melvyn Douglas • Pert Kelton • Alan Baxter Wallace Ford • Directed by William K. Howard • A Walter Wanger Production

"CITY STREETS" . . . "AN AMERICAN TRAGEDY" "LADIES OF THE BIG HOUSE" . . . Strong dramatic plots with heart-gripping love stories. These have been the motion pictures in which Sylvia Sidney has scored her biggest successes — and that is why we predict a brilliant box office future for "MARY BURNS, FUGITIVE", for here is a story with a title that has the ring of "True Story" to it — a story full of the red blood of reality and excitement—a story that will afford full scope to Miss Sidney's unmatched dramatic talent. This story will be serialized in the nation's leading newspapers, co-incidental with the release of the picture.

● **Mary Burns, fugitive**

Guilty of aiding, abetting and harboring a criminal. Guilty of love

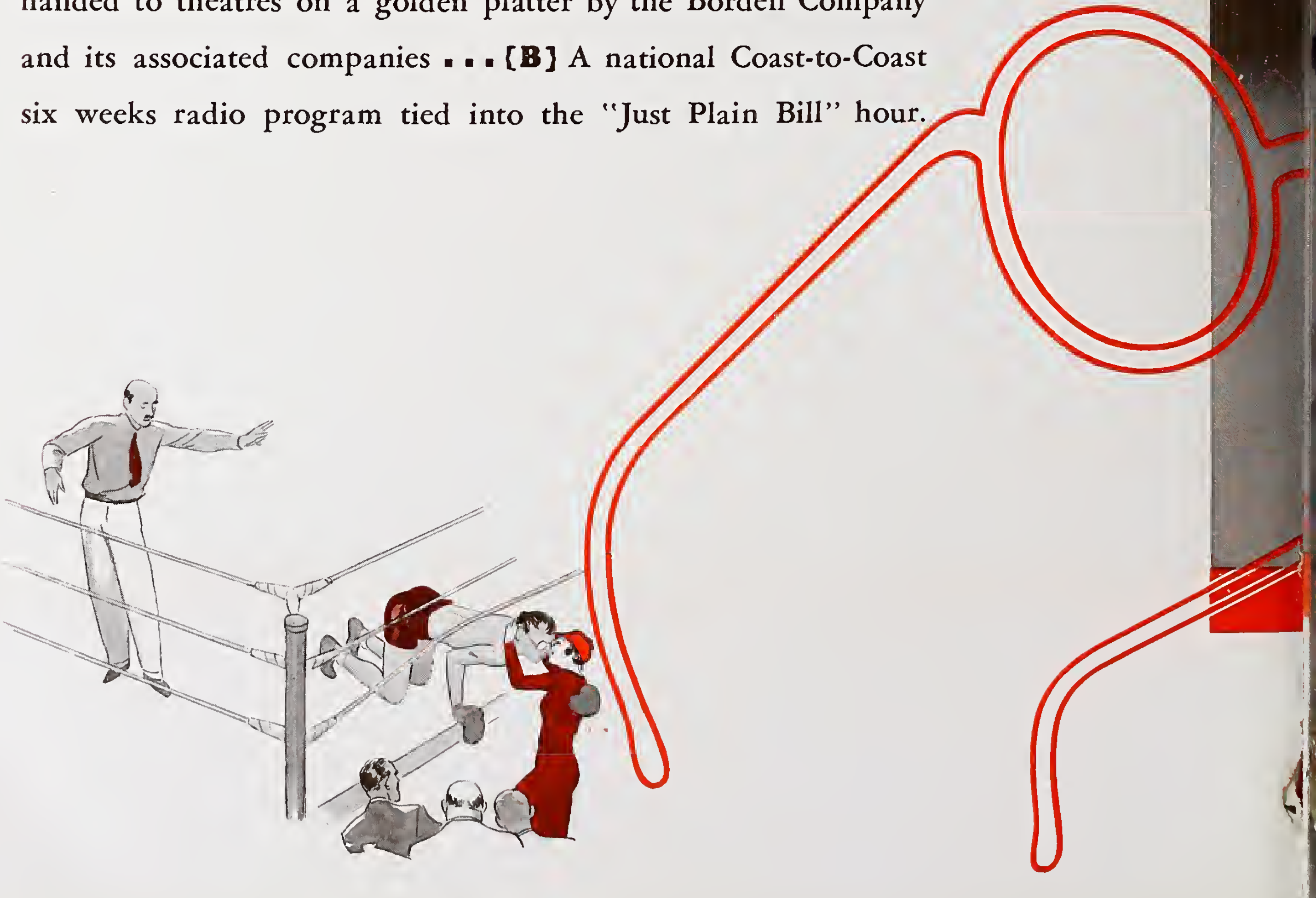
HAROLD LLOYD

in

"the Milky Way"

Another stand-out attraction because . . .

1. It has HAROLD LLOYD, the star the whole family goes to see . . . **2.** It has a marvelous supporting cast headed by Adolphe Menjou, Verree Teasdale, Helen Mack, William Gargan, George Barbier . . . **3.** It has ace direction from Leo McCarey, who directed such successes as "Ruggles of Red Gap" and "Belle of the Nineties." **4.** It has ahead of it two of the best and biggest exploitation tie-ups yet given a picture . . . **[A]** A national house-to-house tie-up handed to theatres on a golden platter by the Borden Company and its associated companies . . . **[B]** A national Coast-to-Coast six weeks radio program tied into the "Just Plain Bill" hour.



There's Agnes in his dreamy eyes!

for Agnes is the brightest star in the "milky way" . . . Harold hitched his milk wagon to her and she ran away with him to a national championship!

"Collegiate"

starring **JOE PENNER • JACK OAKIE**

with

Frances Langford, Ned Sparks, Lynne Overman
Elizabeth Patterson, Peggy Hopkins Joyce
Betty Jane Cooper • Directed by Ralph Murphy

The Joe Penner-Jack Oakie musical that theatres all over the country have been demanding since "College Rhythm" established high grosses everywhere. Of big box office calibre because **1.** It has a cast that reads like the Blue Book of Musical Comedy: Joe Penner, Jack Oakie, Frances Langford (who stole "Every Night at Eight"), Ned Sparks, Lynne Overman, Elizabeth Patterson, Peggy Hopkins Joyce, Betty Jane Cooper . . . **2.** The picture is released at the height of the college football season . . . **3.** Its music was written by Gordon and Revel, who wrote the score for "College Rhythm" and "Two for Tonight" . . . **4.** It has romantic comedy that tops the college capers of "She Loves Me Not" . . . **5.** A chorus of Le Roy Prinz girls that makes life wonderful . . . **6.** A double dozen national and local exploitation angles that will help sell the picture for every participating theatre.

● **Music hath its charms!**

Jack Oakie harps on Joe Penner's favorite music . . . little numbers by Mack Gordon and Harry Revel, which embellish this picture.

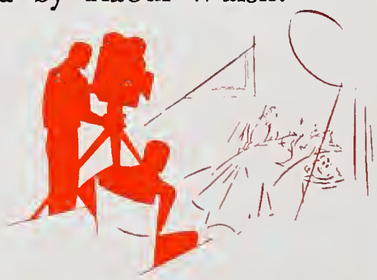
4 *more* outstanding pictures on the way from PARAMOUNT!

Marlene Dietrich and **Gary Cooper** in **"DESIRE"**, with John Halliday, Ernest Cossart. Directed by Frank Borzage (courtesy of Warner Brothers).

"THE BRIDE COMES HOME" starring **Claudette Colbert,** with Fred MacMurray, Benny Baker, William Collier, Sr. Directed by Wesley Ruggles.

"ANYTHING GOES", with **Bing Crosby, Ethel Merman, Charlie Ruggles,** Ida Lupino, Grace Bradley. Directed by Lewis Milestone. Music by Cole Porter.

Mae West
in **"KLONDIKE LOU"** Directed by Raoul Walsh.



200,000 ETHIOPIANS SHOT!

10,000 SQUARE MILES TAKEN!

Cameramen Beat Mussolini to the Punch; Invade Unknown Sections of Ethiopia; Get the Inside Dope

Flying across the northern mountain defenses of Haile Selassie's kingdom, cameramen have invaded the very heart of Ethiopia to collect the most complete picture of the African powder-box ever taken.

The result for exhibitors, of course, is a feature picture whose box-office appeal at the present time is absolutely incalculable. In fact, it is safe to say that this picture will rank as the most important *real-life picture* from a box-office standpoint to be released this year.

The entire country is crying for information about this little nation in the mountain fastnesses of Northern Africa which may very well become the Belgium of another world holocaust. The potential appeal of the first inside picture on Ethiopia is obvious to the entire industry.

The simplest shot of a native maiden required bribes of beads and trinkets. And only the most careful work on the part of an interpreter succeeded in winning sufficient confidence to get desired pictures of native life.

Haile Selassie Tells His Story

The royal family at Addis Ababa, however, were more than willing to allow the expedition to take real candid camera shots of life at the ancient court of the King of Kings. Invading the royal gardens, the expedition collected intimate pictures of Selassie's family. And to top it all, Selassie himself consented to make a personal appearance and speech, excellently recorded in the picture.

Haile Selassie, Emperor of Ethiopia

Army Stages War Games

While guests of Selassie the expedition had the good fortune to catch pictures of a review of Selassie's army. But the most informative pictures for those interested in just how modernized the Lion of Judah's army really is are the ones taken in the very center of an actual sham battle where thousands of the Emperor's men engaged in open field maneuvres as well as anti-aircraft warfare.

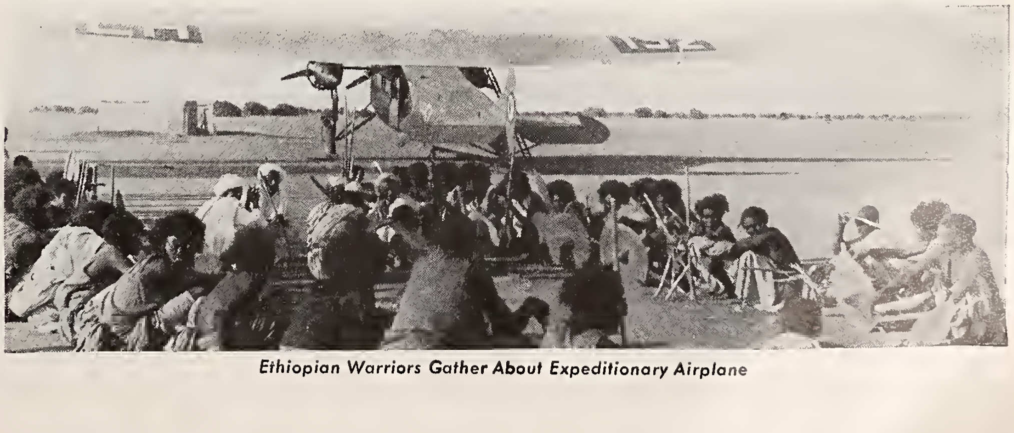
Ethiopian Soldiers at Target Practice

Not a News Reel

The feature is in no sense just another news reel. It is a thrilling, dramatic, full length picture that will give the spectator a complete and well rounded knowledge of this little country which is making world history. Through a special tie-up with the Ethiopian Government, and through a hard-won acquaintance with the savage inland chieftains, the expedition was able to get MORE THAN A NEWS STORY. It assembled a really graphic and startling picture of Ethiopian life, from Selassie's ancient court to the wild hill tribes.

By Plane, Motor, and Camel!

To take such a picture required months of dangerous, laborious work. The hill country of Ethiopia is absolutely impassable even to the most rugged motor car. The cameramen had to fly wide stretches of mountain terrain to get pictures of the country across which an invading army must march. To reach into the mountains themselves for intimate pictures of the savage Ethiopian warrior tribes, it was necessary to hire camel caravans and to advance at the risk of life itself where few foreigners had ever trod. ***(See next page)***



Ethiopian Warriors Gather About Expeditionary Airplane

LION OF JUDAH CAPTURED!

Paramount's New Picture Gives All The Facts of Haile Selassie's Empire!

Theatre managers all over the country have been begging for a real first-hand complete account of Ethiopian life and customs to show to their patrons. Paramount has beaten the industry to the gun with exactly the kind of picture they've been shouting for. In it Paramount has the first complete and authentic picture of Ethiopia and its people, from the ancient and exciting capital of Addis Ababa to the savage hills where primitive tribes still carry on their aboriginal customs.

Native Musicians and Dancers

Strange Religious Rites

Most people believe that Ethiopia is a Christian country. This picture shows the Christians in the high court circles and reveals their unusual and ancient ceremonies. But it further shows that the mass of Ethiopians are of Mohammedan and other faiths and discloses the weird practices of the native cults. An actual wedding in the wild hill country is photographed in one of the most fantastic episodes ever screened.

Detachment of Ethiopian Troops on March

Ethiopian Manpower

One of the questions asked by Americans is: What kind of soldiers are these Ethiopians? This picture shows not only the picked bodyguard of the king but a tremendous cross-section of the Ethiopian army as well as the savage hill tribes who will defend their barren heights by guerilla warfare against the invader.

Market Place at Addis Ababa

Britain on Guard

To show clearly the military problem to the north, the expedition flew over the Soudan collecting an amazing air view of the huge English camel corps which guard the waters of the Blue Nile, one of the factors in the present scrap. Thousands and thousands of camels and their soldier riders are shown on guard.

Ethiopian Industry

Native Ethiopian industries are revealed in intimate shots of the market places of Addis Ababa, in close-ups of the natives at work in the field, and in the hills. This is, of course, the first comprehensive picture of the economic side of Ethiopian life . . . an ancient economy which dates from Bible days.

Warrior Chief of Hill Tribe

The Primitive Touch

Few people in thinking of Ethiopia remember the simple fact that this country is in Africa and has all the tomtom pounding primitive life of a country close to the jungle. This picture shows the actual tribal dances, the primitive ceremonies of the savages of the hinterlands.

SOON TO BE RELEASED BY PARAMOUNT . . .

"WINGS OVER ETHIOPIA"

The truth about the country that is Front-Page News! The complete, first-hand account of the land and the people which threaten to become prime factors in another World War. An epic adventure into the very heart of the ancient land where the Lion of Judah roars. NOT A NEWS REEL! . . . but a feature that will pay off in the Big Money!

Get in touch immediately with your Paramount Exchange. You'll want to be the first in your city to play this startling and timely feature!

Paramount Pictures

Congratulations

MARTIN QUIGLEY

WALTER WANGER

PRODUCTIONS, INC.

Under Contract

CHARLES BOYER · HENRY FONDA
JOAN BENNETT · Frances Langford
Peggy Conklin · · Alan Baxter

Current Releases. . . "THE PRESIDENT VANISHES", "PRIVATE WORLDS", "SHANGHAI", "SMART GIRL", "EVERY NIGHT AT EIGHT"

in Production . . . **SYLVIA SIDNEY**
in "MARY BURNS, FUGITIVE"
Directed by William K. Howard

RELEASED BY PARAMOUNT

Paramount Pictures

PARAMOUNT PICTURES

sends from the Paramount Studio greetings to

MARTIN QUIGLEY

congratulating him on his 20th Anniversary

HENRY HERZBRUN

ERNST LUBITSCH

A. M. BOTSFORD

JEFF LAZARUS

M. A. SHAUER

MANNY WOLFE

CHANDLER SPRAGUE

JOHN HAMMELL

Paramount Pictures

My sincerest congratulations to you Martin, and the Motion Picture Herald on your 20th Anniversary, with my every good wish that the next 20 years will be even brighter than the successful ones just passed.

HARRY SHERMAN

Paramount Pictures

Twenty Years A-Going

by TERRY RAMSAYE

THE first frost of the autumn of '35 is upon the meadows of the Silvermine Valley of Connecticut. There is the glow of seasoned chestnut in the fireplace and before it, damn his complacent assurance and Scottish imperturbability, a terrier, far behind his woodchuck quota for the season, nods, eyeing now and then with disapproval this chattering typewriter which wins him victuals that conscience says should feed some human probably not so worthy.

It is a time for looking into the fire, for considering the decanter, for thoughtful packing of the pipe, for turning old papers, for remembering—with a smile.

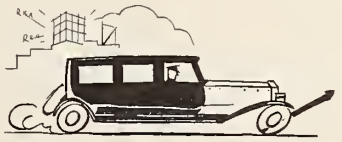
By now, it seems, our art and industry of the motion picture have come somewhere, almost from nowhere, and we have seen it happen. "Happen" seems to be the all too accurate word. In truth, two decades of observation make one know that no man has seen beyond the end of his nose, and often not so far. And yet we seem to be getting somewhere. That somewhere is today the complete dominance of the amusement world—which, when we consider that it is the world of heart's desire for all the multitude of those who must buy their dreams readymade, is perchance the biggest world there is.

The grace of good fortune is upon all of us who have the luck to live by this industry of the making and purveying of dreams.

There is an inevitability about this dream industry, a certainty and a substance that does not pertain to grosser, more material merchandise. Coal and iron and wheat, for instance, are realities of ponderable value, but dreams and shadows, emotions, are worth more—and are more enduring. Because they are filmy, imponderable they are indestructible. We of the motion picture are rich in the nothingness of our wares.

It has been said somewhere and quoted by Shakespeare that love laughs at locksmiths. But it would not be permissible to say what movieland says about bookkeepers.

WHEN the sun came up on our era there was a hell of a noise of hammers at 42nd street and Seventh avenue. The Rialto was coming into being, with contractors, as usual, racing against the date of a belated opening. Some of the hammer noises pertained to building, and some were the attacks of skeptics who thought the movies were rather fresh and presumptous with their invasion of Broadway, which had begun only the year before with the opening of Mitchell Mark's Strand and the Vitagraph theatre.



Just to be sure we are remembering the period, may it be mentioned that Diamond Jim Brady was to be seen in all his effulgence nightly at Castle Cave, Bustanoby's, Rector's, Churchill's. Commodore J. Stuart Blackton appeared resplendent in emeralds from cuff links to scarf pin. Arthur James, of Metro, was driving a Locomobile and Harry Reichenbach was distributing mimeograph copies of his employment contract with World Film Corporation so the world could be informed that he was drawing $200 a week. Paul Gulick was already a veteran of some two or three years at Universal, and P. A. Parsons and Randolph Lewis were spokesmen for Pathe Freres, while Ben Schulberg was just crossing the line from publicity responsibilities into general executive functions at Famous Players, with John Flinn rising in the publicity picture there.

Terry Ramsaye had just come on from his motion picture activities and melange of editorial and circulation affairs with the flamboyant *Tribune* in Chicago, to serve the new John R. Freuler-Kuhn, Loeb administration in the Mutual Film Corporation's publicity matters. His predilection for rolling Bull Durham in brown papers had drawn a gallery in the lounge at the Astor and there were whisperings that this brash lad from the untamed Middle West would never "get away with it" in a field ruled by "the metropolitan manner."

Edwin S. Porter, producer of the not-yet-classic "The Great Train Robbery," first story picture, had cashed in his interest in Famous Players and signalized his success with a Rolls Royce. In another new Rolls, Harry E. Aitken was seen a deal on the Avenue. He had guessed right on that mad project of David Wark Griffith and held a handsome share in "The Birth of a Nation," which the board of directors of Mutual had tossed out and back on Mr. Aitken's personal responsibility as a desperate speculation.

"A Million Dollar Mystery," the great serial success that followed upon the pioneering of "The Adventures of Kathleen," was just winding up its playdates and nearing the closing of a set of books which were to show no less than 700 percent profit for the Syndicate Film Corporation, enriching thereby many investors, including John Cuneo and Robert Eastman, of Chicago, W. E. Wilbert Shallenberger, and an array of the personages about and pertaining to the Thanhouser studios in New Rochelle, where the serial was made.

Through investors' enthusiasms, and many of these investors were persons who had never previously been admitted to the placer mining profits of the young movie business, Wall Street was beginning to hear that here was a business, maybe.

Mr. Aitken's new project, Triangle, which had snatched up Griffith, Thomas H. Ince and Mack Sennett to be its master producers, was loudly heard from in the press.

Meanwhile at Mutual there was a representative of Wall Street on the board and listening to the exciting promise, projects and problems of the period—that painful period in which the industry and the art both had so swiftly to reorganize for the new feature picture policy that Mr. Zukor had thrust upon it as a consequence of his having to look about for something to do when he had left the Marcus Loew theatre organization, only three years before.

That observer at Mutual, the first "downtown" financier to look into movieland since J. J. Kennedy had come up to Fourteenth street, in 1907, to rescue Biograph, was Felix Kahn, brother of the late Otto Kahn, of Kuhn Loeb. The tall and solemn Felix carried his tobacco in a golden snuff box and rolled his own at Mutual meetings while movie men held the floor.

Uptown, in the Mecca Building, Universal was consolidating into an all-Laemmle concern by hectic and exciting stages of internal conflict, prospering the while, during altercations, with a production policy addressed in two opposite directions, pro-

(*Continued on following page*)

Trumping Zukor's Ace, Mary Pickford

(*Continued from preceding page*)

gram and feature. R. H. Cochrane had come to town and had begun the production of that line of copy that has characterized Universal expression in advertising ever since.

Carl Laemmle was talking "straight from the shoulder" and pleading in pages in the trade press to exhibitors, and everyone else, "to use the brains God gave you."

This inspired Lewis J. Selznick, of World Film Corporation, to announce: "This business takes less brains than any other I have ever seen."

There was a great deal in the circumambient atmosphere of the industry to give great warrant to the expressions of both of these volatile gentlemen.

Mr. Zukor's Famous Players was not so vastly conspicuous then, but already the notion had percolated into financial quarters that he was pioneering a project of great promise. While the Triangle pot was brewing, with internal difficulties that began almost as the corporation began, an offer, with a view to consolidations, was made to Mr. Zukor, one million, cash, for his stock in Famous Players.

When he had problems in those days Mr. Zukor worked them out walking, walking hour upon hour, alone. He took some very long walks, and refused to sell.

"A million," he remarked many a year later, "was a lot more than I had expected to ever have. It was all that I needed for myself and my family—but, if I sold out, what would I do next? It wasn't going to appeal to me to quit the pictures and start a shoe store or something like that. There I was, with a million in the game, all on one ace."

The ace he had in mind was Miss Mary Pickford.

There were already schemes afloat aimed at trumping Mr. Zukor's ace.

The motion picture scene got extremely lively, not to say vociferous. The advertising media of the day were many, varying in their tempo from self-assurance to voracity. The list of papers which the motion picture industry took, often all too seriously, included: *Star, Clipper, Billboard, Variety, Dramatic Mirror,* New York *Review, Moving Picture World,* the haughty old dreadnaught, *Motion Picture News, Motography,* out in Chicago, and, rising just over the horizon, *Exhibitors' Herald.* New York's *Morning Telegraph,* a somewhat different paper in those days of William E. Lewis, presented the writings of that peerless two-gun stylist Mr. Bat Masterson. It also rejoiced in an amazing motion picture patronage, under the auspices of H. A. Hallett and Charles Geigerich, the same who today promulgates the tidings of Comicolor cartoons and related product. The masters of the movies took vast space in the *Telegraph* each Sunday to tell each other what they wanted believed. It must have all been amazing indeed to the 30,000 racehorse followers who bought the paper for the data of their speculations.

Meanwhile the big prospering picture department of the *Telegraph* was homing, housing and developing contributions to the industry's personnel, including Agnes Smith, Allison Smith, and Katheryn Hilliker, who became in time the first and founder of the school of the wisecrack screen title and first aid to limping continuity.

The daily press was only beginning dimly to be aware of the screen. A city editor by the name of Robert McAlarney, on the New York *Tribune,* took a job at Famous Players, and his successor put a note on the bulletin board to his reporters saying: "Remember we are competing with the movies now. Make your stories move."

Out in Chicago, the *Tribune,* circulation hungry, with Walter Howey, city editor, and Max Annenberg, circulation manager, conspiring to snap up the paper, had instituted the first motion picture review department under John Lawson, rewrite man. John walked out of a poker game at the Press Club into a dumbwaiter shaft, and his assistant, the slight Miss Audrie Alspaugh, signing as "Kitty Kelly," succeeded to the post and became very shortly, by reason of her all too intelligent candor, exceedingly well known and poignantly mentioned in motion pictures offices.

The New York *World,* beginning in the advertising department, started to see the movies as something, and it became possible now and then as a special favor, to get a piece about a picture written by Bide Dudley. Also, very special arrangements could be made for the inclusion in the Sunday *World* of an "art picture," a star portrait in many colors, "suitable for framing." The present writer did some of the framing.

The New York *Times* was quite firm in an attitude of very slight recognition for the art of the screen, so slight in fact that the best that could be done was to get some solid agate attention in a miscellany column that Brock Pemberton tossed into the dramatic pages to take care of things almost too insignificant to mention.

When this writer suborned a traffic jam by issuing ten-thousand group passes to a preview of "Damaged Goods," with Richard Bennett, at the B. S. Moss Broadway Theatre, the showing was covered exclusively by police reporters. In view of the fact that the added feature of the bill was a lecture on syphilis, by Dr. Carleton Simon, it should have been covered by Morris Fishbein.

"Damaged Goods," incidentally, cost $23,000 to make, $17,000 to sell, and did a gross on the state's right market of $600,000. It was either too good or too hot for Mutual's program. It gave rise to a flood of prophylactic pictures that afflicted the screen with venereal troubles for years. It is not entirely well yet.

Meanwhile there was a minor problem down in Twenty-third street at the Mutual offices concerning one Samuel L. Rothafel.

The outstanding showman of the day, he had been taken from his post at the Strand and put under contract by the Rialto Theatre Corporation, and, it seemed, a bit too early. The theatre was not done yet and the Rialto stockholders had him on their hands, $200 worth each week, until he could open the house and go to work.

It chanced that the stockholders and officers of the Rialto made up a roster that resembled the board of directors of Mutual. Mutual was a going concern, going one could not be sure where, but going rapidly. It was plain then that Mutual ought to use the services and genius of Mr. Rothafel until such time as his theatre was ready.

In those days, and probably yet, it was the law of the motion picture business to refer all miscellany and troubles to the publicity departments. Roxy was bestowed upon Mutual's publicity department. The ensuing dialogue was about as follows, according to the memory of one present:

"What shall we do with him?"

"That is for you to work out—anything so we use him."

"Do we have to?"

"We have to pay him."

"Would you mind if he went on a long journey?"

"That would be all right."

And so it came that there was a huddle with a traffic expert from the Pennsylvania System. The prescription was: "I want to send a man around the country to lecture on our pictures. He must be in each of these twenty-eight key cities for either luncheon or dinner—we'll let him have breakfast by himself—and the trip must cover the country and end by a month from today."

Two days later Mr. Rothafel took train for Philadelphia and points west. There was a press agent ahead of him and one with him to remind him of the titles of Mutual pictures, which he had never seen. There should have been one behind him.

Roxy's Mutual tour was a great national success—especially for Roxy. Due to his familiarity with the output of the General Film Corporation, the stenographic reports, secretly acquired by his friend in the Mutual

Fifteen-Cent Pieces for Admission

home office, indicated that the great exhibitor was at least giving the competition a break. Anyway, the Mutual was mentioned as often as it deserved, in the papers, which were supplied wth a speech slightly more closely attuned to its selfish purposes.

Roxy covered the nation's twenty-eight key cities in twenty-seven days, never missed a train and came back to his Broadway fifteen pounds lighter and with only enough breath left to present his compliments to the designer of the tour in lucid, poignant phrases acquired from the polishing contact of the U. S. Marine corps on foreign duty. By far the hottest talk of the tour was delivered to and enjoyed by one man. That man was not invited to the opening of the Rialto.

The star shouting and the realignment of the business from studio to screen, as the motion picture theatre replaced the nickelodeon, and as the feature supplanted the program service of one, two and three-reel pictures, met as many obstacles and oppositions in this period as the coming of sound later.

Admissions were a problem. Too many of the exhibitor customers were nickel-minded in the opinion of distributors with higher priced product to sell. Out in Chicago, Joseph Finn, head of a lively advertising agency representing various film interests, seduced the present writer into the authorship of a booklet on "How to Increase Your Box Office Receipts," decorated with tables of statistics and figures evolved and invented by the indefatigable Paul R. Kuhn. The result purported to show that it was as easy to get a dime as a nickel.

It was only two years later that the same author developed a campaign of some national effect and attention advocating the coinage of a fifteen-cent piece, so that movie admissions could be paid in one piece of money. The campaign came to a climax with the circulation of a too widely printed pictorial suggestion for design of the coin with Helen Holmes in relief on one side and Charles Chaplin on the other. It began to suggest publicity about then.

One of the current excitements of the scene was "Carmen." When the Lasky studios announced Geraldine Farrar in "Carmen," it was almost inevitable that William Fox and Winfield Sheehan would do something about it. They announced, and jolly well made and delivered, a "Carmen" with Theda Bara. Since Miss Bara was already of movie fame, her operatic picture did rather better in comparison with the great Farrar than was forecast. There was no registration of titles, on the classics or anything else in those open-minded days.

And it was about then that Mr. Fox had come to victory in his end of the "independent" war on the Patents Company and its General Film Company.

Having fought mightily to vanquish the trust, the while maintaining General Film service to his Greater New York Film Rental Company, and his theatres, the Fox organization was, with the waning of the General program and the rise of the feature picture, rather put to it to go heavily into production to get supply.

The industry will long remember the Herbert Brenon production of "The Daughter of the Gods," with Annette Kellerman, pictures in Jamaica at vast price, and the ensuing differences between Mr. Fox and Mr. Brenon. The director was barred from the opening of his picture in New York and attended in a full beard make-up. It was a picture for his whiskers, too.

General, once so mighty, was going into rapid decline. It was difficult to get its presidents to stay. After Frank Dyer, Edison attorney, left the post, there was a swift succession of them, including the late Ben Hampton—the same who had Hampton's Magazine on which Ray Long started to success and fame, and the same Ben Hampton who, as advertising manager of the American Tobacco Company, tried to make Star Plug a fashion by his billboards on "the men who chew are the men who do." For a while, J. A. Berst, who had come over from France years before to found American Pathe, was president with hopes of rehabilitating the moribund General. Last of its presidents was Frank Tichenor—Manhattan Slide, Great Eastern Films of Providence, friend of Postmaster General Hitchcock, today publisher of *Aero Digest* and *The New Outlook,* which Al Smith used to edit. General died about 1919, with, as its last contribution to the industry, that aggressive young salesman, Sidney R. Kent.

There were, of their fashion, successors to General, as, firstly, V.L.S.E., with Walter Irwin conspicuous in management, and, later, K.E.S.E., motivated mostly by the late George Kleine of Chicago. It is hard now to remember what they tried to do. The contribution of the General group had been made, completed and paid off. For them the show was over.

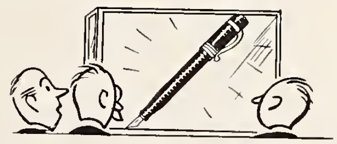
But speaking of Chaplin—he was, despite the fact that his appearances had been only anonymously in Keystone one-reelers in 1913, and in the ensuing year-and-a-half in one and two reel production by Essanay, he was the world's greatest box office draw, not too well recognized.

John R. Freuler, of Mutual, was still in exhibition, and, incidentally, had information on how many thousand pirated prints of Chaplin Keystones were in circulation. He determined to get Chaplin. It was a long campaign. George K. Spoor, of Essanay, was as determined to keep his comedian. In fact, he would do anything but pay him the market. Guards were set up about the Essanay studio at Niles and Chaplin was as difficult to approach as a crowned head on May Day.

One of the outriders of the Joseph Finn organization of the period was Mr. Jay Casey Cairns, who was currently in California to see how much publicity could be issued to confuse the customers about which one of the Pickford girls was playing the lead in "The Diamond from the Sky," the world's most elongated serial. Casey got orders to see Chaplin and delicately suggest that money was waiting in New York.

After Casey had been tossed out and escorted to El Camino Real a number of times he changed the tactics of approach and, made up in chaps and spurs, rode into the Essanay studio ahorseback along with a crowd of mounted extras.

Fortune overtook Chaplin on a calico pony. The end of that negotiation was the signing of a contract with the Lone Star Film Corporation for twelve two-reel comedies in a year for a total of salary and bonus in the sum of $670,000.



The deal was signed one Wednesday night, on the mezzanine of the Hotel Astor, and at its conclusion Nathan Burkan, employed by Chaplin for the one day of closing only, neatly concluded the meeting by selling the fountain pen that did the job to Mr. Freuler for $35.

Just a few weeks before that same pen had signed a contract whereby Miss Billie Burke was to appear in George Kleine's vast super-serial, entitled "Gloria's Romance." It was the supreme floration of the serial era and practically ended all serials for quite a while. The principal result of "Gloria's Romance" was that a couple of production attaches got enough mahogany veneering from the sets to line their homes.

It was just as well that the pen in the deal was retired from trade by Mr. Freuler.

Swiftly, the Zukor dominion extended and spread out across the picture map. As Triangle disintegrated Mr. Zukor surrounded box office talent until he controlled not less than 85 per cent of the names that drew.

The old program selling waned as features arose, and from Mutual, straddling between its old heritage and its new ideas, went into star series selling, tending to split up the market.

Then Lewis J. Selznick seceded from World Film and went South. When he appeared again it was with the World's principal star, Clara Kimball Young, announced in a series to be sold on a franchise plan. And quickly Mr. Selznick added others, including the Talmadges. He became quite a menace to the Famous Players-Lasky-Paramount plan of operation.

Lewis J. fell ill and took to bed at the Hotel Astor. Mr. Zukor went to call.

"He offered me $5,000 a week if I'd go to China and stay there," Mr. Selznick reported later. "But I wasn't that sick."

It is, of course, to be remembered how Mr. Zukor presently overtook the situation by

'Anna Christie' Triumph

acquiring a partnership in Selznick Pictures, which almost immediately became Select Pictures, and how displeased Mr. Selznick became at not seeing his name in the lights of Broadway. It cost him several millions to put his name back there.

And it is an exciting memory of the period to recall how, somewhat before the rise of Selznick, Mr. Zukor again had to fight for Mary Pickford, his ace. It seems that when the world was told, as it was, about Chaplin's $670,000 salary there were a number of other persons who thought they were not at the moment being properly recognized. Among them were D. W. Griffith and Miss Mary Pickford. There were negotiations with Mr. Freuler and with Miss Pickford they reached an agreement of a straight cash salary of $14,000 a week.

Miss Mary agreed in conference with Mr. Freuler's lawyer, the sage, firm and grey Sam Field, of Milwaukee, one afternoon at four.

That evening Miss Pickford and Mr. Zukor had another talk and in the morning the $14,000 deal with Mutual was off. Mr. Zukor, it developed later, had made arrangements on the basis of $7,000 a week, and a share in the profits.

Along about this time a set of agents' lawsuits over Miss Pickford's arrangement were started, to no profit save to the lawyers.

Star and director prices were going up. Then came Mr. Zukor's Artcraft, a method of segregating product.

Exhibitors felt pressure, and just about the time that Tom Tally, of Los Angeles, was getting superheated on the subject along came J. D. Williams, back home from Australia, and wishful of things to do. When Tally and Williams got through their caucus the First National Exhibitors Circuit idea was born and under way. That really was the beginning of something.

Competition was coming a hell-whooping and shooting up the settlements along the canyon.

First National went after Mr. Zukor's ace, Miss Pickford, and got her. First National also got Chaplin against an offer of a million dollars a year salary from Mr. Freuler for twelve two reelers. Chaplin promised First National eight, and delivered "The Kid" and a new deal.

And thinking of pictures of the time, there was the triumph of "Anna Christie." Tom Ince had done the piece, an O'Neill play, for First National. Colvin Brown, then vice president of the Ince organization and representing it in New York, forecast a success and presently supported it with figures that showed it making a considerable profit.

Mr. Ince, while not precisely annoyed, was at least shocked.

"Why, damit, I didn't mean to do that," he apologized. "That was my answer to the critics who are always saying I'm all commercial, all box office. That one was art for art's sake."

However, they took the money.

Pictures to remember—along about then—"The Covered Wagon," the James Cruze-Jesse Lasky triumph from the story by Emerson Hough. It all began, one may fancy, way back there in Chicago when Julian Johnson, then of Photoplay, and the pungent old greyhead, Mr. Hough, became friends across the table at the White Paper Club at DeJonge's, the scene of the Wednesday lunches. Mr. Johnson, as story editor for Famous Players, remembered the Hough story and acquired it casually one day. When the picture, first shot for the program, reached the projection room, so the story goes, it so fired Mr. Lasky with enthusiasms that it went into heavy retakes, with more wagon, and emerged the classic.

With a hit like that from the Lasky studios it was inevitable that there should be another magnus opus. It came, under the title of "The Ten Commandments," a picture so big that they had to shut down the studio afterwards for a "breathing spell," as they say in Hyde Park, in which to permit the home office to collect some rentals.

You remember the Abe Lincoln story of the steamboat—it had a ten-horse boiler and a twenty-horse whistle. Every time they blew the whistle they had to stop the boat. "The Ten Commandments" was at least that big.

Also there was "Passion," which came out of Germany as "DuBarry" and emerged from the editorial fingers of Katheryn Hilliker as an American sort of job, that was the making of Pola Negri. And there were "The Last Laugh" and "Variety." And from Russia, "Potemkin," a fluid, vivid technique, overrated, of course, but vivid.

Mr. Zukor, moved by the First National invasion, went after theatres, first with stealth, then vigorously in the open. There was a deal with The Stanley Circuit, with Southern Enterprises. The Rialto and Rivoli on Broadway were purchased.

Warners, destined to loom large in years to come, had been heard from in this period with the spectacular "My Four Years in Germany," a project in which that sturdy single-taxer and pioneer, Mark Dintenfass, had a hand.

About now Marcus Loew was revising some of his earlier estimates of Mr. Zukor. Mr. Loew also was wondering about just where he was going to get pictures. That's why, of course, he took over Richard Rowland's Metro, and obtained with it an unexpected prize in "The Four Horsemen of the Apocalypse," which had been put into production on Mr. Rowland's hunch inspired by a New York *Times* book section advertisement of the twenty-first printing of the novel. When Mr. Rowland tried reading the novel a few years later he threw it under the radiator at the middle of the first chapter. He was right both times.

And that brings to mind the sensational rise of Rudolph Valentino, and that sad demonstration of public mania accompanying his funeral. Among stars flaming up in the period there was Gloria Swanson, who began as an exponent of clothes and came into the status of attainment on unexpected merit.

Along came the big boom era in theatre circuiting. The Publix deal with Paramount, and all the katzenjammer that followed. The gay expansions, including everybody.

Warners, rising from an impetus that began in the vicinity of their "School Days," had come to a size and importance, and problems. Destiny and enterprise, adventure, sent them in pursuit of the talking picture, a notion that had been on the way and feebly supported since the beginnings of the art. Radio devices and the new science of sound in communication had made the tools available at last. The Telephone company entered by way of Western Electric and Vitaphone, then Electrical Research Products. "The Jazz Singer" broke upon the apathetic, hostile industry, an industry as always clutching at the comforts of the status quo.

The impact of sound on the art is something to remember with aspirin. The endless bickerings about "interchangeability," with John Otterson of Erpi, silent, difficult, hard to get. The hectic fever of policies. Paramount almost decided on RCA. There was a shindy at a Hays office meeting where David Sarnoff talked about the home movie field.

The picture gets blurred with too much action—Fox, Movietone, Sheehan, Clarke and presently Katz, Hertz, Zukor, Kent. And receiverships, decentralizations, bankers, more bankers—at last rehabilitation, the motion picture industry thinking about pictures again—.

COMES the dawn over Connecticut hills. The fire is low and Angus McTavish-the-terrier stirs uneasily in his sleep, mindful no doubt, as his master is, of many a woodchuck caught, of buried bones, chickens chased and such matters as may bedevil a dog's conscience.

'Tis also the end of our own first twenty years a-going in this business of the motion picture—the last five of them with this brave, proud HERALD.

There's only a wee nip left in the decanter is, of many a woodchuck uncaught, of whose passings have been recorded in this busy half a decade of editorializing—Thomas A. Edison, George Eastman, George Kleine, J. J. Kennedy, Lewis J. Selznick, Mark Dintenfass, Sam Rork, Ben Hampton, Harry Reichenbach, Jim Quirk, J. D. Williams, Sime Silverman, Frank Wilstach.

Hearing on Skouras Plea for Clearance Injunction Monday

The first clearance and zoning dispute to reach the courts in the New York area in many months will be given a thorough airing by Justice Hofstadter in the state supreme court on Monday when Skouras Theatres Corporation will press its application for a permanent injunction to restrain Twentieth Century-Fox from dating any of its releases into the RKO 81st Street theatre. The decision is expected to be of major importance.

Justice Hofstadter granted Skouras Theatres a temporary injunction following filing of the action on the plea that the Skouras' Riverside and Nemo theatres were damaged by an alleged breach of franchise and protection agreement by which they had seven days' protection over RKO houses in the zone. The complaint is against day and date showings at RKO houses.

In his decision on the temporary order, Justice Hofstadter said the evidence favored the contention that the plaintiffs, Fox and RKO, are violating and nullifying the rights of Skouras Theatres.

While serious injury is being caused, continued the judge, in view of the issues in the case no definitive determination of the respective rights should be made prior to the trial, and he granted the temporary writ on condition that the plaintiffs agree to an early trial, which he set for Monday.

From Kansas City this week came word that independents are chafing under the delay of setting clearance for the season, which is occasioned by the fact the film companies are completing product deals with Fox Midwest prior to starting selling to other subsequents. No plan of clearance exists, and it is generally agreed that last year's will not be used.

To Install New Officers at Sea

The Lieutenant A. Vernon Macaulay Post, 270, American Legion of Massachusetts, known as the "theatrical post," will hold its installation of officers on the high seas on the S.S. Acadia over the weekend of November 2. The election of new officers will be held October 1 under the present commander, Charles Heath of the RKO exchange in Boston.

The party is scheduled to leave Boston the night of November 2 and steam down to New York, installing the new officers en route. The ship will sail back to New England after a day at Manhattan. Many features have been arranged for the trip, including a beauty contest, in which the captain of the boat will pick the prettiest girl on the trip.

Casey Motion Before Court

The motion made by Pat Casey to examine Frank Kolbe, of Pathe, and other officers, before trial, has been placed before Justice John F. Carew in the New York Supreme Court, and a decision is expected early next week.

FEDERAL COURT ACTIONS PROCEED ON SIX FRONTS

Justice Department Is Studying Single-Bill Contracts as Way Is Paved for St. Louis Trial

Motion picture legal issues now being fought, or threatening in the federal courts, government-sponsored and otherwise, this week caused counsel for the various conflicting interests to continue their merry chase through court corridors in several places, and lead to the following new developments:

1. Majors' contracts prohibiting dual billing were being studied by the Department of Justice for their possible bearing on anti-trust prosecutions.

2. Federal court at St. Louis refused the plea of distributors for additional bills of particulars in the government's anti-trust suit, thereby paving the way for opening of the trial September 30.

3. Meanwhile at Washington the Department of Justice abandoned its plan to have a special federal court hear the St. Louis case in order to expedite determination of the issue.

4. W. N. Youngclaus, independent Nebraska exhibitor, was reported to be considering a continuance of his old federal court fight against distributors.

5. Competitive exhibitor defendants, with distributors, demanded more details in explanation of a $1,353,000 federal court suit filed in Nebraska.

6. The "dime" admission test case in Minnesota's federal courts against distributors was nearing a climax.

That the Department of Justice is studying single-bill contract requirements of distributors was indirectly admitted Monday when it was stated that the department is interested in everything going on in the industry that might have a bearing on anti-trust prosecutions.

Single-bill agreements being made by the majors are stirring protests of independent exhibitors, it was said at Washington.

The department, it was indicated, is thoroughly conversant with every move in the industry through exhibitors and others. There is a steady flow of complaints, all of which are studied.

It was intimated that if the majors are forcing any single-bill agreements which might violate the anti-trust laws they will be thoroughly studied. It is indicated that if the government is successful in its St. Louis prosecution, other suits will be filed almost immediately.

Decision Paves Way for St. Louis Trial

The action of United States District Judge George H. Moore, at St. Louis, on September 21, in rejecting the motion of Jacob M. Lashly, local counsel for RKO and its president, Ned E. Depinet, for additional bills of particulars in the government case charging RKO, Warners, Paramount and some of their affiliated companies and officials with conspiracy to violate the Sherman anti-trust act by refusing to furnish first run pictures to the Ambassador, Missouri and New Grand Central theatres there apparently removes the final obstacles to opening of the trial of the case on September 30.

Judge Moore apparently had his mind made up on the question when Attorney Lashly had concluded almost an hour of argument in support of his contention that the bills of particulars furnished to his defendant clients by the Department of Justice on September 11 did not comply with Judge Moore's order to furnish the defendants with specific information as to when, where and through whom they had participated in the alleged conspiracy, for he cut short the reply arguments of Russell Hardy, Special Assistant United States Attorney General in charge of the prosecution of the case, to announce that Mr. Lashly's motion had been denied.

Prior to this action by Judge Moore, Mr. Hardy had voluntarily agreed to slightly amend his bills.

Under the change it is contended that Mr. Depinet and RKO did not do the things charged except through the other defendants named in the indictment.

With the prospect that Judge Moore will not permit a further postponement of the trial, the Department of Justice has side-tracked its announced intention of asking for a special three-judge court to hear the case. From a source close to Attorney General Cummings it was learned that the Department will hold back the request for the special court to ascertain whether the defense will seek further delay in the trial. What effect this subtle pressure on Judge Moore will have may come to light on September 30. It is possible that the attorneys for the defense may raise the question of whether the Department of Justice is not closely approaching the point of endeavoring to intimidate or coerce the federal bench. Such pressure may be interpreted as a step toward the executive branch of the government dictating to the federal bench as when and for what reasons it can grant postponements in trials in which the government is interested.

Youngclaus Threat Reported

Senator W. H. Thompson in Nebraska was reported interested with W. N. Youngclaus in Mr. Youngclaus' reputed determination to continue his court fight against large distributors, arising out of alleged aggressive practices against him in his independent theatre operations in Nebraska.

Meanwhile the Nebraska federal courts heard further in the matter of the $1,353,000 anti-trust suit filed by Lincoln independent theatres against the competitive Lincoln Theatres Corporation and Robert Livingston, and Paramount, Vitagraph, Warners, United Artists, Universal, RKO and MGM.

The defendant Lincoln Theatres asked the court to demand more particulars from the plaintiffs. Hearing is scheduled in October.

After several postponements, hearings on charges of conspiracy in the "dime show" dispute brought in Minneapolis by the Shubert Theatre Players company, operating the Palace, Minneapolis and the Lyceum, St. Paul against distributors, was scheduled to get under way in federal court at Minneapolis.

Rothacker Vice-President Of Paramount Productions

Watterson R. Rothacker, engaged for a quarter of a century in the laboratory and production branches of the motion picture, has been elected a vice-president of Paramount Productions, Inc.

Operator Unions Declare a Truce As Scale Is Set

With a truce declared after years of bitter rivalry, the three motion picture operators' unions in New York City were moving toward a merger, and while Local 306, of the IATSE, reached a compromise agreement with Loew's and RKO on a new basic wage scale calling for a reduction, negotiations in at least two cities in the field resulted in increases.

Frank Tichenor, representative of New York's Mayor Fiorello LaGuardia in the contract negotiations, confirmed that discussions have reached a stage where a merger of Local 306 with Allied and Empire State was a distinct possibility, but said nothing definite would be done until a new contract with the circuits has been signed. A consolidation would bring together 1,854 members in Local 306 and a total of 800 in the other two, and, if effected, immediate unionization of New York City's 600 theatres would be undertaken.

Meanwhile the warring groups have agreed to discontinue the struggle for control of the field which has kept the city in turmoil for years, and, pending further moves, have ended the cross-picketing of theatres which resulted in some 500 arrests.

A wage pact may be consummated with a majority of the circuits and independents late this week, on the basis of the compromise reached late last week through which RKO and Loew will save approximately $200,000 a year, according to an estimate in computing the effect of a cut of 26 cents an hour in operators' pay.

The agreement with the two circuits calls for $1.86 an hour in place of the former $2.12. The circuits asked for a reduction to $1.25. The new rate does not apply to the nine Broadway houses, for which a higher scale is expected.

Negotiations are contining on agreements with Skouras, Randforce, Fabian, United Artists and Paramount, and no contracts will be signed by RKO and Loew until the smaller circuits have agreed, it is understood.

The proposed alliance between the unions was furthered when Allied refused to send its men to the Astor on Broadway after Local 306 members walked out rather than accept a cut from $2.12 to $1.80 an hour. Mr. Tichenor induced the Local 306 men to return, however.

Reinstatement of stage shows at the Paramount may be delayed while wage negotiations between the musicians and operators are worked out. The musicians are seeking a $10 weekly raise.

At the same time, from Akron came word that operators were given a $5 weekly increase for one year, a boost of about eight per cent, beginning December 1, and in Cleveland operators settled with exhibitors on the basis of a seven and one-half per cent increase for two years to August 31, 1937, the operators making overtime and other concessions.

In Richmond, Va., major circuit and independent houses signed a one-year contract with stagehands and operators, with but few changes in the terms. In Philadelphia the Earle and Fox are in their fourth week without stage shows while the musicians' union is holding out for two orchestras for each theatre, each to work part-time to alleviate unemployment.

A jury at Grand Island, Neb., found four union operators guilty of illegal picketing and they were fined $10 each on complaint of William Youngclaus that his Empress theatre suffered from these activities after he had discharged an IATSE operator. This was the first test of the new anti-picketing law.

Academy Completes Five-Year Writer Pact

Completion of a revised five-year basic writer-producer working agreement and code of fair practice was announced in Hollywood on Tuesday by the Academy of Motion Picture Arts and Sciences, ending almost a year of collaboration between the producer and writer groups.

At the same time the Academy launched its first important drive in opposition to the Screen Writers' Guild effort to force recognition, and announced it would fight this issue if the Guild offered opposition to the contract. This is contrary to the Academy's previous policy of ignoring the Guild's negotiations with the producers.

More Tax Bills Face Exhibitors

Exhibitors in several sections were concerned this week over new developments in the tax situation which threaten to add to the burden of imposts already carried by theatres.

In Ohio, a statement by Governor Davey was construed as meaning an attempt will be made to reinstate the 10 per cent admission tax, suspended January 1.

State sales taxes with probably levies on admissions were urged at a taxation commission hearing in Boston. Similar legislation was defeated in the recent session.

Theatres may be taxed three per cent in special sales levies sought for enactment in a special session to be called in Minnesota next month, according to Al Steffes, Allied leader.

Fred Wehrenberg in St. Louis warned exhibitors against absorbing the one per cent sales tax as establishing a precedent for revival of a 10 per cent amusement tax.

Hearings slated for Monday in New York on Universal and United Artists protests against the impost of the two per cent city sales tax on film rentals were continued to October 1. Distributors contend films are rented, not sold, and therefore not subject to the tax.

In Montreal, exhibitors are demanding that the city pay them a commission of five per cent to cover handling expenses in the sale of amusement tax tickets, the proceeds from which go to charitable institutions. Amusement tax revenue from Montreal theatres during the past fiscal year totaled $335,000.

De Wolf Hopper, Comedian, Dies

De Wolf Hopper, comedian whose stage career spanned more than half a century, died unexpectedly in a Kansas City Hospital early this week. He was 77 years old.

Mr. Hopper had broadcast a radio program the afternoon before his death and appeared to be ill before he went on the air.

Mr. Hopper, who was known also for his many marriages and divorces and for his recitations of Ernest Lawrence Thayer's "Casey at the Bat," cared little for picture work, declaring at one time that "movies are immoral," and records show he appeared in only a few short subjects, principally for Vitaphone.

Authorities Act Against Chance Games in Court

In a test case which is expected to have far-reaching effects in Iowa, a district judge at Des Moines held Bank Night a lottery last Monday and issued a permanent injunction against the Des Moines Theatres Company and A. H. Blank, president, stopping operation of the plan.

Held illegal also in North Dakota, Bank Night was under scrutiny by the attorney general's office of South Dakota with a view to statewide prohibition, while in Milwaukee and New York officials moved against alleged lotteries at theatres. Clouds were also gathering elsewhere.

Bank Night was suspended at five Tri-State (Blank) houses in Des Moines pending outcome of the trial on a petition of the county attorney's office, which District Judge Russell Jordan sustained, saying "the fact that one might win without paying consideration would not deprive the scheme of its character as a lottery." This decision may be appealed to the state supreme court. Action against Blank houses at Clinton, Ia., is pending.

Postal officials in Minneapolis have denied the use of the mails in Bank Night promotion, and in Milwaukee theatres are reported to have discontinued the game following a jury verdict in which Bert Nathan, exhibitor, was fined $15 for alleged lottery law violation.

Validity of chance games in New York theatres is expected to be decided in Special Sessions, where the case of Kings County against the Winthrop, Brooklyn, comes up October 17. Several cases are pending in magistrate courts in New York. While police activity has subsided and many theatres are featuring the games several times weekly, Loew's and Consolidated Amusements are holding off until a decision in the test case. Cases against five theatres on Staten Island, N. Y., scheduled for Tuesday, were continued.

A recently enacted California law making it illegal to give away anything for the purpose of injuring competition, if held constitutional could be evoked to sweep out all forms of business promotions of a giveaway nature, according to exhibitors.

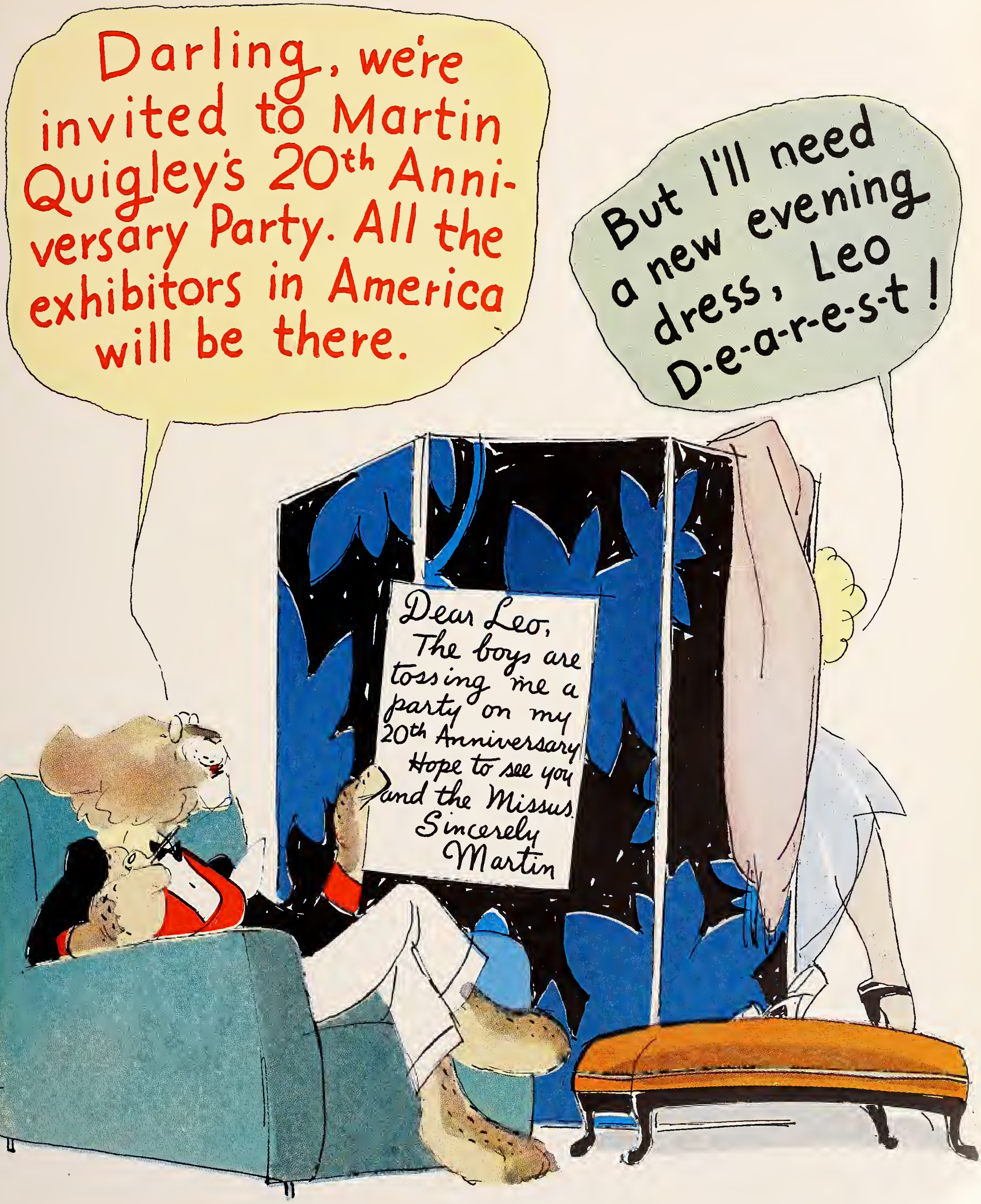
Rene Brunet, operator of the Imperial, New Orleans, this week announced himself in favor of a state law to ban all prizes and premiums.

Meanwhile the National Theatre Gift Stamp Company was signing houses in southern California for its giveaway plan, and has a deal pending with Fox West Coast for northern California houses.

All Fox Midwest houses in Kansas City are now using Bank Night, with introduction of the game at the Uptown, first run, and the Plaza, de luxe suburban theatre. It appears unlikely that the practice will be curbed this season. Fifty-seven houses are using Screeno in the Kansas City territory, said George Hartmann, local distributor for the game, when in New York this week. This includes the Publix Newman, which also uses Bank Night.

Chance promotions were also spreading around St. Louis, where Fred Wehrenberg, president of the MPTO of St. Louis, Eastern Missouri and Southern Illinois, is the latest to install Bank Night, claiming he was forced to it by competition.

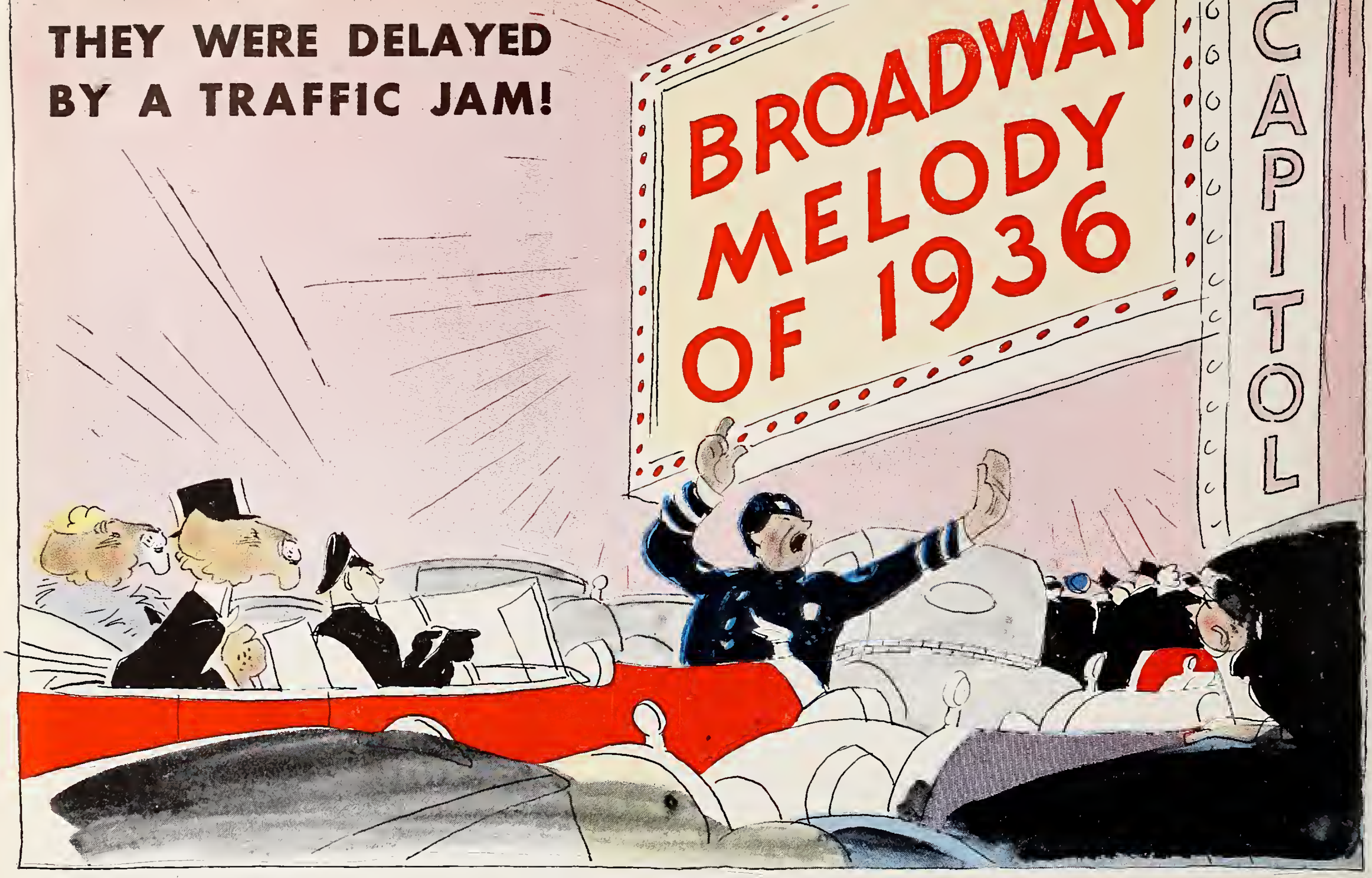
A cash giveaway of their own devising is in effect at all theatres in the Tri-Cities, Davenport, Ia., and Moline and Rock Island, Ill., where a $500 cash award is split up and given every few weeks. Sometimes an automobile is awarded.

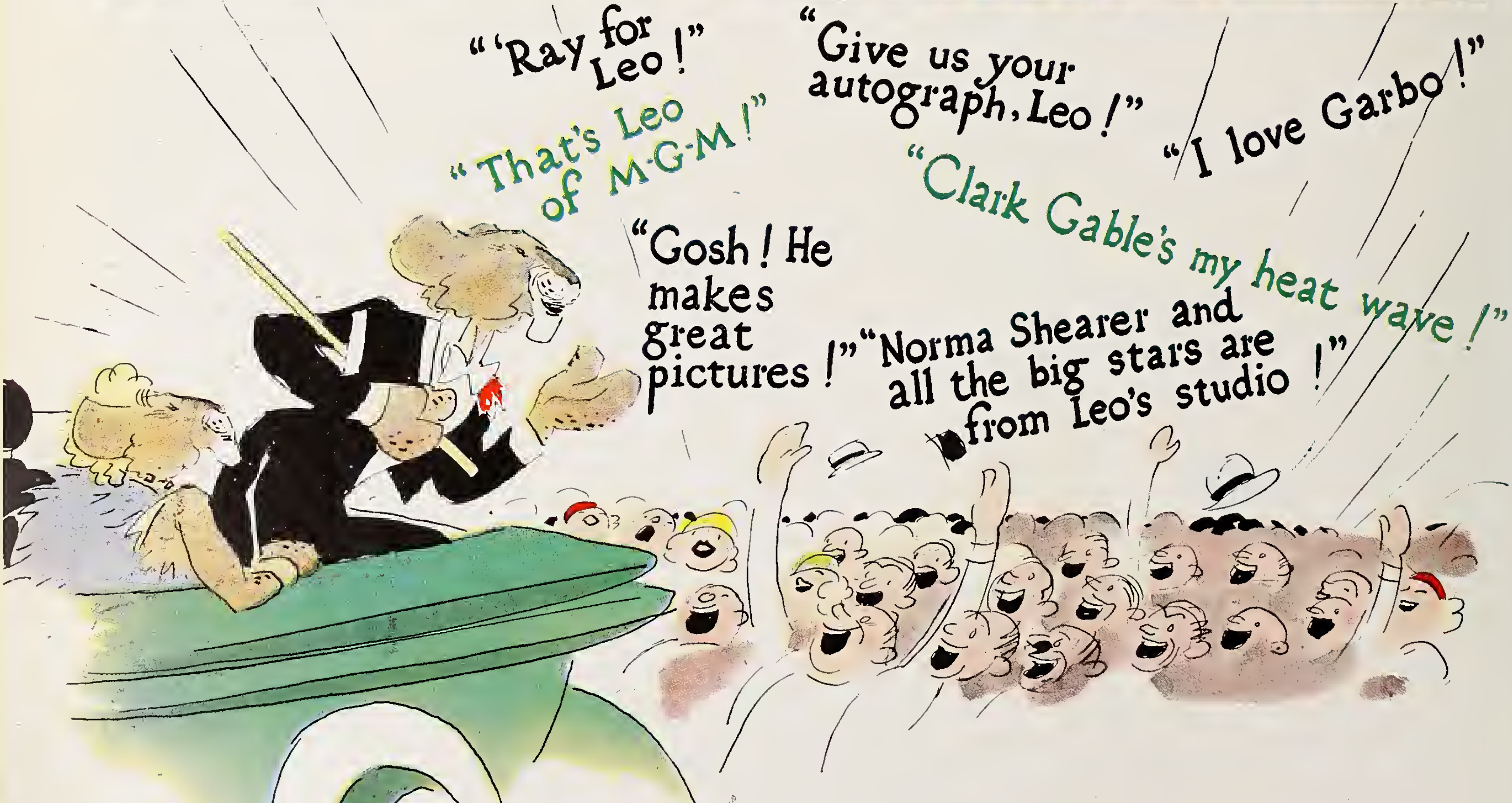

Darling, we're invited to Martin Quigley's 20th Anniversary Party. All the exhibitors in America will be there.
But I'll need a new evening dress, Leo D-e-a-r-e-s-t!
Dear Leo, The boys are tossing me a party on my 20th Anniversary Hope to see you and the Missus. Sincerely Martin

(She got one, of course!)

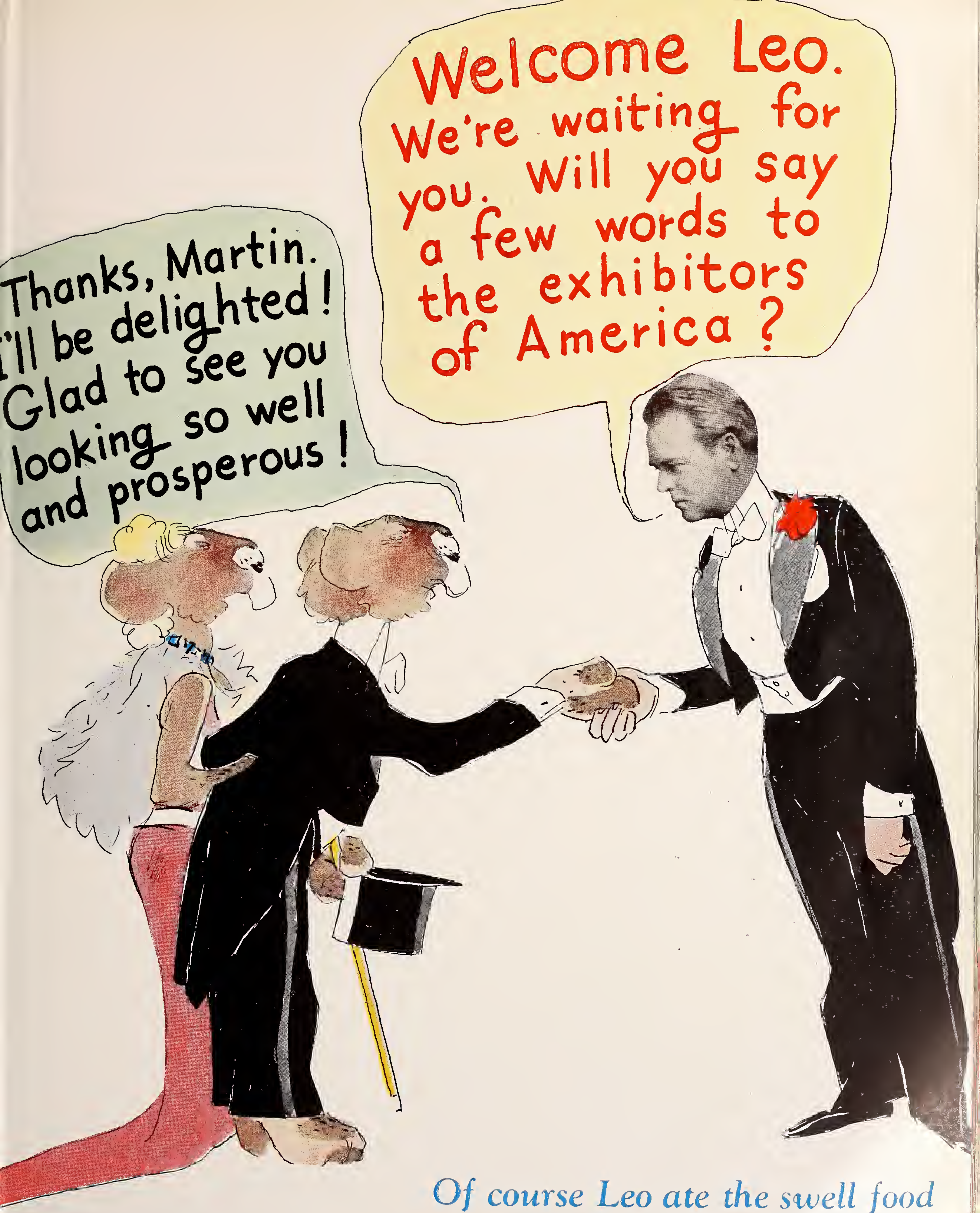
SEE YOU AT THE PARTY→

THEY WERE DELAYED BY A TRAFFIC JAM!

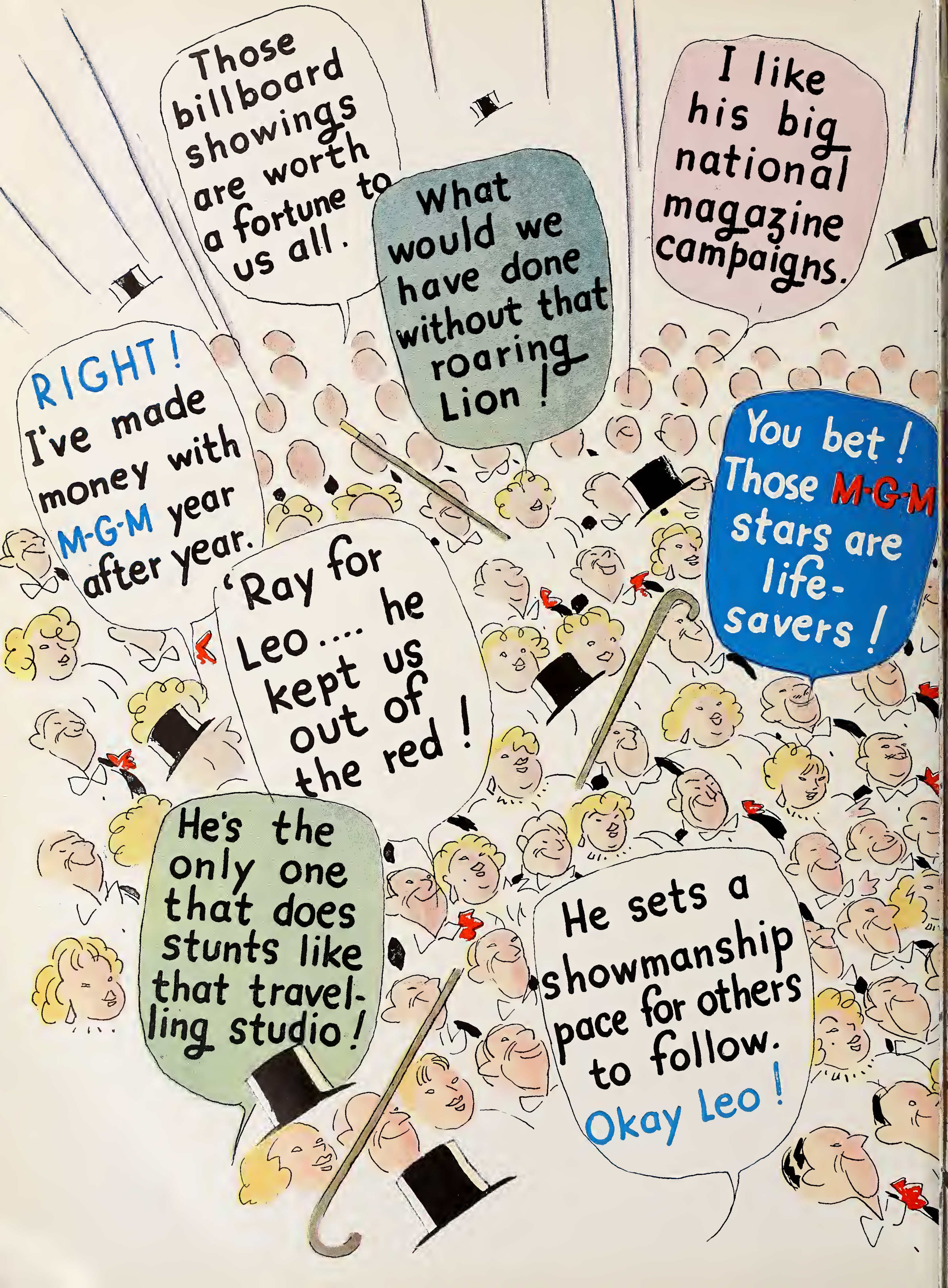

BROADWAY MELODY OF 1936
CAPITOL

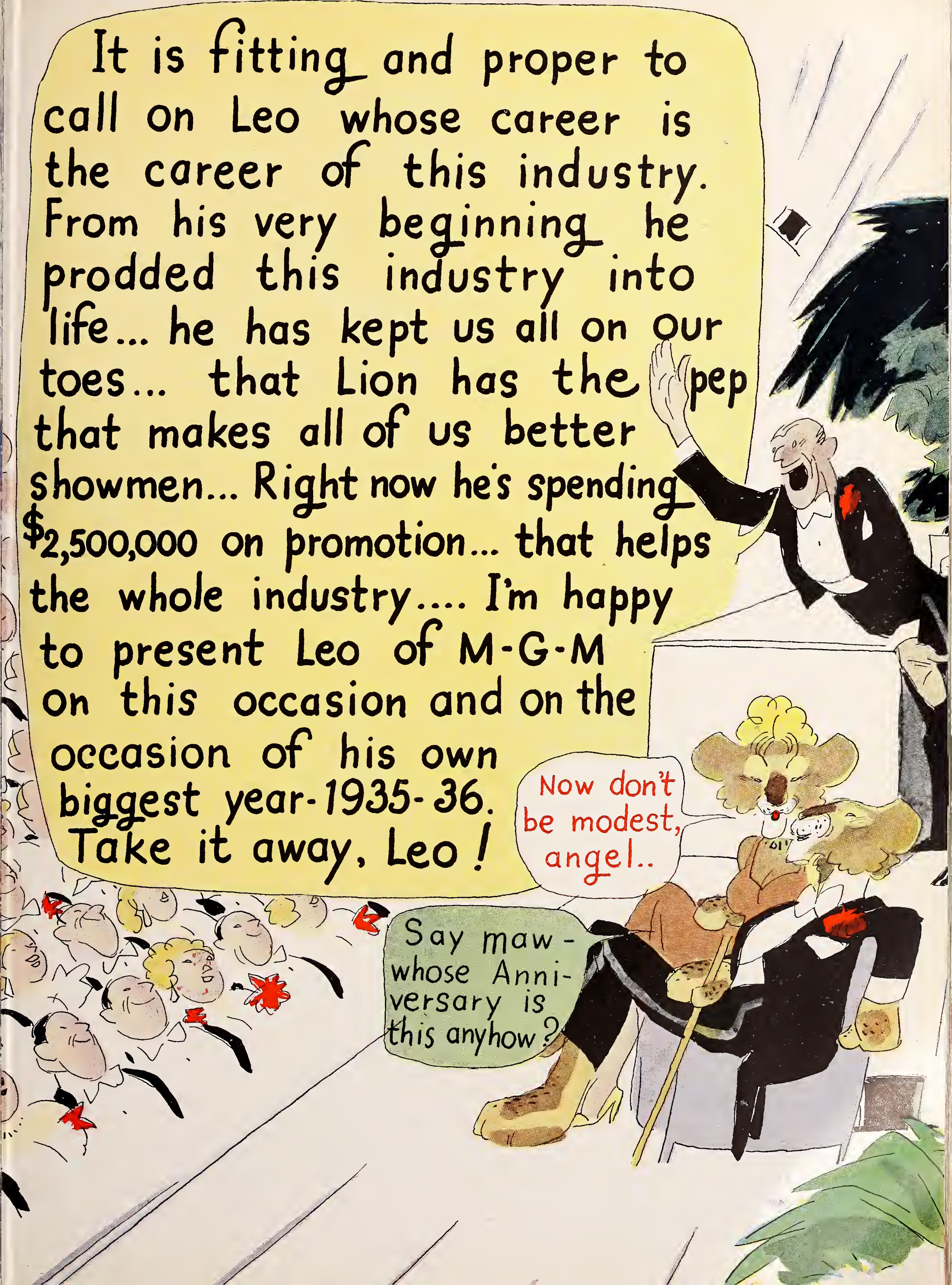

"'Ray for Leo!"
"Give us your autograph, Leo!"
"I love Garbo!"
"That's Leo of M-G-M!"
"Clark Gable's my heat wave!"
"Gosh! He makes great pictures!"
"Norma Shearer and all the big stars are from Leo's studio!"

BUT LEO FINALLY GOT THERE! *He always gets there!*


Welcome Leo. We're waiting for you. Will you say a few words to the exhibitors of America?
Thanks, Martin. I'll be delighted! Glad to see you looking so well and prosperous!

Of course Leo ate the swell food (with extra helpings) and then he was called on—


Those billboard showings are worth a fortune to us all.
What would we have done without that roaring Lion!
I like his big national magazine campaigns.
RIGHT! I've made money with M-G-M year after year.
You bet! Those M-G-M stars are life-savers!
'Ray for Leo.... he kept us out of the red!
He's the only one that does stunts like that travelling studio!
He sets a showmanship pace for others to follow. Okay Leo!



It is fitting and proper to call on Leo whose career is the career of this industry. From his very beginning he prodded this industry into life... he has kept us all on our toes... that Lion has the pep that makes all of us better showmen... Right now he's spending $2,500,000 on promotion... that helps the whole industry.... I'm happy to present Leo of M-G-M on this occasion and on the occasion of his own biggest year-1935-36. Take it away, Leo!
Now don't be modest, angel..
Say maw - whose Anniversary is this anyhow?

"And when I tell you that CHINA SEAS sets the Keynote of '35-'36 I back it up with FACTS completed GIANT, NATIONALLY ADVERTISED HITS!"

Leo told them how this great drama "China Seas," starring GABLE, HARLOW, BEERY is breaking records, holding over everywhere, a wonderful start for the new season wherever it plays . . .

"I promised you GARBO's greatest... and from Coast to Coast "ANNA KARENINA" is a boon to box-offices, a delight to the fans, a joy to the critics..."

With pride LEO explained that the combination of Greta Garbo and Fredric March, as lovers, plus Freddie Bartholomew (of "Copperfield" fame) resulted in a 4-year Capitol, N. Y. attendance record and similar happy results everywhere.

JUST THEN THERE WAS AN INTERRUPTION!

(What a coincidence. Read about it! Next page)

THE PIANO PLAYER STARTED PLAYING THE HIT SONGS OF THE SEASON!

"You are my lucky star..."

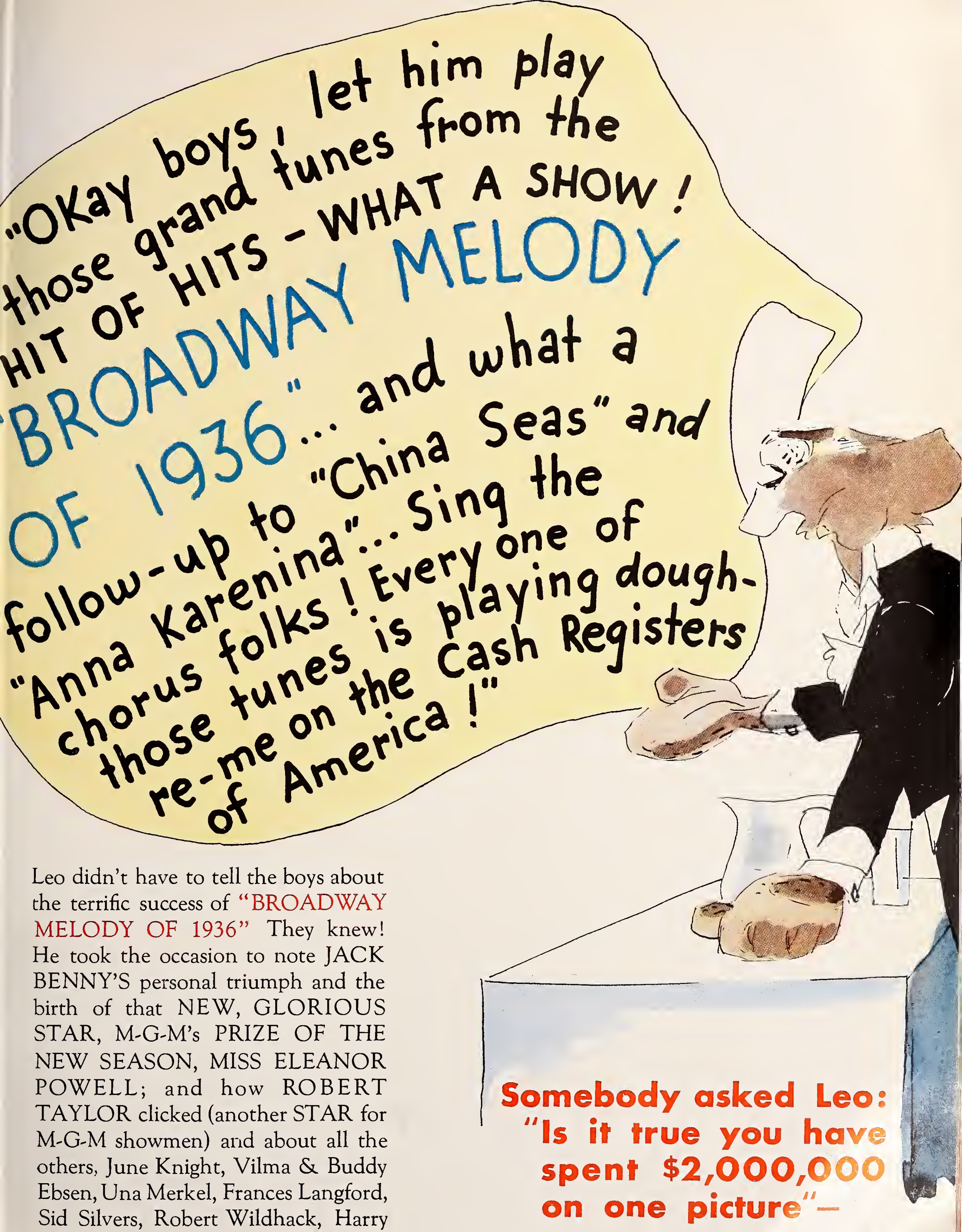
"I've got a feelin' you're foolin'"

"Broadway Rhythm"

"Sing before breakfast"

"On a Sunday afternoon"

(Sure, they're by Nacio Herb Brown and Arthur Freed, the boys who wrote those grand tunes from the earlier M-G-M "Broadway Melody.")


"OKay boys, let him play those grand tunes from the HIT OF HITS - WHAT A SHOW! "BROADWAY MELODY OF 1936"... and what a follow-up to "China Seas" and "Anna Karenina"... Sing the chorus folks! Every one of those tunes is playing dough-re-me on the Cash Registers of America!"

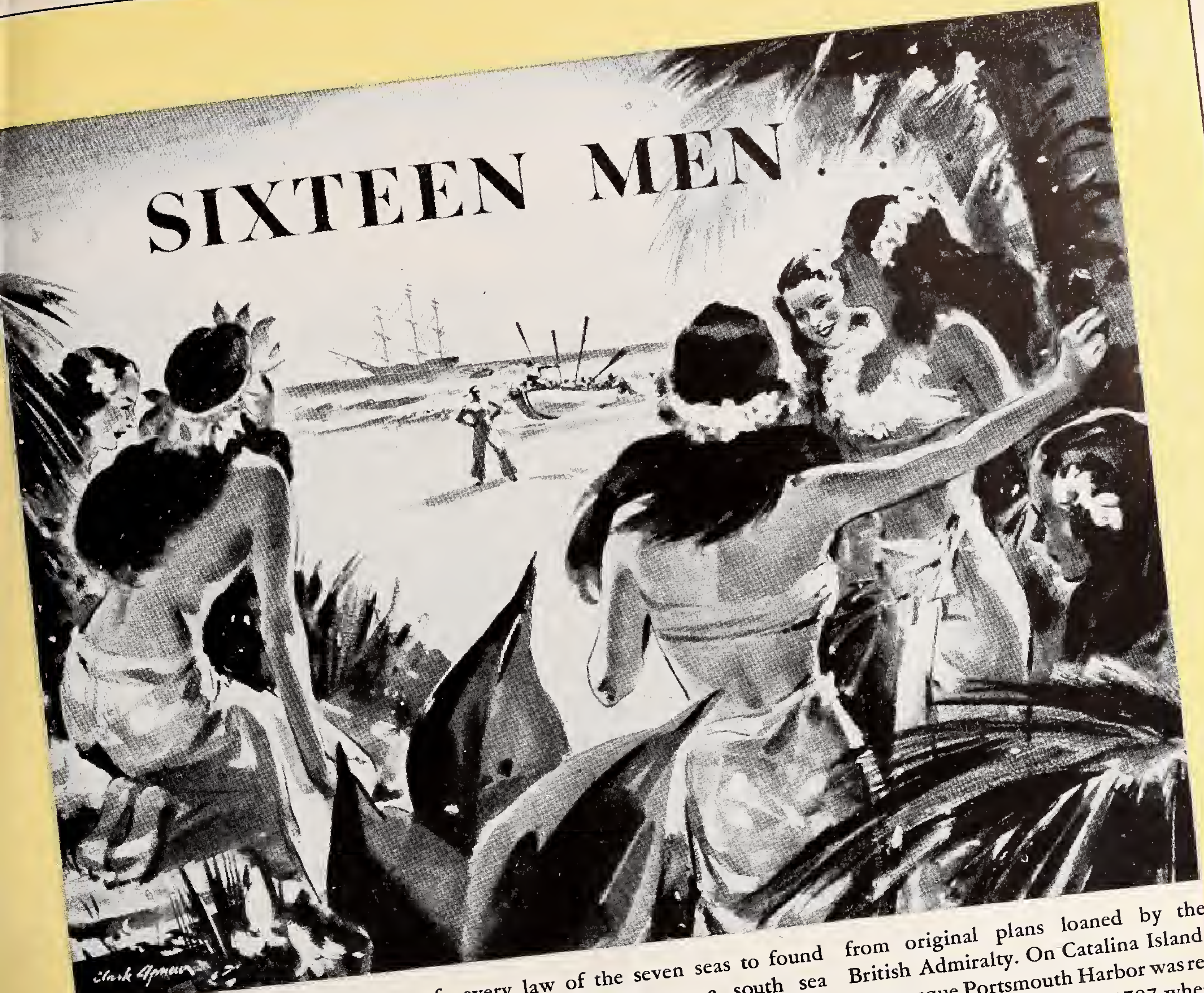
Leo didn't have to tell the boys about the terrific success of "BROADWAY MELODY OF 1936" They knew! He took the occasion to note JACK BENNY'S personal triumph and the birth of that NEW, GLORIOUS STAR, M-G-M's PRIZE OF THE NEW SEASON, MISS ELEANOR POWELL; and how ROBERT TAYLOR clicked (another STAR for M-G-M showmen) and about all the others, June Knight, Vilma & Buddy Ebsen, Una Merkel, Frances Langford, Sid Silvers, Robert Wildhack, Harry Stockwell, Nick Long, Jr. . . . **ALL OF THEM READY FOR MORE BIG M-G-M MUSICALS!**

Somebody asked Leo: "Is it true you have spent $2,000,000 on one picture"—

"When Leo told them that M-G-M was ready with a $2,000,000 picture to greet the renewed purchasing power of the public there was a spontaneous burst of applause"

—*and then he told them of the huge National Magazine Campaign and described one of the ads which you see over there* →

SIXTEEN MEN . . .



FROM the blood-drenched decks of a man o' war to the ecstasy of a sun-baked paradise isle... From the tyrannical grasp of a brutal captain to the arms of native beauties who brought them love and forgetfulness... came sixteen men from the "Bounty", the ship whose voyage of terror wrote a damned page in maritime history. Its red page in maritime history. Its damned record lay forgotten in the dust-covered archives of the British Museum until Charles Nordhoff and James Norman Hall penned the novel that thrilled more than 25,000,000 readers. Now the story of the "Bounty's" reckless, devil-may-care crew, who broke every law of the seven seas to found an island paradise on a south sea Eden is faithfully and authentically brought to the screen by Metro-Goldwyn-Mayer. The good ships "Bounty" and "Pandora" were re-built from original plans loaned by the British Admiralty. On Catalina Island, picturesque Portsmouth Harbor was re-created exactly as it was in 1787 when the "Bounty" embarked on her historic voyage. Producer Irving Thalberg sent Director Frank Lloyd and an M-G-M production unit 14,000 miles to tropic waters to film scenes in the original locale. Six villages were erected; 5,000 natives, the total population of 40 villages, appeared in the Tahitian scenes.

Nearly two years in the making... produced at a cost of more than two million dollars, the saga of the "Mutiny on the Bounty" lives again!

MUTINY ON THE BOUNTY

A FRANK LLOYD PRODUCTION

A METRO-GOLDWYN-MAYER PICTURE

Charles LAUGHTON · Clark GABLE · Franchot TONE

with HERBERT MUNDIN · EDDIE QUILLAN · DUDLEY DIGGES · DONALD CRISP · ALBERT LEWIN, *Associate Producer*

(This ad appears in Delineator, for example. There are 7 different ads, 40 magazines!)

"GO ON LEO!"

—So Leo told them about RONALD COLMAN in "A TALE OF TWO CITIES" another BIG ONE!

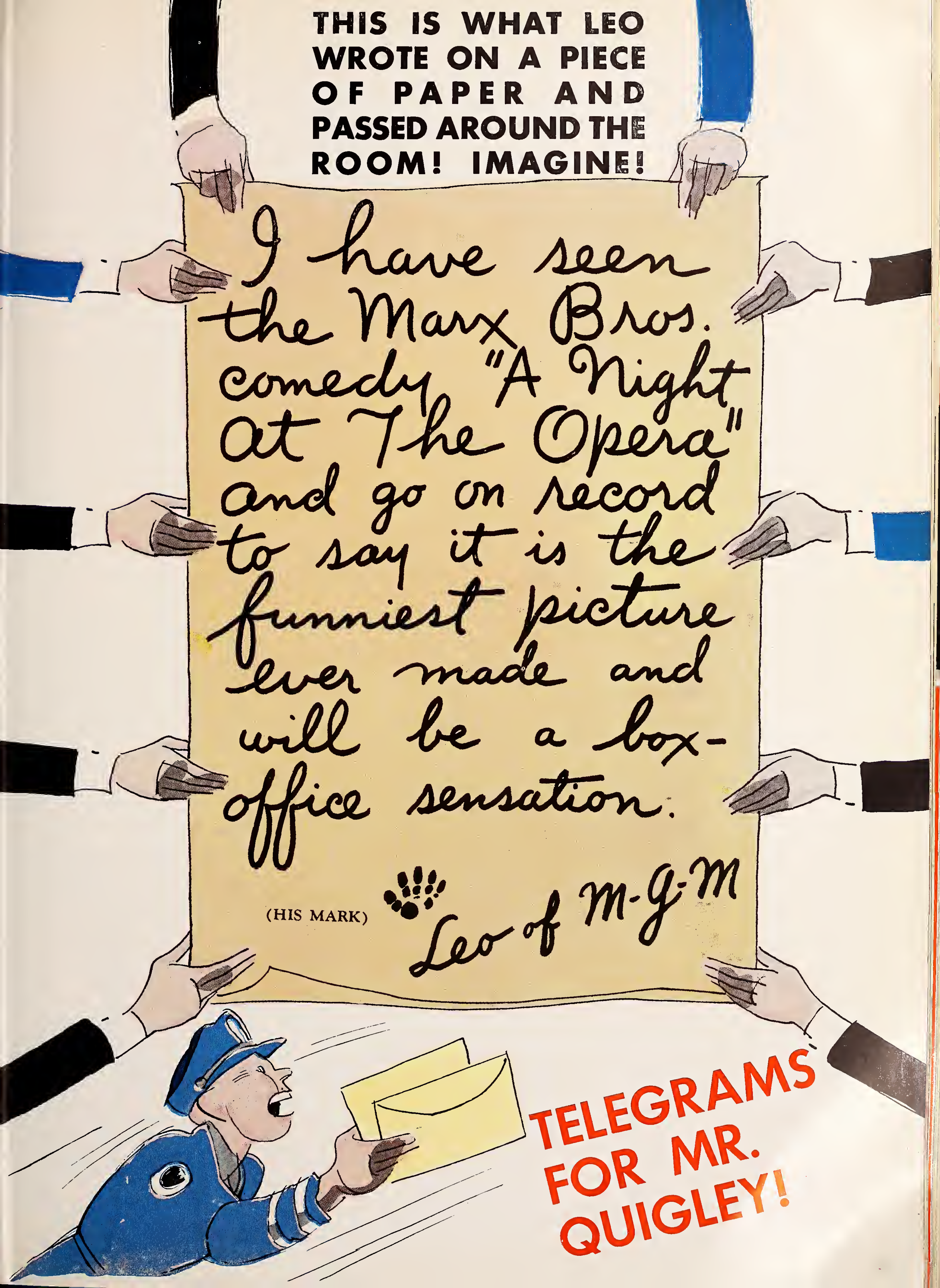
—words can't always paint pictures, but Leo's words seemed to bring each stirring scene to life...

"BUT TRULY, FRIENDS, UNTIL YOU SEE 'A TALE OF TWO CITIES' YOURSELF YOU CANNOT REALIZE HOW MIGHTY IT IS!"

(And make note of the cast, Boys!)

RONALD COLMAN *with Elizabeth Allan, Edna May Oliver, Reginald Owen, Basil Rathbone, Blanche Yurka and Henry B. Walthall*

THIS IS WHAT LEO WROTE ON A PIECE OF PAPER AND PASSED AROUND THE ROOM! IMAGINE!

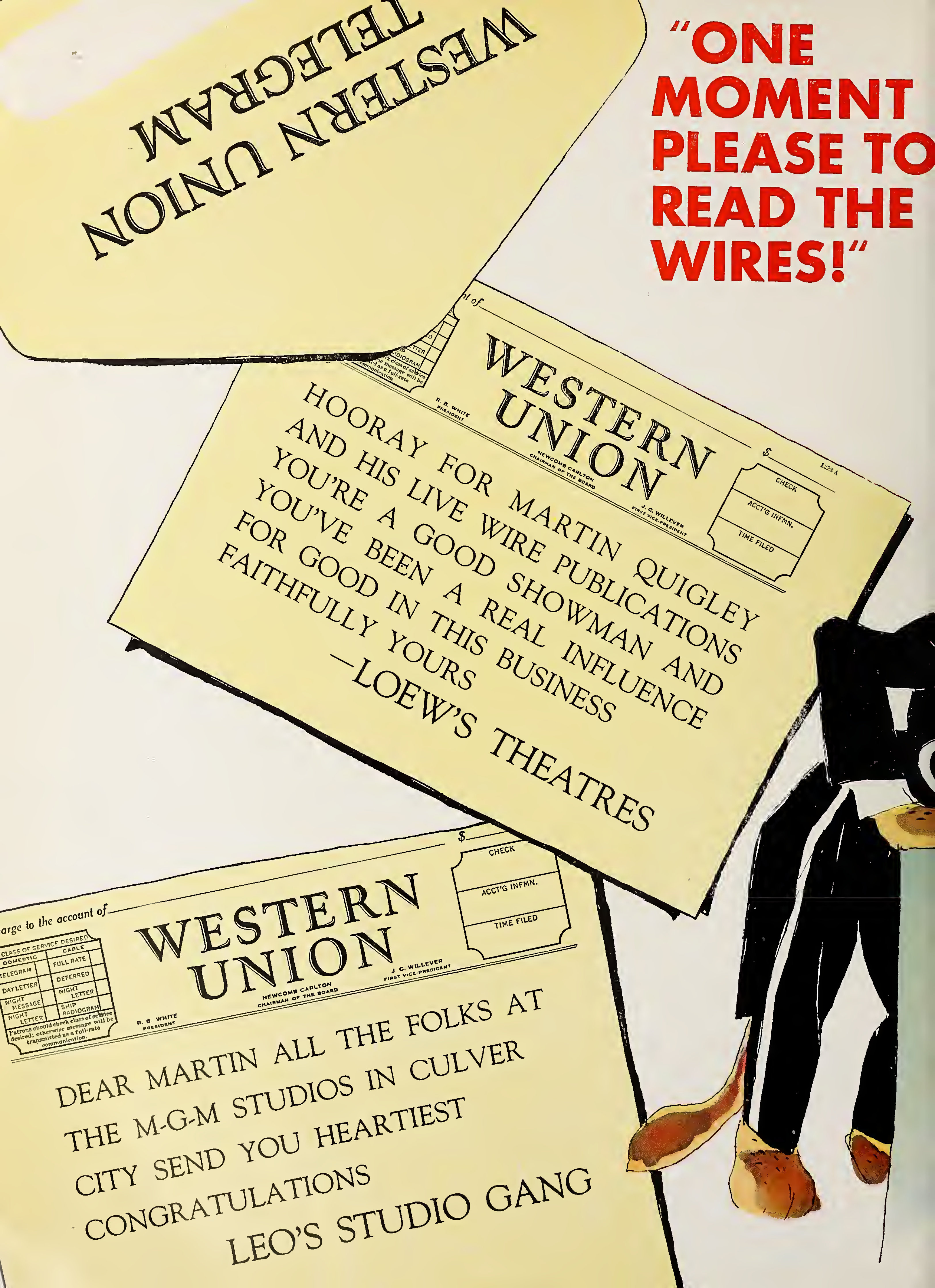


I have seen the Marx Bros. comedy "A Night At The Opera" and go on record to say it is the funniest picture ever made and will be a box-office sensation.

(HIS MARK) Leo of M-G-M

TELEGRAMS FOR MR. QUIGLEY!

"ONE MOMENT PLEASE TO READ THE WIRES!"



WESTERN UNION
TELEGRAM

WESTERN UNION

R. B. WHITE PRESIDENT
NEWCOMB CARLTON CHAIRMAN OF THE BOARD
J. C. WILLEVER FIRST VICE-PRESIDENT

$
CHECK
ACCT'G INFMN.
TIME FILED

HOORAY FOR MARTIN QUIGLEY
AND HIS LIVE WIRE PUBLICATIONS
YOU'RE A GOOD SHOWMAN AND
YOU'VE BEEN A REAL INFLUENCE
FOR GOOD IN THIS BUSINESS
FAITHFULLY YOURS
—LOEW'S THEATRES

---

arge to the account of

CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
ELEGRAM	FULL RATE
DAY LETTER	DEFERRED
NIGHT MESSAGE	NIGHT LETTER
NIGHT LETTER	SHIP RADIOGRAM

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

R. B. WHITE PRESIDENT
NEWCOMB CARLTON CHAIRMAN OF THE BOARD
J. C. WILLEVER FIRST VICE-PRESIDENT

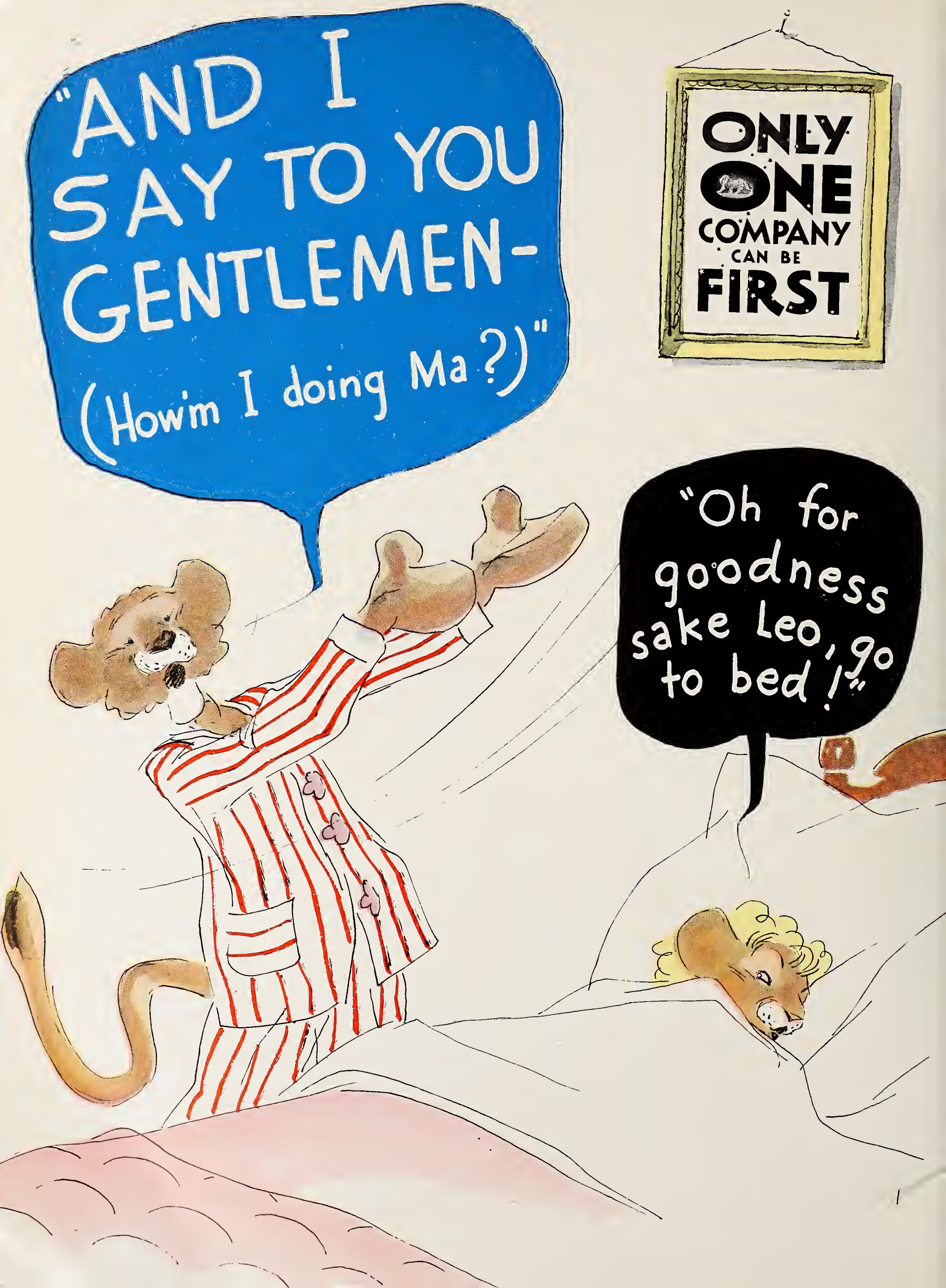
$
CHECK
ACCT'G INFMN.
TIME FILED

DEAR MARTIN ALL THE FOLKS AT
THE M-G-M STUDIOS IN CULVER
CITY SEND YOU HEARTIEST
CONGRATULATIONS
LEO'S STUDIO GANG

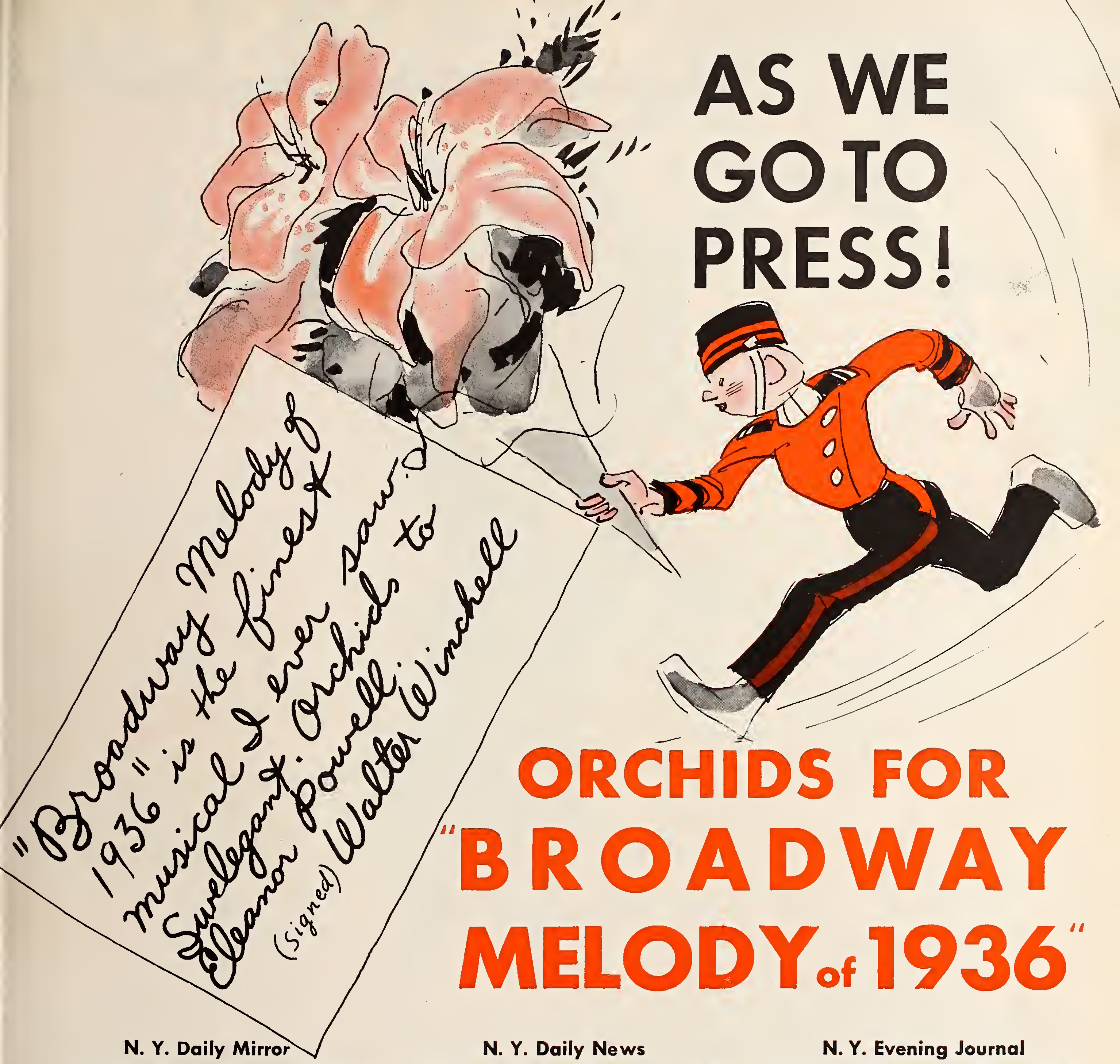
-and speaking of the M-G-M studios there are MORE BIG STARS at work at one time right now than ever before in M-G-M history... and our studio has hit a success stride that's electrified the whole industry... I've told you about only a few... word has just come that JOAN CRAWFORD's "I LIVE MY LIFE" was a sensation at its Coast preview... we've just completed a South Sea picture that tops anything of its kind... it was more than a year in production... I could go on and on, but now my dear friends in closing let me say: "TO THOSE WHO ARE ALREADY LINED UP WITH M·G·M FOR 1935-1936, SINCERE CONGRATULATIONS... TO OTHERS I SAY DON'T DELAY ANOTHER MINUTE FOR THIS IS TRULY M-G-M's MIGHTIEST YEAR I THANK YOU!"

LATER THAT NIGHT!

(See next—and last!—page)


"AND I SAY TO YOU GENTLEMEN- (How'm I doing Ma?)"
ONLY ONE COMPANY CAN BE FIRST
"Oh for goodness sake Leo, go to bed!"

AS WE GO TO PRESS!



"Broadway Melody of
1936" is the finest
musical I ever saw.
Swelegant. Orchids to
Eleanor Powell.
(Signed) Walter Winchell

ORCHIDS FOR "BROADWAY MELODY of 1936"

N. Y. Daily Mirror

"Top-notch musical. Knockout, sure-fire, ticket-selling entertainment. The dazzling feature is the generous number of new people it brings before the camera. Each gives a great show."

N. Y. American

"A show to bring joy to an group of paying guests. Metro registers triumph. Creates a new star in Eleanor Powell. 1936 a memorable year for its 'Broadway Melody'."

N. Y. Times

"Handsome, sprightly, entertaining song and dance show. Dazzling dancing by Eleanor Powell, a likeable girl. An attractive screen personality. Picture captures intimate, joyous musical comedy abandon."

N. Y. Daily News

"Recaptures the entrancing spirit of the original 'Broadway Melody'. A new star lights up the screen when film introduces a bright new face and the twinklingest pair of dancing feet that has been seen on the screen since Fred Astaire made his first appearance. They both belong to Eleanor Powell. The whole production lavishly mounted."

N. Y. Herald-Tribune

"A lively and entertaining screen musical. Eleanor Powell emerges as a definitely likeable and gay screen personage."

N. Y. Post

"Has enough sure-fire ingredients to make its country-wide success a foregone conclusion."

N. Y. Evening Journal

"Add it all up and it spells gorgeous entertainment. Everyone who had anything to do with the production can take a well-deserved bow, for this is one that justifies every superlative in the book."

N. Y. Sun

"Rousing good musical. Eleanor Powell star material. Capitol Theatre audiences watched her take her place confidently among the screen's dancing stars."

N. Y. World-Telegram

"Moves along at a terrific pace. A grand new entertainment. Beautiful, charming, talented Miss Powell is a revelation. Something to cheer about. If this review smacks of superlatives blame it on 'Broadway Melody of 1936'—it deserves them all."

EXTRA! JUST SCREENED "O'SHAUGHNESSY'S BOY"!!!

WALLACE BEERY, JACKIE COOPER SENSATIONAL IN THEIR BIGGEST HEART WALLOP HIT! GET BEHIND IT FOR DOUGH!

M-G-M SAYS

TO MARTIN QUIGLEY

—a power for good in
—a fine friend to
—a sincere supporter of
THE MOTION PICTURE INDUSTRY!

Congratulations
from the Studios
of

METRO
Goldwyn
MAYER

CLARK GABLE
JEAN HARLOW
WALLACE BEERY *in*
"China Seas"
with Lewis Stone
Rosalind Russell
Dudley Digges
C. Aubrey Smith
Directed by Tay Garnett

•

"Here Comes the Band"
with Ted Lewis & Band
Virginia Bruce
Ted Healy
Nat Pendleton
Harry Stockwell
Donald Cook
Spanky McFarland
Directed by Paul Sloane

•

GRETA GARBO
FREDRIC MARCH
FREDDIE BARTHOLOMEW
in **"Anna Karenina"**
with Maureen O'Sullivan
May Robson
Basil Rathbone
Reginald Owen
Directed by Clarence Brown

•

"The Bishop Misbehaves"
with Edmund Gwenn
Maureen O'Sullivan
Norman Foster
Dudley Digges
Directed by E. A. Dupont

•

WILLIAM POWELL *in*
"The Black Chamber"
(Tent. Title)
with Rosalind Russell
Binnie Barnes
Lionel Atwill
Cesar Romero
Directed by William K. Howard

IT WITH PICTURES!

"Broadway Melody of 1936"
with JACK BENNY
ELEANOR POWELL
ROBERT TAYLOR
Una Merkel
June Knight
Vilma & Buddy Ebsen
Harry Stockwell
Sid Silvers
Frances Langford
Directed by Roy Del Ruth

•

JOAN CRAWFORD *in*
"I Live My Life"
with Brian Aherne
Frank Morgan
Aline MacMahon
Fred Keating
Directed by W. S. Van Dyke

•

JACK BENNY *in*
"Chiseling Chiselers"
with Una Merkel
Nat Pendleton
Ted Healy
Mary Carlisle

•

CHARLES LAUGHTON
CLARK GABLE
FRANCHOT TONE *in*
"Mutiny on the Bounty"
with Dudley Digges
Herbert Mundin
Eddie Quillan
Donald Crisp
Henry Stephenson
Francis Lister
Directed by Frank Lloyd

•

MARX BROTHERS *in*
"A Night at the Opera"
with Kitty Carlisle
Alan Jones
Directed by Sam Wood

WALLACE BEERY
JACKIE COOPER *in*
"O'Shaughnessy's Boy"
with Spanky McFarland
Directed by Richard Boleslawski

•

RONALD COLMAN *in*
"A Tale of Two Cities"
with Elizabeth Allan
Edna May Oliver
Blanche Yurka
Reginald Owen
Basil Rathbone
Henry B. Walthall
Donald Woods
Directed by Jack Conway

•

JOHNNY WEISSMULLER
"Tarzan Escapes"
with Maureen O'Sullivan
Benita Hume
William Henry
Directed by James McKay

•

"Mala"
The greatest South Sea
spectacular drama ever made
Directed by Richard Thorpe

•

JEAN HARLOW
SPENCER TRACY *in*
"Riff Raff"
with Joseph Calleia
Una Merkel
Allen Jenkins
J. Farrel MacDonald
George Givot
Directed by J. Walter Ruben

•

JEANETTE MacDONALD
NELSON EDDY *in*
"Rose Marie"
Directed by W. S. Van Dyke

WARNER BAXTER *in*
"Robin Hood of Eldorado"
(Tent. Title)
with Margo
Bruce Cabot
Eric Linden
Harvey Stephens
Directed by William Wellman

•

ROBT. MONTGOMERY
LORETTA YOUNG *in*
"Small Town Girl"

•

GRACE MOORE *in*
"Maytime"
Directed by Edmund Goulding

•

WILLIAM POWELL
LUISE RAINER *in*
"The Great Ziegfeld"
with Virginia Bruce
Fanny Brice
Ray Bolger
Nat Pendleton
Frank Morgan

•

"The Forty Days of Musa Dagh"
From Franz Werfel's Great Novel
with an all-star cast.

•

JOAN CRAWFORD
CLIFTON WEBB *in*
"Elegance"
Directed by Robert Z. Leonard

•

NORMA SHEARER *in*
"Romeo and Juliet"
with an all-star cast
Directed by George Cukor

CLARK GABLE
JEANETTE MacDONALD
in **"San Francisco"**

•

"Oliver Twist"
with Lionel Barrymore
Freddie Bartholomew

•

GRETA GARBO *in*
"Camille"

•

WALLACE BEERY
LIONEL BARRYMORE *in*
"Ah Wilderness"
with Cecilia Parker
Eric Linden
Aline MacMahon
Directed by Clarence Brown

•

JOAN CRAWFORD *in*
"Gorgeous Hussy"

•

WILLIAM POWELL
MYRNA LOY *in*
"After the Thin Man"
with Joseph Calleia
Directed by W. S. Van Dyke

•

NORMA SHEARER
CHARLES LAUGHTON
HERBERT MARSHALL *in*
"Marie Antoinette"
Directed by Sidney Franklin

•

ROBT. MONTGOMERY
in **"Piccadilly Jim"**
Directed by Harry Beaumont

ONLY ONE TRAVEL SERIES CAN BE FIRST!

FITZPATRICK TRAVELTALKS in TECHNICOLOR

JAMES A. FITZPATRICK has made a fine art of travel films. The public has learned that his delightful voyages via the screen are the finest a theatre can book. Years of supremacy behind him, he faces the future with broader plans and interesting innovations which, with the addition of Technicolor, make the name and product of Fitzpatrick things to conjure with in our industry.

Proudly distributed by METRO-GOLDWYN-MAYER

EXPLOITATION GUNS ROAR

North!
South!

CHARLES "CHIC" SALE

as

A. Lincoln,

in

A MINIATURE

"The PERFECT TRIBUTE"

Directed by ~
Edward Sloman

A Metro-Goldwyn-Mayer picture

"More Drama and Entertainment in Two Reels than a Vast Majority of Last Year's Features!"
—*Motion Picture Daily*

SPRINGFIELD, ILL., AND NEW ORLEANS TWIN WORLD PREMIERES ESTABLISH THE GREATEST BOX-OFFICE SHORT SUBJECT OF ALL TIME!

[READY MONEY FOR YOU! SEE NEXT PAGE!]

THE GREATEST EXPLOITATION EVER DONE ON ANY SHORT SUBJECT!

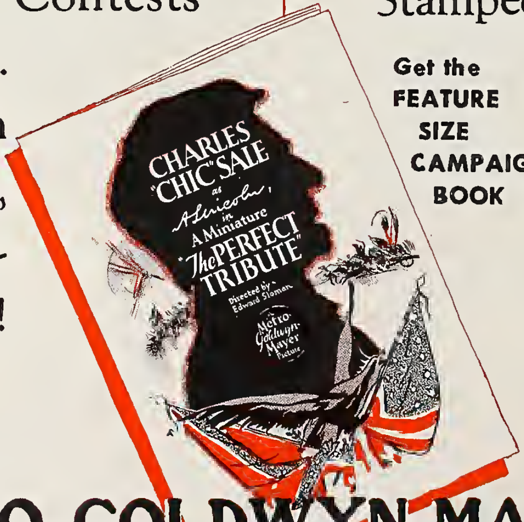
In Springfield!

Governor Horner Demands Chic Sale As Personal Guest! . . . Mayor Proclaims Chic Sale Day! . . . Illinois Negotiates For "Tribute" Print For State Archives! . . . Governor, Mayor, Chic Sale Lead Parade To Tomb Of Great Emancipator! Lincoln Contests Flood Newspapers! . . . Lobby Loaded With Priceless Lincoln Relics, Guarded By State Militiamen! . . . Rave Reviews! Smash Opening!

In New Orleans!

Better Films Committee Mobilizes Mammoth Membership! . . . Louisiana State Museum Lends Million Dollar Lobby Display Of Sacred Confederate Battle Flags! . . . School Board Sanctioned Blanket Class Announcements! . . . Pre-Screening Stampedes Convention Of Veterans Of Foreign Wars! . . . Confederate Veterans Parade . . . Newspapers Jammed With Feature Stories! Audience Reaction: "One Of Finest Things Ever Done in Films!"

Get the FEATURE SIZE CAMPAIGN BOOK



CHARLES "CHIC" SALE
as
A. Lincoln,
in
A Miniature
"The PERFECT TRIBUTE"
Directed by Edward Sloman
Metro-Goldwyn-Mayer Picture

PROUDLY METRO-GOLDWYN-MAYER BRINGS YOU

The Short Subject That Draws Like a Feature

CHARLES "CHIC" SALE

as *A. Lincoln,*

in A MINIATURE

"THE PERFECT TRIBUTE"

"Did I hear the boys say something about NEWSREEL SCOOPS?

From Phil M. Daly's (Jack Harrower) column "Along the Rialto" in Film Daily

● ● ● ONE OF the most sensational scoops in the annals of the newsreel .. is that one scored by Hearst Metrotone News in recording the confessions of the young Brooklyn hoodlums who brutally killed a B. M. T. collector on the Culver line ...... after hours of grilling by the D. A.'s detectives, they refused to talk .... but when they were offered a chance to talk for the newsreel, they fell over each other to take the spotlight and confess .... it makes one of the most graphic and powerful human documents ever caught by the camera ......

OUR POLICY: A SCOOP IN EVERY ISSUE. THIS ONE APPEARS IN ISSUE 301!

(Another scoop: Exclusive pictures taken by Laura Ingalls, new Queen of the Air, on record transcontinental flight. In Issue, Vol. 6, No. 303.)

AMERICANS FORCE FINISH FIGHT OF CANTON AND NANKING ON FEES

Theatre Deducts Cantonese Censorship Tax from Rental and Paramount Refuses Films; Exhibitor, Distributors Appeal

by J. P. KOEHLER
Shanghai Correspondent

Defiance of the Canton city government to the Nanking government censor rulings has reached a stage where one or the other will have to back down and acknowledge the other's supremacy.

It will be recalled that the local Cantonese government about three months ago passed a rule requiring a fee of Canton $3 a reel to be paid for each film passed. The local theatres agreed to pay this fee, but when the theatre passed it out to the distributors by deducting the fee from the rentals, the distributors refused to allow such deduction, as under the terms of the standard contract now used by all American members of the Film Board of Trade (China), all such local taxes, except when specified, must be paid by the exhibitor. Furthermore, under that contract the only censor fees paid by the distributors are those authorized by the Central government of China in Nanking, whose rules expressly state that the license certificate issued by them shall be recognized throughout the country.

This Nanking fee, which was doubled on foreign films in April, for the given reason that the expense of operating a censor board was greater than the income derived from fees, now makes the cost of censoring a program of approximately 9,000 feet from Chinese $200 up to $250, if the costs of translations, printing Chinese title, license certificate leader, transportation are added. This excessive fee has been paid, but under protests, since May 30, 1935, and there does not seem to be much prospect of a reduction.

The additional impost of the Canton censor fee is therefore justifiably resented, both from a standpoint of law and costs. Petitions have been sent to Nanking, asking the Nanking government either to make Canton abolish these illegal fees forced on the distributors, or deduct the amount from the fees paid in Nanking.

Called Subterfuge

Paramount has been "made the goat" in this present battle through the fact that a large Cantonese cinema deducted the Canton fees from Paramount's rental, and when the theatre refused to pay, Paramount shut off film supply. This immediately aroused the ire of the local theatre, which, by the way, was heavily indebted to American distributors for unpaid rentals. Thus the case is called doubly unfair to Paramount and other American distributors in that it is apparently a subterfuge to evade immediate payment of rentals already long overdue.

The Cantonese exhibitors have tried many times to put obstacles in the way of foreign films and there is a sort of Exhibitors' Guild, of which it is understood, however, that Lo Kan is not a member. The delinquent theatre appealed to the Canton authorities for aid against a foreign distributor to whom they owed money, and which was trying to collect under the terms of the contract.

American distributors in the past have been very lenient toward Chinese exhibitors and often have carried accounts for months to help out a theatre which had a ghost of a chance to carry on, as in this case. The situation grew so bad, however, and so frequently did the exhibitor try to evade payment, that steps were taken by the Film Board of Trade (China) to eradicate the evil, and now there is a rule in force that prevents delivery to a theatre whose accounts have not been satisfactorily adjusted with a distributor whose claim for rentals has been found justified.

"War" in the Open

In this particular case it does not seem possible that the distributor can lose the fight against the unjust imposition of the Canton fees. The war is in the open and it is decidedly an issue between Canton and Nanking authority. This is just what is needed to air a situation becoming increasingly confusing. It is a showdown for the Central government and the Canton government as to which is "boss."

There is little doubt that, in event that Canton does not back down and does not give Paramount its full rights, the remainder of the American distributors will refuse to service Canton, since there is no assurance that they will not obtain the same treatment, and even lose films.

The fact that certain theatres in Canton have paid the fee and not deducted it from rentals makes the situation still more difficult.

Paramount would be justified in a suit for damages against the Cantonese government should Nanking win the battle, but there is little likelihood of such a suit. The matter quite possibly would be adjusted with the minimum "loss of face" either by Nanking or Canton, as is usual in such cases. However, all Shanghai and Hongkong foreign papers have featured the story, and several editorial comments have appeared that speak strongly against the act of the Cantonese government in banning Paramount and the unjustified fees laid on the American and other foreign distributors.

The right of local censorship is not at issue, this being quite understood, but films must not be banned by local authorities once they have been passed by the Nanking censors. Even cutting is disallowed. Local taxes are covered by a special clause in all contracts, and are not obligatory upon the distributors, though it is generally understood that the local taxes up to 10 per cent may be deducted from the gross receipts before computing rentals on a percentage basis. Films sold at a flat rental charge never are subject to any deduction from the distributors' rental.

Expect Other Americans to Refuse to Service Canton If Central Government Does Not Quash Double Levy

Local abuses of cinema privilege are many and varied. In Canton it has been the practice for high authorities to demand seats for large parties, free of charge, even to the clearing out of patrons who had paid admissions. Everywhere there are abuses of that sort, but the trouble with Chinese soldiers demanding free admission is being curtailed by a rigid order in some localities by the provincial governor forbidding soldiers to attend any cinema.

The Canton business is considered a "spite" affair, engineered as an attempt to force American distributors to take it and like it; but it is more probable that the shoe will be on the other foot when the fight is over.

On the other hand, T. J. Holt, general manager of the new Shanghai Amusement Company Federation, Inc., USA, who is also a Cantonese, and is recognized as one of the leading exhibitors, the companies with which he is associated having large interests in Canton, has not expressed his opinion on the matter. This is probably a wise move, as T. J. Holt is known to be a good party man, standing well in the opinion of the Central government, besides being in the good graces of the foreign exhibitors, through his shrewd knowledge of the cinema business in China, and reputation for hard bargains but loyalty to his contractual obligations.

▽

New Theatre at Nanking

We have just returned from a hurried trip to Nanking and while there inspected the New Capitol theatre. It's a fine job, with spacious main lobby, wide stairways curving gracefully to the upper lobby in green and silver, equally spacious, an easy slope to the balcony and loges, and from the upper lobby another wide stairway to a row of private boxes, which extend across the entire rear of the house at the top of the balcony. Decorations of the interior are in brown, buff and gold, subdued and in elegant simplicity. The 1,640 seats, throughout, are upholstered and very comfortable. The curtain is a huge, soft drape in brown shades. Lighting is indirect, pleasing and restful. The New Capitol has the latest in sound equipment and a big cooling system which, with outside temperature of 95 degrees and humidity of 87 degrees, make the house a pleasant one to sit in. This latest addition to Nanking, the capital city of China, is one of the best in the land.

▽

Protest has been entered against the charging of double censor fees for the loss of a license card. It is bad enough to pay double fees when a film license runs out, but when the certificate is lost, as easily may happen in the mails out here, the imposition of a double fee is considered unjustifiable. An extra card is issued when a film is first censored at a charge of C $3.10. To make the charge C $200 for the loss of the card would be like asking an auto owner to pay twice the full tax if he lost or damaged a license plate! Not being a law but only an arbitrary rule of the censor board, it may be changed soon.

MOTION PICTURE THEATRE OWNERS OF AMERICA
NATIONAL HEADQUARTERS 1600 BROADWAY, NEW YORK CITY

WHEREAS, in the exhibition of motion pictures the multiple units and spread of operations, the unique nature of our business and the constant necessity of anticipating what the public wants makes the dissemination of reliable news, information and intelligent opinion a vital necessity, and

WHEREAS, exhibitors rely upon the trade papers for such service, and

WHEREAS, the Motion Picture Herald is celebrating the completion of twenty years of outstanding service in this field to this industry and to its subscribers, and

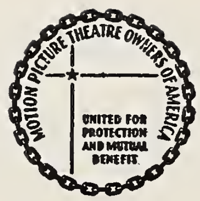
WHEREAS, under the direction of Martin Quigley this publication has maintained a fearless, far-sighted editorial policy, has gone out of its way to protect and defend the reputable and representative exhibitors against unfair attacks from within and without, has made courageous efforts to dissipate economic illiteracy, rout demagoguery and expose false and dishonest propaganda and leadership, and

WHEREAS, Martin Quigley's never flagging interest and unremitting labors have made him an integral part of the progress and development of this great industry; and

WHEREAS, he has directed his efforts that they might be of service to the theatres, the industry and the public alike, therefore be it

RESOLVED, that the Motion Picture Theatre Owners of America join with the rest of the motion picture industry in extending our sincerest congratulations and very best wishes to Martin Quigley and the Quigley Publications on the occasion of the twentieth anniversary edition of the Motion Picture Herald.

E. L. Kuykendall
E. L. KUYKENDALL
President


MOTION PICTURE THEATRE OWNERS OF AMERICA
UNITED FOR PROTECTION AND MUTUAL BENEFITS

Allied States Association of Motion Picture Exhibitors

Securities Building
Washington, D.C.

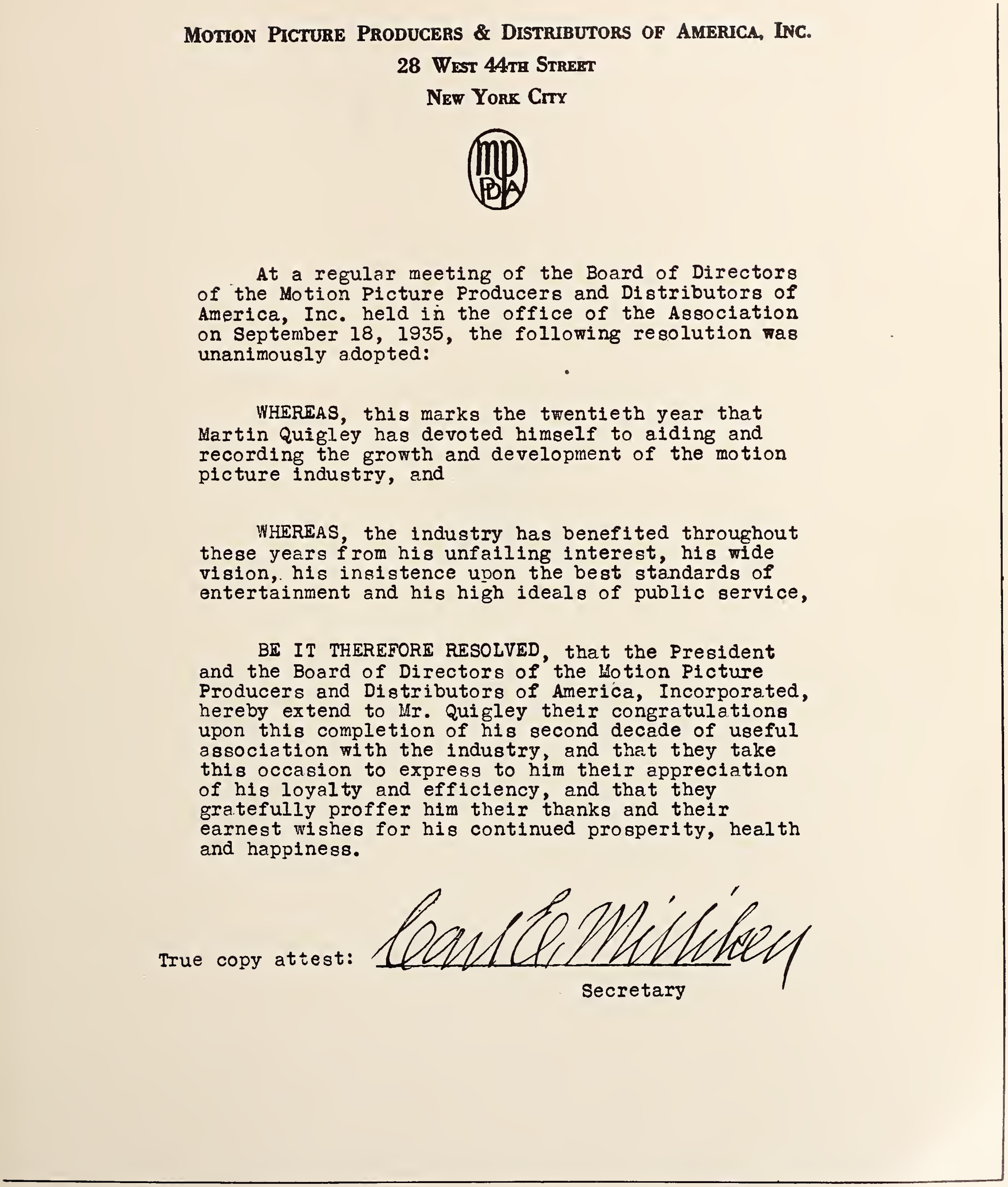
BE IT RESOLVED by the Executive Committee of Allied States Association of Motion Picture Exhibitors, speaking for the Board of Directors, that Allied States Association extends to Martin Quigley its sincere congratulations and best wishes on the occasion of his twentieth anniversary as a publisher of trade journals serving the motion picture industry.

While disagreeing with Mr. Quigley's publications from time to time as to the best methods and means of accomplishing desired ends, we are convinced that Mr. Quigley, like Allied, has been actuated by a desire to promote the stability, prestige and dignity of the motion picture business in all its branches.

We record our appreciation of the fact that regardless of editorial policy, Mr. Quigley has afforded adequate news coverage, recording the activities of those who advocate reform in the sale and distribution of films as well as of those who are the special beneficiaries of existing methods and therefore are opposed to any change therein.

H A Blum
Secretary and Treasurer

ALLIED STATES ASSOCIATION
of
MOTION PICTURE EXHIBITORS



MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC.
28 WEST 44TH STREET
NEW YORK CITY

At a regular meeting of the Board of Directors of the Motion Picture Producers and Distributors of America, Inc. held in the office of the Association on September 18, 1935, the following resolution was unanimously adopted:

WHEREAS, this marks the twentieth year that Martin Quigley has devoted himself to aiding and recording the growth and development of the motion picture industry, and

WHEREAS, the industry has benefited throughout these years from his unfailing interest, his wide vision, his insistence upon the best standards of entertainment and his high ideals of public service,

BE IT THEREFORE RESOLVED, that the President and the Board of Directors of the Motion Picture Producers and Distributors of America, Incorporated, hereby extend to Mr. Quigley their congratulations upon this completion of his second decade of useful association with the industry, and that they take this occasion to express to him their appreciation of his loyalty and efficiency, and that they gratefully proffer him their thanks and their earnest wishes for his continued prosperity, health and happiness.

True copy attest: Carl E. Milliken
Secretary

mp
PDA

ASSOCIATION OF MOTION PICTURE PRODUCERS, INC.
5504 Hollywood Boulevard
HOLLYWOOD, CALIFORNIA

MARTIN QUIGLEY RESOLUTION

WHEREAS: Mr. Martin Quigley is happily celebrating the twentieth anniversary of his affiliation with the motion picture industry; and

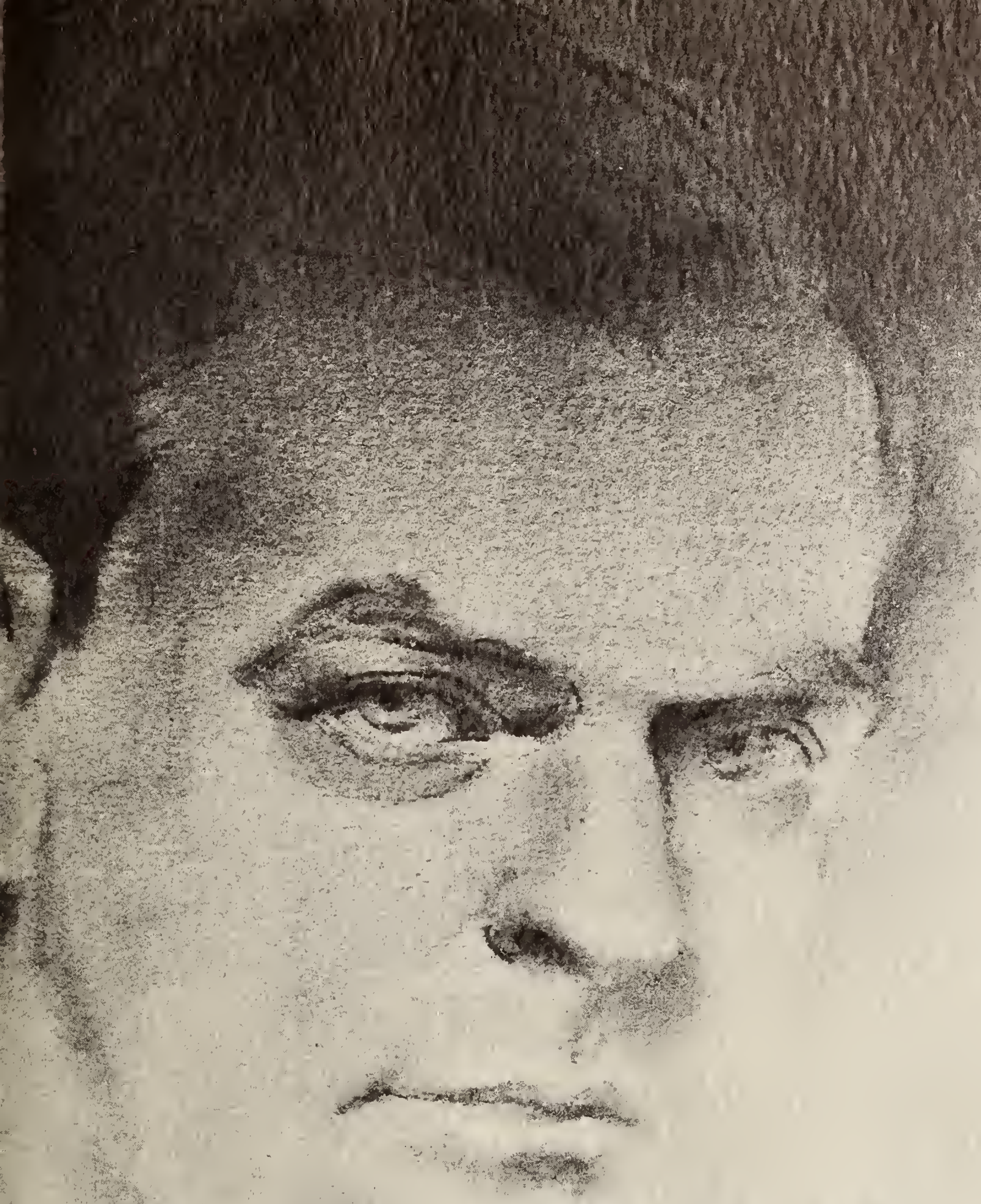
WHEREAS: throughout these years he has always been the champion of the industry and its wise counsellor; always the sturdy advocate of the very highest possible standards of entertainment, and the lofty idealism of public service; an honor to the industry in its prosperity as well as in its adversity;

NOW, THEREFORE, BE IT RESOLVED: that the members of the Association of Motion Picture Producers, Inc., formally express to Mr. Quigley their heartiest congratulations upon the completion of so many years of fruitful service; that by means of this formal resolution they extend to him their gratitude and their thanks for his fine and loyal service; that they tender to him their very best wishes for his continued health, his happiness, and his success.

Fred W. Beetson

Secretary

ASSOCIATION OF MOTION
PICTURE PRODUCERS, INC.



IT'S *YOUR* ANNIVERSARY MR. QUIGLEY—

but IT'S OUR PARTY

RKO-RADIO PICTURES

invites you and the rest of the industry to a preview glimpse of some coming attractions:—

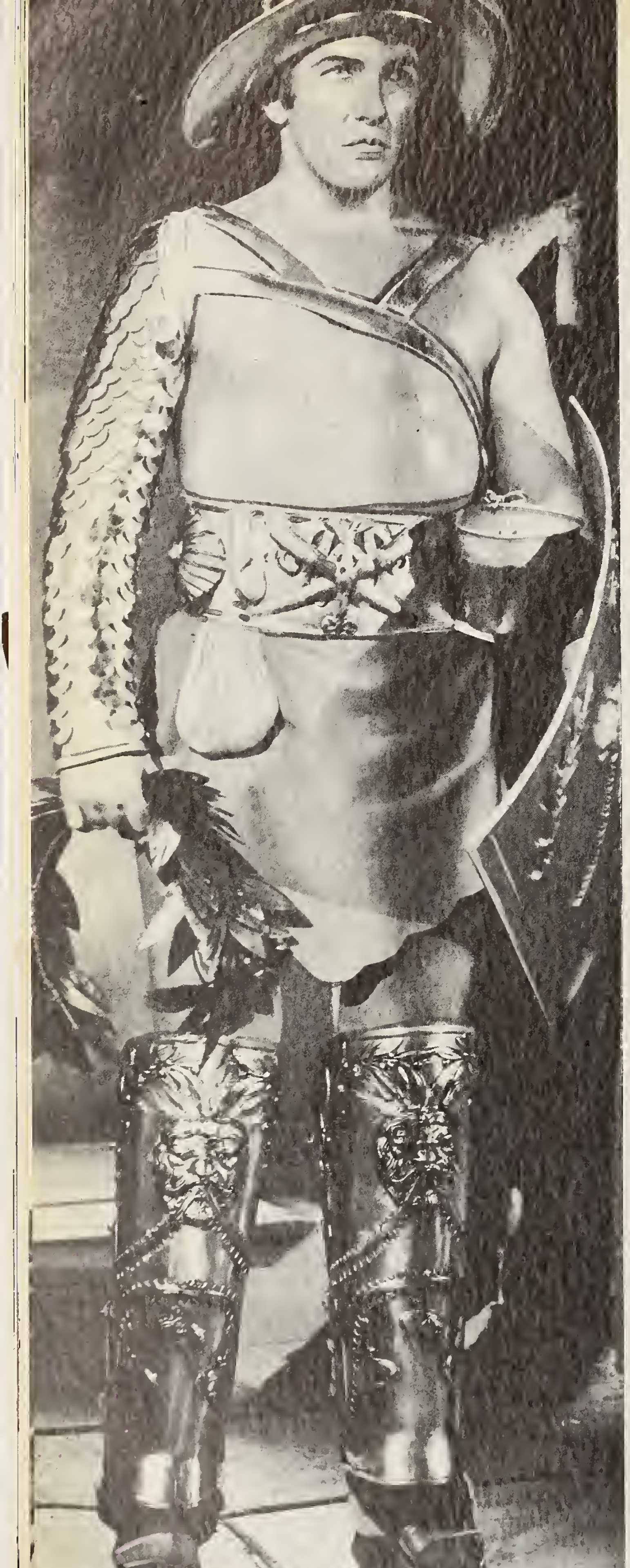
Walter Abel, Broadway stage star, a dashing, audacious D'Artagnan . . . a new screen idol to storm the heart of feminine America; Paul Lukas, as Athos; Margot Grahame, as Milady de Winter; Heather Angel, as Constance; Ian Keith, as de Rochefort; Moroni Olsen, Onslow Stevens, Rosamond Pinchot, John Qualen, Ralph Forbes, Nigel de Brulier. Screenplay by Dudley Nichols and Rowland V. Lee. Directed by Rowland V. Lee. Associate Producer, Cliff Reid. Thrilling fencing duels staged by Fred Cavens.

THE THREE MUSKETEERS . . . The reckless sons of the fighting blade ride and fight and love again . . . as the grandest romance ever born from the fire-dipped pen of Dumas comes to the screen in splendor, spectacle and drama worthy of its great tradition.

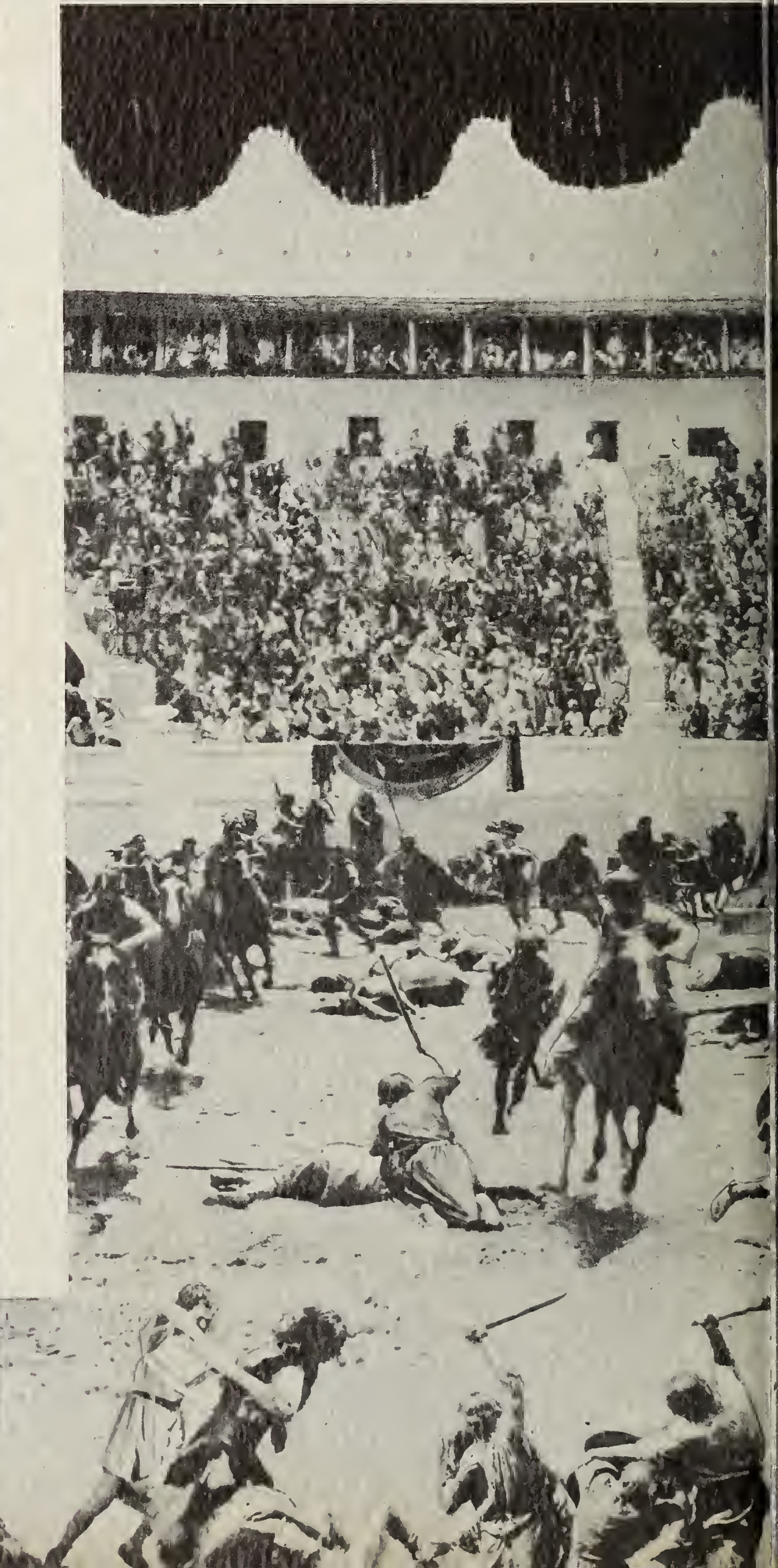
One way to tame a woman is to ignore her!

She scorned the acclaim of a world at her feet . . . but hung on his every word!

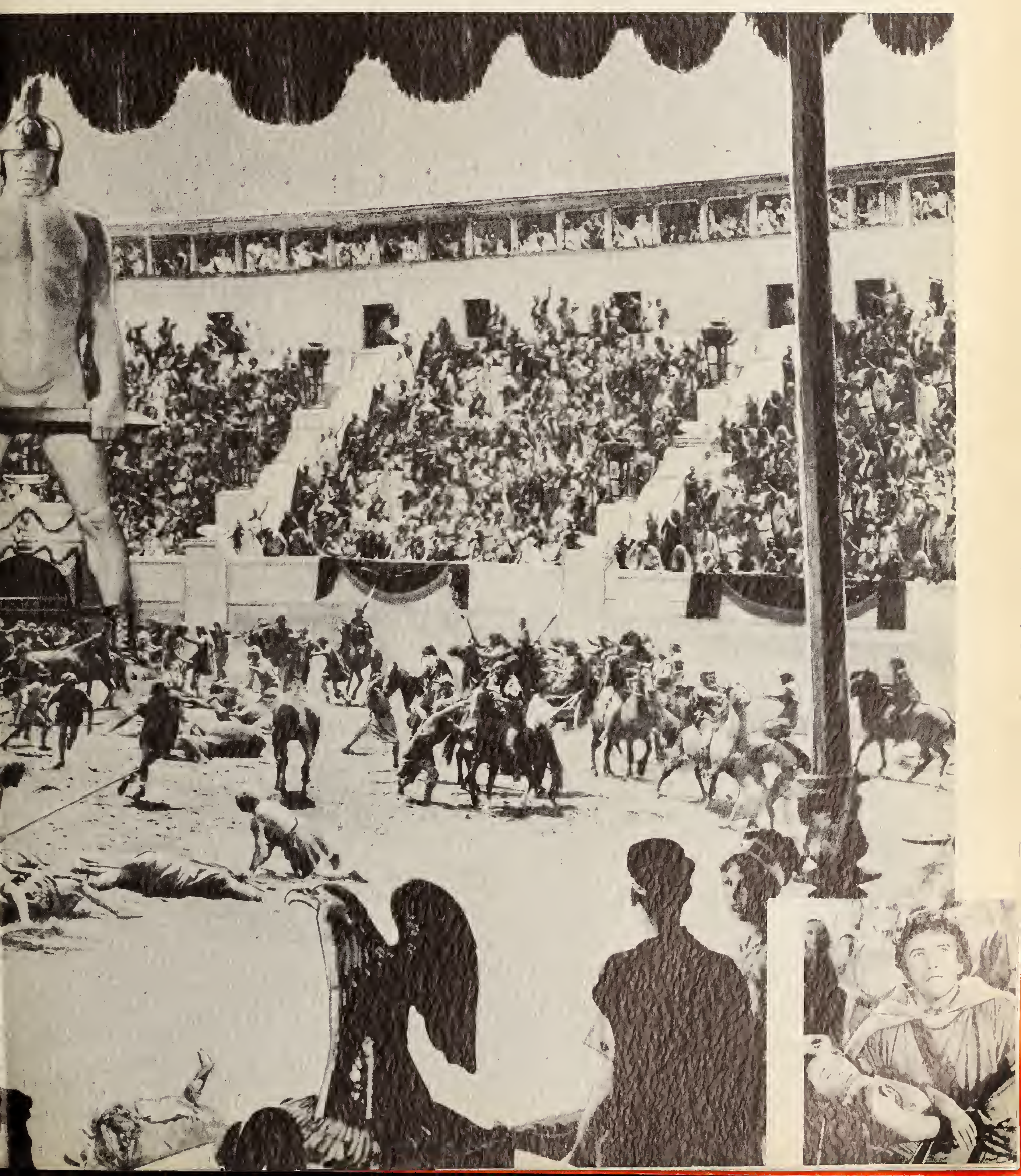
You demanded Ginger Rogers in a starring vehicle. Here it is . . . "TAMED" . . . a brilliant comedy drama by Samuel Hopkins Adams, author of "It Happened One Night" . . . An exciting romance in which a crowd-shy movie star is tamed by a real he-man . . . The he-man is George Brent. Others in the cast: Alan Mowbray, Henry Stephenson, Grant Mitchell. Directed by William Seiter. A Pandro S. Berman Production.



reston Foster, as the mightiest gladiator of all . . . The mith who rose from the smudge of his forge to the oveted throne of the Arena.



THE LAST DAYS OF POMPEII . . . A dream of barbaric splendor! A feast of pagan revelry! Scenes of startling magnitude! The Pompeii of storied glory! The mighty arena with its combats! Earthquake! Seething Volcano! Mightiest of spectacles! . . . The moving background for the most human of great love stories! . . . A Merian C. Cooper Production with a cast of thousands, headed by Preston Foster, Alan Hale, Basil Rathbone, John Wood, Louis Calhern, David Holt, Dorothy Wilson, Wyrley Birch. Directed by Ernest B. Schoedsack.



A screen event the world awaits with eager anticipation . . . . the motion picture debut of Grand Opera's most glamorous diva. In a great romantic drama tentatively titled "LOVE SONG," the magnetic youthful charm of this glorious girl is given full sway . . . Lily Pons gives your screen the voice whose thrill re-echoes round the world . . . Her name gives your theatre one of the most tremendous attractions of the modern theatre. Henry Fonda is her leading man. Others in the cast: Eric Blore, Osgood Perkins, Lucien Littlefield, Esther Dale, Paul Porcasi. Music and songs by Jerome Kern, composer of "Roberta". A Pandro S. Berman Production. Directed by John Cromwell.

Annie Oakley feted by kings and princes.

Thrilling rides and raids staged by "Sitting Bull", "Rain-In-The-Face" and other famous redskins.

Here comes the troupe of riders, ropers and Indian fighters!

Preston Foster, as Toby Walker, king of the target range, who hit a bullseye in the romantic heart of Annie Oakley.

"ANNIE OAKLEY" . . . . All the pageantry of the West of yesterday . . . All the heroic figures who strode the trail toward the setting sun . . . All the lure, the color, the excitement, the drama of Buffalo Bill's Wild West Show . . . all the vivid highlights of one of the most stirring chapters in the story of America . . . a background for the love story of the girl who leaped from the Ohio backwoods to the top of the circus world . . . Barbara Stanwyck as Annie Oakley, with Preston Foster, Melvyn Douglas, Moroni Olsen, Pert Kelton, Andy Clyde. Directed by George Stevens. Associate Producer, Cliff Reid.

The courage and daring that led Katharine Hepburn to masquerade as a boy in many sequences of "SYLVIA SCARLETT," and the inspired direction of George Cukor, have resulted in a picture that is indeed a worthy attraction to follow her sensational "Alice Adams." What a "boy" the electric Hepburn makes! . . . and what a glamorous woman she becomes . . . in Compton Mackenzie's absorbing novel of petty crooks and great loves! With Cary Grant, Edmund Gwenn, Natalie Paley, Dennie Moore. A Pandro S. Berman Production.

FRED ASTAIRE — GINGER ROGERS — IRVING BERLIN! Three names that have meant millions to the box-offices of America in "TOP HAT." . . . Now readying for the cameras the show that's destined to soar to the dizziest heights of all! Watch for . . . Wait for . . . Get ready for . . . "FOLLOW THE FLEET"

and many more

PRODUCTIONS
...NOT
PREDICTIONS

from the studios now setting the box-office pace for the industry.

RKO RADIO PICTURES

FRANK BUCK IS BACK

FROM THE NAMELESS WILDS OF FORBIDDEN LANDS . . . WITH A SHOW TO ASTONISH THE THRILL-HUNGRY WORLD! . . . PERILS NEVER BEFORE PHOTOGRAPHED! ADVENTURES BEYOND BELIEF! . . . JUNGLE MYSTERIES WHOSE VERY POSSIBILITY WAS DOUBTED— UNTIL FRANK BUCK SAW AND CAPTURED THESE TERRIFIC SCENES! . . . AGAIN NATURE SAVED HER BIGGEST THRILLS FOR BUCK . . . AND BUCK HAS BROUGHT HIS BIGGEST THRILLS TO YOU!

GET READY FOR "FANG AND CLAW"

RKO-RADIO
ICTURE

VAN BEUREN
PRODUCTION

PHOTO MITCHELL, N. Y.

FOR NOVELTY...
FOR NEW IDEAS...
FOR VARIETY...
FOR BOX-OFFICE PULL...

IN SHORT PRODUCT-

VAN BEUREN PRODUCTIONS

13 RAINBOW PARADE COLOR CARTOONS *. . . Now in the new 3-color process TECHNICOLOR . . . A new series of laughable and stirring adventures in the world of "the funniest" . . . Produced by BURT GILLETT.*

13 EASY ACES *. . . Featuring the famous Mr. and Mrs. Ace . . . Going places with radio's smartest dumb-crackers . . . A brand new comedy idea on the screen, which audiences have taken to their funnybones.*

7 SPORTS WITH BILL CORUM *. . . the human side of sport thrills . . . as presented in pictures and dialogue by Bill Corum, Sports Editor of the N. Y. Evening Journal, whose comments are syndicated all over the country.*

6 THE STRUGGLE TO LIVE Series *. . . Nature's law of the survival of the fittest . . . from the microscopic to the gigantic . . . told in pictures on the screen by the Woodard Brothers, whose "The City of Wax" won the Academy award in 1934.*

7 THE WORLD ON PARADE *. . . With ALOIS HAVRILLA . . . A new series of travel films glorified with the songs and music of the lands they picture . . . The odd and interesting nooks and crannies of this great globe brought before your eyes.*

— and don't forget, the postman is still delivering those screaming "DUMBBELL LETTERS"

Distributed by
RKO RADIO

33 ONE REEL FEATURES

THE 20TH ANNIVERSARY
OF MARTIN QUIGLEY.... THE 25TH ANNIVERSARY OF

PATHE
NEWS

... FOR 25 YEARS
FIRST ON THE SCREEN

PATHE TOPICS

SEVEN EDITIONS ABOUT INTERESTING THINGS, PEOPLE AND EVENTS!

THE MARCH OF TIME

RELEASED BY
R K O
RADIO
PICTURES

PRODUCED BY THE EDITORS OF TIME

IMPARTIAL AND UNAFRAID

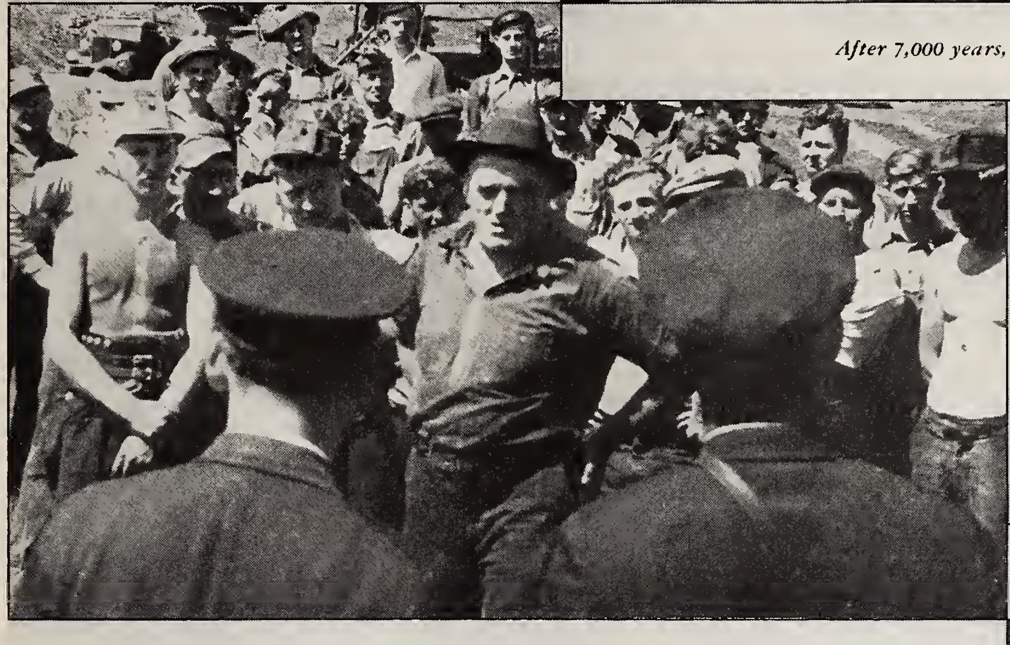
SELDOM in history have memorable events marched so rapidly, on so many news fronts, as they are marching now. Seldom has public feeling on vital issues run so high, been so sensitive. Not since the first issue of THE MARCH OF TIME has the task of selecting and presenting those events that can best be told in pictures been so exacting. Not all the events that are making 1935 a memorable year are yet ripe for telling. The beginnings of some are still obscure. The lines along which others will develop are clouded. MARCH OF TIME No. 6 photo-reports the world's most discussed problem—Ethiopia; pictures an alarming industrial crisis; examines a great contribution to the national welfare.

Against the background of these stirring times, to follow THE MARCH OF TIME regularly each month is to watch history in the making. The sixth issue promises to be more timely and telling than any to date.

NEW SIXTH ISSUE . . . NOW SHOWING

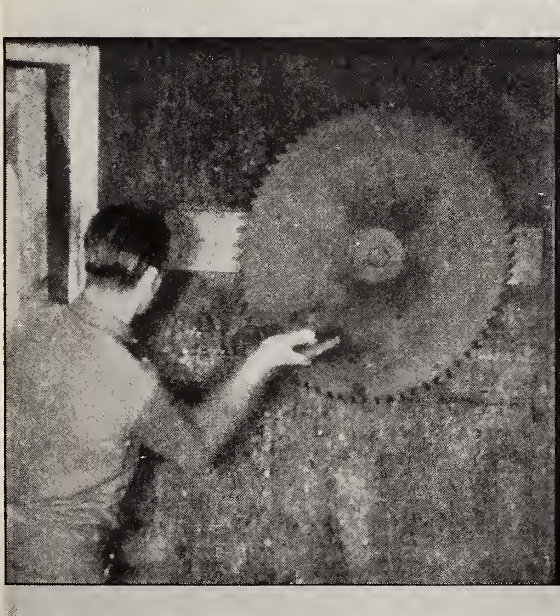
Prime news base . . .
Addis Ababa's Imperial Hotel

After 7,000 years, their freedom threatened



25,000 bootleggers in Pennsylvania!

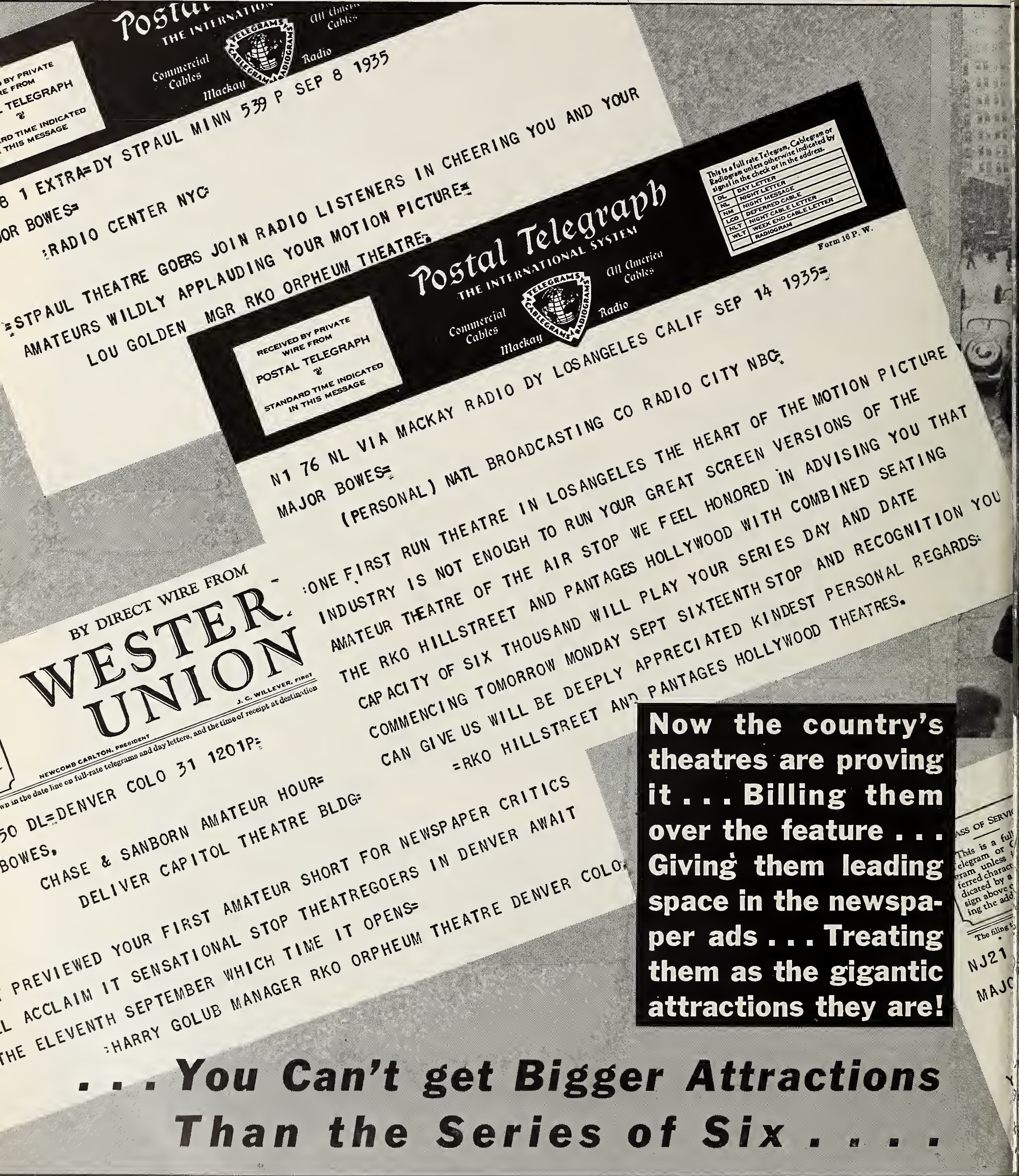
"Cops, fellers! Cops!"



A forest fire alarm—the CCC responds

Setting the nation's forest conservation years ahead

WE TOLD YOU THEY WERE



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All America Cables

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8 1 EXTRA=DY STPAUL MINN 539P SEP 8 1935

OR BOWES=

=RADIO CENTER NYC=

=STPAUL THEATRE GOERS JOIN RADIO LISTENERS IN CHEERING YOU AND YOUR AMATEURS WILDLY APPLAUDING YOUR MOTION PICTURE=

LOU GOLDEN MGR RKO ORPHEUM THEATRE=

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This is a full rate Telegram, Cablegram or Radiogram unless otherwise indicated by signal in the check or in the address.

	DAY LETTER
DL	NIGHT LETTER
NL	NIGHT MESSAGE
NM	DEFERRED CABLE
LCO	NIGHT CABLE LETTER
NLT	WEEK END CABLE LETTER
WLT	RADIOGRAM

Form 16 P. W.

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STANDARD TIME INDICATED
IN THIS MESSAGE

N1 76 NL VIA MACKAY RADIO DY LOSANGELES CALIF SEP 14 1935=

MAJOR BOWES= NATL BROADCASTING CO RADIO CITY NBC=

(PERSONAL)

=ONE FIRST RUN THEATRE IN LOSANGELES THE HEART OF THE MOTION PICTURE INDUSTRY IS NOT ENOUGH TO RUN YOUR GREAT SCREEN VERSIONS OF THE AMATEUR THEATRE OF THE AIR STOP WE FEEL HONORED IN ADVISING YOU THAT THE RKO HILLSTREET AND PANTAGES HOLLYWOOD WITH COMBINED SEATING CAPACITY OF SIX THOUSAND WILL PLAY YOUR SERIES DAY AND DATE COMMENCING TOMORROW MONDAY SEPT SIXTEENTH STOP AND RECOGNITION YOU CAN GIVE US WILL BE DEEPLY APPRECIATED KINDEST PERSONAL REGARDS=

=RKO HILLSTREET AND PANTAGES HOLLYWOOD THEATRES.

BY DIRECT WIRE FROM
WESTER
UNION

NEWCOMB CARLTON, PRESIDENT
J. C. WILLEVER, FIRST

wn in the date line on full-rate telegrams and day letters, and the time of receipt at destination

50 DL=DENVER COLO 31 1201P=

BOWES, CHASE & SANBORN AMATEUR HOUR=

DELIVER CAPITOL THEATRE BLDG=

PREVIEWED YOUR FIRST AMATEUR SHORT FOR NEWSPAPER CRITICS
L ACCLAIM IT SENSATIONAL STOP THEATREGOERS IN DENVER AWAIT
THE ELEVENTH SEPTEMBER WHICH TIME IT OPENS=

=HARRY GOLUB MANAGER RKO ORPHEUM THEATRE DENVER COLO=

ASS OF SERVI
This is a full
elegram or
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ferred charact
dicated by
sign above
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The filing
NJ21
MAJ

Now the country's theatres are proving it . . . Billing them over the feature . . . Giving them leading space in the newspaper ads . . . Treating them as the gigantic attractions they are!

. . . You Can't get Bigger Attractions Than the Series of Six . . . .

MAJOR BOWES' AMATEUR THE

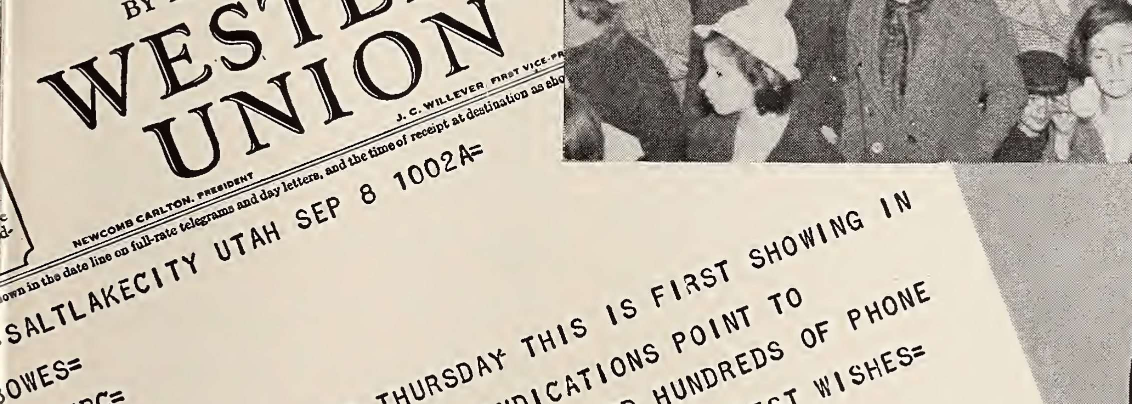
TWO-REEL ROAD SHOWS!

MAJOR BOWES
AND HIS AMATEURS
KEEPER OF BEES
& 39 STEPS
Hausman SHOES
SHOES

SPECIAL FEATURE
MAJOR BOWES ON THE SCREEN And his AMATEUR THEATRE OF THE AIR
TONITE MID-NITE SHOW
BOWES

RKO PROCTOR'S, NEWARK

MAJOR BOWES ON THE SCREEN And his AMATEUR THEATRE OF THE AIR
SMOKING PERMITTED LOGES BALCONY



BY DIRECT WIRE FROM

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NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PR

=SALTLAKECITY UTAH SEP 8 1002A=

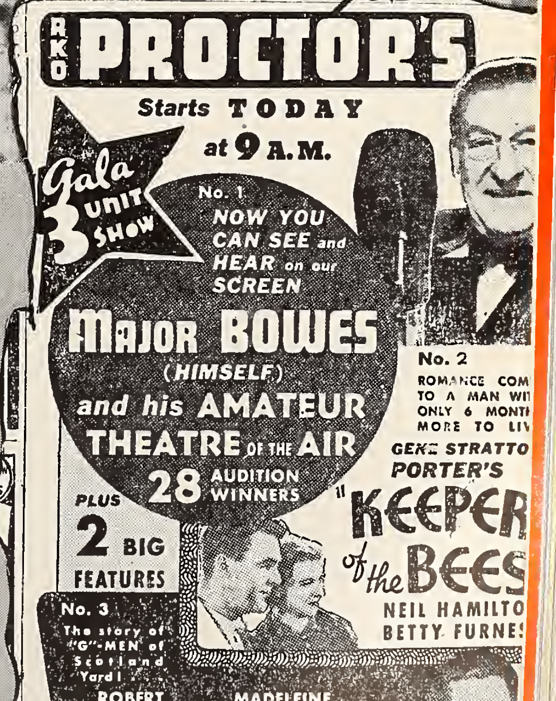
BOWES=

NBC=

R PICTURE TO START HERE THURSDAY THIS IS FIRST SHOWING IN
E INTERMOUNTAIN TERRITORY ALL INDICATIONS POINT TO
XCEPTIONAL BUSINESS THEATRE HAS RECEIVED HUNDREDS OF PHONE
CALLS SINCE ANNOUNCEMENT CONGRATULATIONS AND BEST WISHES=
:MANAGER ORPHEUM THEATRE.

S FROM ITS PATRONS CONC

RKO-RADIO PICTURE
PRODUCED BY
BIOGRAPH PICTURES CORP.



RKO PROCTOR'S

Starts TODAY at 9 A.M.

Gala 3 UNIT SHOW

No. 1 NOW YOU CAN SEE and HEAR on our SCREEN

MAJOR BOWES (HIMSELF) and his AMATEUR THEATRE OF THE AIR

28 AUDITION WINNERS

PLUS 2 BIG FEATURES

No. 2 ROMANCE COM TO A MAN WI ONLY 6 MONTH MORE TO LIV

GENE STRATTO PORTER'S "KEEPER of the BEES"

NEIL HAMILTO BETTY FURNES

No. 3 The story of "G"-MEN of Scotland Yard!

ROBERT DONAT ★ MADELEINE CARROLL

"THE 39 STEPS"

ATRE OF THE AIR

BRITISH EXHIBITORS THREATEN TEST SUIT AGAINST BOOKING BAN

Subcommittee to Get Legal Opinion After Study of Cases Under Distributing Body's Action Against Book'g Combines

by BRUCE ALLAN
London Correspondent

The booking controversy begins to take on the aspect of a major trade crisis with the announcement that the Cinematograph Exhibitors' Association is considering the institution of a suit against the Kinematograph Renters' Association in order to test the legality of the recent action of that body against booking combines.

The official announcement from the Council of the CEA is that a subcommittee of the Legal Committee is to be appointed "to examine all cases which come under the KRS booking policy, to take the best legal opinion and, if so advised, to take proceedings to test the matter in the Law Courts."

Unofficially, it is understood that the CEA has already received legal encouragement for its view that the recent KRS resolution can be attacked as a conspiracy and an agreement in restraint of trade and contrary to public policy. It is uncertain whether a test action, if decided upon, will be taken against the Society, or against individual members, or both. At the time of the first G-B-Hyams-Union dispute it was believed that one of the parties contemplated suing every distributing company separately.

Protests KRS Policy

In announcing the decision, the CEA Council also indicates its strong opposition, on grounds of trade policy, to the attitude stated by the KRS—which may be summarized as a refusal to accept bookings for any theatre except from a party providing proof of a majority financial and voting control.

"The policy of the KRS is neither in the interests of the trade as a whole nor in the interests of the independents," says the report. . . . "If the pronouncement goes unchallenged . . . in relation to modern structures, 1,250-1,500 seaters and upwards . . . the only buyers would be the circuits. The proprietors, as competition increases, might have to decide to clear out of the business and take the best offer obtainable from the groups.

"Under the KRS policy, the circuits can extend and those cinemas affected can only stand still until they are forced to sell at a knockout price. . . . Very few individual exhibitors could today extend within the KRS pronouncement, because they have not the money themselves to acquire majority of the share capital."

The CEA further attacks the KRS policy on the general grounds that:

"It automatically stops any progress for existing independents and leaves them in a limited position, to be shot at to the ultimate detriment of the value of their cinemas. . . . It practically makes their cinemas non-negotiable, except at give-away prices, to any but the circuits with a production side."

Before this CEA pronouncement so plainly classified the dispute as an exhibitor-distributor clash on general principles, trade interest had chiefly centered on the specific case of the Gaumont-British purchase of the H. & G. theatres. The KRS has not yet advised G-B whether it accepts as a legitimate transaction the transfer of these halls to Gaumont-British Super Cinemas Ltd., and it is common knowledge that it is being pressed for a decision and for a particularized statement of any reasons which may lead it to classify the G-B-H. & G deal as a booking combine.

It is also practically certain that, if KRS members refuse to trade with the G-B-H. & G subsidiary, legal action will be taken by G-B independent of any which may be initiated by the CEA, in which case the latter may get the ruling they want without the trouble of initiating proceedings.

The Rentals Problem

Several other events of the past ten days have emphasized the fact that the booking circuit controversy is simply another manifestation of the fundamental clash between exhibitors and distributors on rentals. John Maxwell, president of the KRS, in a very significant interview in the "Cinema," freely admits that the KRS policy is designed to maintain prices and goes on to state that such action is essential in order to save the British producer from extinction. "If rentals fall in this country, the American renter would lose only part of his profit, but the British producer-renter . . . is working on a very small margin of profit and if his rentals are reduced he is going to be put out of business."

The Maxwell statement, with its emphasis on the identity of interest between British and American distributors, is calculated to deprive the CEA of a very useful controversial weapon; the predominance of American companies in the KRS, which before now have been quoted in order to give a suggestion of "American dictation" to any policy not favored by the British exhibitor. The suggestion has underlain many proposals that exhibitors should ask Parliament for relief from too-onerous trading conditions. This threat of "going to the Government"—once again revived in connection with the booking circuit dispute—has never been regarded as over-serious and it is difficult to see what force it has if the British film producer lines up with the "foreigner."

Gaines Joins Agency

William P. Gaines, former New York columnist for the Associated Press, has joined Kenyon and Eckhardt, Inc., 247 Park Ave., New York, as director of publicity. Mr. Gaines has been connected with motion picture magazines in the past, having been assistant managing editor of Photoplay and executive editor of Screen Play.

Kennedy Resigns Commission Post

The resignation of Joseph P. Kennedy as chairman of the Securities and Exchange Commission, submitted some time ago, has been accepted by President Roosevelt and Mr. Kennedy has announced he is "out of politics and public offices for the rest of my natural life."

The resignation of Mr. Kennedy was marked by an exchange of correspondence that attested strong personal ties between himself and the President. The SEC chairman seldom went to the President's office but was a frequent dinner guest at the White House.

James M. Landis, professor of legislation at Harvard Law School, has been elected by members of the SEC as Mr. Kennedy's successor.

Mr. Kennedy, a Boston banker, entered the film business by purchasing FBO, later selling the company to the Radio Corporation of America, which changed the title to RKO. He then became active in Pathe Exchange, subsequently becoming producer of the Gloria Swanson pictures for release through United Artists. When Pathe sold out and merged with RKO, Mr. Kennedy retired in 1933 from the business.

Reservations Heavy For "Dream" Opening

Approximately 650 requests have been received for reservations for the opening of Max Reinhardt's production of "A Midsummer Night's Dream" at the Hollywood Theatre in New York on October 9th, according to Warner Brothers executives.

The film will be shown at the theatre twice daily starting the day after the opening and tickets will be sold on a reserved basis only.

Many of the stars in the picture are expected in New York for the opening, including James Cagney, Joe E. Brown, Dick Powell, Jean Muir, Victor Jory, Verree Teasdale, Hugh Herbert, Anita Louise, Frank McHugh, Ross Alexander, Ian Hunter, Mickey Rooney, Olivia de Havilland, Hobart Cavanaugh, Grant Mitchell and others. Jack L. Warner, vice-president in charge of production, is also expected to come on from Hollywood for the opening and Mr. Reinhardt is sailing soon from the continent to be present.

New Hungarian Film Decree Changes Quota

Under the new Hungarian government film decree, which requires theatres to show ten per cent of all films in the Hungarian language and allows one-half of this quota to be dubbed foreign films, the quota for the year starting Jan. 1, 1936, will be raised to fifteen per cent Hungarian language films of which two-thirds may be foreign pictures dubbed in Budapest.

Distribution Began with Complex And It Still Is Complexing

Twenty Years of Cycles, and Program Wheel Keeps on Grinding

Distribution's story is a series of cycles and circles.

Distribution began with program buying, or selling, and after 20 years of cut-and-try experience, the motion picture industry is back at programming, under other labels, and with various variations—but it is still programming.

The autumn of 1915 ushered in the era of star dominance in film production. Those were the days when the question, "Who's in it?" arose as the initial query about any picture. It is still an important question now, but it was the only important one then.

The industry had had about ten years of program evolution then. The General Film Company, the Mutual Film Corporation and Universal Film Manufacturing Company were selling "complete service," programs. Up to that point motion picture concerns had set themselves up on the assumption that customers, theatres, were to be exclusive customers, to know no other source of pictures. Features, breaking through the ceiling of convention, "Quo Vadis," "Judith of Bethulia," "Cabiria," "The Birth of a Nation," and the like, disturbed the pattern, could not and did not conform to the pattern. They started outside the formulated nickelodeon industry and percolated downward into it and breaking it open at the top.

A tremendously distraught period ensued. The exhibitor has to have programs to assure continued operation. He had to have features to keep abreast of the developments of the day forced upon him by competition. He bought programs—service—and betimes shelved it to give playing time to features that were "spot-booked." The program makers strove mightily to turn out a flow of feature product from the grind studios that had grown up to make a flood of one and two-reel pictures, and the feature concerns strove to make the equivalent of a program flow of feature product. General disintegrated under the old policy, losing its producers the while, Mutual went into a deceptive decline with a management that did not have the courage of its convictions, and Universal went through the ordeals of rebirth.

Rise of Feature Companies

Feature concerns arose and became program companies, first and foremost Paramount, distributing Famous Players and Lasky products, taking in such other passing items as Bosworth and kindred feature beginnings, and in the picture were Triangle Film Corporation, born of a secession from Mutual, World Film Corporation, which came into being because Lewis J. Selznick was tired of selling diamonds, and, among others, V. L. S. E.—meaning Vitagraph, Lubin, Selig, Essanay—the endeavor of a group of Patents Company participants to outlive their own stubborn inelasticity as epitomized in General Film Company. Also there came now Metro, largely because Richard Rowland still had capital and ambition left after selling his exchanges to General.

Competition had come to the boiling point. There were too many alleged programs of features and not enough real product to support so many programs. Out of this came the selling of something less than all-time, exclusive program service, in two forms: booking of blocks of product and bookings of star series. It began to be admitted that the exhibitor might be permitted, even expected, to do business with more than one.

The star series selling and various other related applications of the less-than-complete-service notion took no small part of its precedence and inspiration from the fracturing of selling tradition by the impact of Charles Chaplin, as the first, and probably only, star of weight and footpounds of box office energy to overwhelm the time-established system of an industry. Chaplin began as an obscure player in Keystone comedies, released on the Mutual program. He was taken by Essanay of the General group and soon became a special release outside the General program, in the chaotic later days of that concern. In 1915 a general pursuit of Chaplin by many producers ensued and at the end of it John R. Freuler, president of Mutual, had Chaplin on a contract for 12 two-reel pictures to be made in a year at a total of salary and bonus in the sum of $670,000, which was very much more than the Mutual program could do anything about. Chaplin's Lone Star Mutual comedies in consequence were sold on a basis still unique in film distribution, first-run to all applicants, regardless of programs and affiliations, 50 dollars a day, and scaling downward, but always open to any and all customers

Then Mutual's Star Series

The Chaplin Lone Star selling had hardly demonstrated itself as a method of distribution when Mutual followed with star series. Its idea was better than its stars. Lewis J. Selznick, outgrowing World Film Corporation, departed and disappeared, emerging presently with Clara Kimball Young, the World's best, in a star series sold on a franchise plan. He not long after added Norma Talmadge, then Constance Talmadge and others. The Mutual star series had been a mere annoyance to Adolph Zukor in his rapid rise with Paramount's program, headed by Mary Pickford, but the Selznick attack, with Selznick high pressure behind it, was more than an annoyance. It was a menace. From Mr. Zukor came Paramount's Artcraft, a device for series selling of a group of major star products, a cut above Paramount's average, and Reelart, which was intended to sell star series a shade below. Selznick was thereby to be surrounded. Artcraft was not so powerful as expected, Paramount did very well on the average and Reelart was not quite. The next step followed the old pattern of "if you can't lick 'em join 'em." Mr. Zukor bought into the Selznick concern and made it Select, which became somewhat more programish.

Meanwhile Mr. Zukor's control of box office values put so much pressure on important first-run exhibitors that they began to think of methods of escape and relief. First National Exhibitors' circuit was born, a direct result of the distributors' endeavor to get as much as possible and the exhibitors' endeavor to buy for as little as possible. First National began as a syndicate of buying power engaged in direct dealing with stars—Pickford, Chaplin and others—who were thereby made producers. Presently First National became, as a result of inevitable forces inherent in theatre buying habits, a franchise concern selling, in terms of franchise, a program, without exhibitor coloration.

While all this was going on there came Goldwyn Pictures, with star series promotions, and numerous variants of selling methods, and Metro rehabilitated under the auspices of Marcus Loew, whose theatres were feeling selling pressures from the producers. The competition of star series and feature programs was getting more complex, more intense. Series and programs gave way to "blocks" of product.

Still Complexing

Concurrently when the problem of how much the traffic would bear in rentals fetched up against fact, when the irresistible force of necessary supply hit the post of defended demand, percentage selling came into the picture. The distributor who insisted the picture was worth more met the answer that he could have more in the ratio in which the product got more. That was a simple answer with complex consequences. It is still complexing.

Today the result of the struggle between seller and buyer finds distribution interest in varying degree in something close to a third of the theatres on this continent, the theatres which take in probably close to two-thirds of the gross revenue of the industry, with endless interlocking deals and relations. Production still tends to stand slightly apart as a well defined field by itself, while exhibition and distribution run through an array of patterns varying from surviving independent examples of the simplicity of 1915 to the confusion of circuits and affiliates that officers, stockholders and courts are these days trying to explain to themselves. Distribution of motion pictures is burdened with considerable duplication of physical equipments and labors, not however in greater degree than commonly obtains in American industry.

Currently the trend is toward more intensive effort, in production, distribution and mayhap in exhibition where it is closely linked to distribution—but the great institution of the motion picture theatre, exhibition, the exhibitor, demands a flow of product, a flow that promises to keep the box office busy all year—and that is a program.

Two Decades of Exhibition Tell Story of Changes Overnight

Theatre Grows Despite Gas and Colic from Conflicting Feeding Formulas

by A-MIKE VOGEL

The length of 20 years is relative.

That span of time in the usual business may match the speed of a growing tree but the progress of motion picture exhibition in the past 20 years can be measured in terms of almost overnight change and growth.

The year 1915 saw the nation's exhibition map fairly well established. Circuits had developed rapidly from the converted storeroom movie days when for five cents Captain John Smith could be viewed escaping from his Indian pursuers across the tennis courts of New York's Central Park. The industry, still in its since widely publicized infancy, fared well despite conflicting feeding formulas, some of which produced varying degrees of gas and colic.

In New England were to be found the Gray Theatres, even then itching for the soothing hand if not the probing finger of Harold B. Franklin. Mr. Franklin was manager of the Hippodrome theatre in Buffalo. He reported quite a few of his campaigns to the exploitation departments of the trade publications.

Twin Features Are Born

New England, too, is credited with the birth of double features which, after many vicissitudes, in 1935 reached the screens of the major circuit houses on Broadway and other of their metropolitan units.

It is also to be noted that in 1915 the Gem theatre, in Haverhill, Mass., which competitors sometimes called the "Germ," was operated by an exhibitor named Louis B. Mayer.

Out in California, about to become "golden," there were other names whose influence even then was being felt. Sol Lesser, the Gore brothers and Adolph Ramish were traveling by different paths to a mutual meeting point where in 1920 they came upon Harry Arthur. The meeting eventuated in West Coast Theatres with Mr. Arthur as the general manager. Later the property of William Fox, West Coast was to be headed by Harold Franklin and still later, during the Harley Clarke regime, again by Harry Arthur. Now in other banking hands, West Coast is operated by Spyros and Charles Skouras, who originated in St. Louis, where Mr. Arthur, through his connection with Fanchon & Marco, plaintiff, is currently engaged with the federal courts of law in a Government suit against Warner, RKO and Paramount.

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The Skourases in St. Louis

The Skouras brothers, including the younger George, now directing the circuit in the New York area known as the Fox Metropolitan Theatres, helped to make exhibition history in the Missouri city. They were among the original First National franchise holders and among their proud possessions was the Grand Central, ace uptown house.

Featured here was the late Gene Rodemich, leader of one of the early "hot" orchestras, the heat being turned on for the newsreels and custard-pie comedies.

That pie-throwing short subjects knew no class distinction is indicated by the booking as far back as 1914 of these pastry-heaving divertisements by Joseph Jefferson McCarthy at the Chestnut Street Opera House in Philadelphia. Here was first introduced the two-a-day reserved seat motion picture at a dollar-top, the policy inaugurated with "Cabiria."

The reserved seat policy still clicks today in certain spots such as the Mullin and Pinanski Oriental in Boston, at Charles Picquet's Carolina at Pinehurst, N. C., and at the Radio City Music Hall, where W. G. Van Schmus, former advertising executive and business man, is proving an able "friend of the Sweeneys."

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The Stanley Operation

Mr. McCarthy with long years of successful legitimate road show handling was brought to Philadelphia by the Keith interests to co-partner the operation of the Chestnut Street Opera House.

Neither vaudeville or legitimate attractions being available, Mr. McCarthy turned to pictures but found his way blocked by the Stanley circuit, which had tied up tightly and completely all available product.

The beginnings of the Stanley operation trace back to Sigmund Lubin, producer of Lubin Pictures in the gala Patents Company era. Forced to discontinue his exhibition interests, Mr. Lubin turned over his houses to the late Stanley Mastbaum.

> ### TRIED ONE EPISODE BEFORE BUYING
>
> *There was a grocer in a Rhode Island textile center years ago who also ran the town movie upstairs above the store and operated only when a sufficient audience showed up to make it worthwhile building a fire to warm the auditorium.*
>
> *Passing through one weekend, we noted he was advertising the eighth episode of the then popular "Perils of Pauline" and asked him how the previous chapters of the serial had gone over.*
>
> *"Don't know," he said, "this is the first one I'm playing. Couldn't get the others that come before so took this one to see how the folks like it before I buy the rest."*

With the advent of J. J. McCarthy in the Philadelphia exhibition picture, the Stanley circuit expanded. Other names associated with it included the late Harry Schwalbe, John McGurk, Abe Sablotsky. These also were concerned with the upbuilding of First National Pictures, the first exhibitor-enfranchised producing company and organized by the late J. D. Williams.

Mr. McCarthy, having no other alternative, turned to the dollar-top scale and following "Cabiria," which had met with success, came Selig's "The Spoilers," each engagement accompanied by carefully selected Keystone comedies featuring that bakery "heave-ho." Both pictures were commercially sequels to George Kleine's importation of "Quo Vadis."

Incidentally, it is announced that Warner Brothers, recognizing the amusement-vitality of the famed Keystones are about to release a new series with many of the original pie-throwers in the cast.

It remains to be seen whether the present generation of picture fans nurtured on an unlimited diet of machine-gun screen fare will accept the innocuous custard-pie as a satisfactory substitute.

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"Birth of a Nation"

Having established the success of the dollar-top picture show, Mr. McCarthy was called upon by producer David Wark Griffith in 1915 to handle "Birth of a Nation" nationally. The success of the picture is too well known to need repeating here. Through Mr. McCarthy's insistence, the top was raised successfully to two dollars and the picture's influence on the technique of exhibition lived long after it.

Among the "Birth's" company managers was Claud Saunders, later to be labeled with the title of "father of motion picture exploitation."

In passing it may be noted that one evening during the Chicago engagement, a young newspaperman, Martin Quigley by name, took his place in the long line at the name, took his place in the long line at the box-office. (P. S. He paid for his ticket.)

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The Lynch Banner

Covering the Southland like the fabled dew were the activities of the S. A. Lynch enterprises, headed by that vigorous exhibitor, distributor, manufacturer of Tanlac and among other things owner of the Atlanta ball team franchise. In 1915 the Lynch

(Continued on following page)

B & K SHRINE DREW ROSENWALD CASH

banner had enlisted a host of followers, many eventually to march at the head of their own legions.

There was Y. Frank Freeman, at that time concerned with the distribution of Famous-Players product in Atlanta, the pictures of that company and Realart being distributed in 11 southern states by the Lynch organization. In 1920 Mr. Freeman became general manager of the company, which had then become Southern Enterprises, and today sits with Mr. Lynch at the council table of Publix Theatres.

Dan Michalove, now assistant to S. R. Kent, president of Twentieth Century-Fox, started with Mr. Lynch in 1915 at Ashville, N. C., and in 1920 became general manager of the Lynch theatres.

Others of today's circuit heads, then Lynch men, include E. J. Sparks, R. B. Wilby, H. F. Kincey, Wm. Jenkins and Louis Dent. Their careers are as colorful as that of their leader. Also writing theatre history in the South were the Saenger brothers and E. N. Richards. And M. A. Lichtman, fresh out of Cornell, started as an exhibitor at Muscle Shoals. He tired of waiting for the Government and in partnership with Tony Sudekum built up the present Malco circuit.

Mr. Michalove instituted revolutionary changes in circuit booking and aided in making workable the percentage system of rentals inaugurated in 1919 at Southern Enterprises and put into operation eventually by all major distributing companies.

And that's why checkers were born.

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Harold Franklin, Theatre Surgeon

Southern Enterprises was bought by Famous-Players Lasky in 1922 and soon after came Harold Franklin to continue his theatre pruning and general surgery.

Mr. Franklin, seeking an outlet for his ideas on circuit operation, was first given an opportunity by S. R. Kent, then general manager of Famous-Players Lasky and its affiliated theatre interests, to work some magic upon the Gray circuit of theatres in New England.

He did a satisfactory job for Mr. Kent and his duties were widened until he was placed in charge of all the film company's theatres, which later were to become a prominent part of the Publix organization. Shortly after that came about Mr. Franklin transferred his activities to Fox West Coast and afterwards dabbled in production, sponsoring a number of artistic stage and screen successes.

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Publix really started in Chicago, where the five Balabans and the single Katz were rising from a circuit of camp-chair nickelodeons to national de luxe prominence.

The first of the B & K de luxers was the Central Park theatre, opened only after a hectic period of construction when weekly the tills of the outside businesses of the partners and their relatives were tapped to meet impatient payrolls.

After many disheartening setbacks, the Central Park threw open its doors to a delighted Chicago. Among its early patrons was the former Mrs. Julius Rosenwald, who, stopping at the box office one afternoon, discovered she had mislaid her purse. The doorman on duty recognized Mrs. Rosenwald and ushered her immediately to a seat in the mezzanine. Pleased with the reception, upon returning home the wife of the late mail-order tycoon related to Mr. Rosenwald an account of the afternoon's adventure, including a kind word for the management.

THE CRASHING BOTTLE DID NOT FAZE ORGANIST

At the Missouri Theatre, in St. Louis, during the regime of Bill Goldman, featured organists were an important part of the program. And it so happened one week in the prohibition era while the maestro was doing his stuff, the silent house distinctly heard the familiar crash of a bottle upon the stone lobby floor.

Without batting an eye, the organist switched over from his vox humanas to a minor key rendition of "How Dry I Am" while the house laughed and applauded.

Mr. Rosenwald was interested, especially in those details concerning the luxury of the theatre and the long lines at the boxoffice. He made it a point to observe the operations of the B & K partners. When they went out for financing a chance approach to Mr. Rosenwald found him interested and willing.

Other banking interests scented the delicate and enticing odor of theatre dividends and soon the sound of hammer and saw was heard in the land as three and four thousand-seat houses lifted their heads in the nation's key cities.

With the advent of these de luxe theatres, cathedral, temple and shrine, terms generally applied to the church, were placed in their files by theatre advertising men.

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With the gargantuan auditorium came a need for specialized entertainment suitable for such wide open spaces. Vaudeville as was would not do entirely, and if it could, the supply was fairly well confined.

Straight vaudeville shows were more or less the property of the Keith-Albee interests, controlling a string of big time and junior houses all over the country.

In New York, Marcus Loew was thriving upon his original policy of vaudeville and pictures. About 1915, E. A. Schiller, then a leader in the stock-company presentation with headquarters in Atlanta, threw in his lot with Mr. Loew and starting with the old Grand Opera House, expanded to a string of modern houses throughout the South. Col. Schiller then came North to direct the construction of other Loew theatres in various key cities.

The Interstate theatres of Louisiana and Texas under Carl Hoblitzelle also featured vaudeville, as did the Pantages circuit on the Coast headed by Alex Pantages, who brought his "poke o' dust" out of the Yukon to Seattle to found his theatre fortunes.

Colonel Butterfield in Michigan, M. E. Comerford and Mike Shea in New York state, Jones, Linick and Schaefer and the Asher Brothers in Chicago, and N. L. Nathanson in Canada were some of the other prominent showmen using vaudeville in individual situations. Musical tabloids were also popular entertainment.

But that was before the era of the prologue and stage presentation and of course the sponsored radio program.

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"Roxy" the Ex-Marine

The house manager of the Lyric Theatre, Minneapolis, in 1913, was an ex-marine with the formal handle of Samuel L. Rothapfel, but known to his familiars and later to the nation as "Roxy." Having disagreed with his superiors over certain then radical ideas in the field of exhibition, Roxy traveled toward the rising sun, in twenty years to cover a New York theatre path extending from the Regent to the Strand, to the Rivoli and Rialto, to the Capitol, to the theatre that bears his name and then to the Radio City Music Hall.

The arrival of this showman on the Big Time also marked a flush period of great prosperity for uniform manufacturers until then reserving their fanciest offerings for South American generals. With the advent of the Roxy epoch, ushers and doormen were so bedecked that attendance at the movies took on the aspect of a formal diplomatic reception. The heel-clicking and saluting had not yet arrived, for at that time a West Point graduate could look forward only to the Army for his career.

Roxy is also credited, and perhaps blamed, for the rise first of the "atmospheric prologue," and then the more ample stage presentation without which, in the succeeding years, no theatre, regardless of its size, could lay claim to local recognition.

The stage presentation gave birth to new industry providing employment for scores of incipient Reinhardts and paid the rent for hundreds of dancing schools which in a trice or even less could and would produce hordes of budding ballerinas, tap dancers and torch singers as added attractions (mostly promoted) to the picture program. That oft times the picture was lost sight of in the overwhelming surge of presentation numbers was a tribute to the promotional glibness of the local theatreman.

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McCormick and Symphony

S. Barret McCormick, now director of advertising for RKO Radio, is another name to bring up in the development of this species of entertainment. At the Princess, Denver, in 1915, McCormick with many soothing words and kindly handling convinced the director of the Denver Symphony that an association with the theatre

WHEN JENSEN TURNED CAMERAMAN

would not permanently impair his professional standing.

Twenty musicians of the symphony personnel were induced to follow their leader to form one of the first picture orchestras providing better music, a movement that no doubt has done much to extend the popularity of the classics among film patrons.

Much of this popular liking can be said to have been brought about by the omnipresent stage offering which seasoned spectacularly such overtures as "1812" with a finale of the burning of Moscow that caused fire horses to stir uneasily in their sleep and Tschaikovsky perhaps to turn slightly in his grave.

Later, in Cleveland, at the Allen, Mr. McCormick suggested to Phil Spitalny, his music director, that worthwhile trying might be an encore after the overture, this to consist of a symphonic arrangement of a popular number somewhat along the lines of what Paul Whiteman was then doing with dance music.

Spitalny tried it. The encore went over very well and the idea took hold nationally. It also established some sort of a high at a western theatre where the publicity man, seeking for a name to identify the "hot" house orchestra with symphonic music, struck on the title of "Sympho-Maniacs," which happily was discarded in favor of something else.

Sid Grauman of Los Angeles was in this era shaping a course toward his spectacular niche in exhibition history. The Hollywood premiere, since adopted internationally, may be set down as Grauman's creation. And still in the headlines are those occasions when newly-elected-to-fame stars are invited by him to register their footprints for posterity on the concrete of the Chinese theatre forecourt.

The Pacific Coast entrepreneur also helped write the history of prologues, placing on the stage any number of performers up to 150 at one time to thoroughly steep his audiences in the atmosphere of the screen attraction.

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Partington and the "M. C."

The Grauman influence was felt along the entire Pacific coast and among those vying with him in nearby San Francisco was Jack Partington, producer at the Granada and Imperial theatres. Mr. Partington, now vice-president of Fanchon & Marco Stage Shows, Inc., is credited with first bringing to fame the first of the hand-clapping masters of ceremony, Paul Ash.

Fanchon & Marco, starting as a team of dancers and musicians, began producing for Harry Arthur in 1919 at the Warfield, in San Francisco, and were later to flood the country with their unit shows, having at one time as many as 50 on the road.

Other California stalwarts included Eugene Roth, Turner and Danken, T. L. Talley, Fred Miller, Herbert Rothschild, Wm. Clune, Leon Netter and the brothers Wobber, headed by the genial Herman, now affiliated with Fox Films distribution on the coast.

In Portland and Seattle, there were Claud Jensen and J. Von Herberg, de luxe operators and pioneers of the old school. Of Jensen, there are many stories told, the following of which is typical.

An orchestra leader engaged to direct at the Liberty theatre, in Portland, became temperamental and in the course of events was chastised gently by Mr. Jensen. The musician, exceeding wroth, left his employ swearing vengeance and some months later returned to the city and took over a closed theatre, featuring himself at the head of a large orchestra. He vowed to run Mr. Jensen out of town.

To signalize his opening, the leader had the local Pathe News representative film his arrival at the station and this was included with the regular newsreel showing.

Some six months later, his venture unsuccessful, the musician-exhibitor closed up shop. A few days later he received a phone call from allegedly the Pathe newsman, and was asked how he liked the welcome shot made on his arrival.

"All right," was the answer. "Why?"

"Oh," replied the pseudo-filmer, who really was Claud Jensen, "I thought I'd like to make one of you leaving town."

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Out of Bellingham, Washington

The town of Bellingham, Washington, is here mentioned for the purpose of identifying first, Fred Walton, an independent exhibitor known for his presentations, and also his opposition, Al Finkelstein, now the Portland, Ore., partner in Evergreen Theatres.

The latter circuit, prominent in the Pacific Northwest, leans on such strong arms as those of Frank Newman, formerly of Kansas City, who never minded running a patron down to the station to make a train; John Hamrick, the Blue Mouse man; the Rosenberg brothers and J. J. Parker, who have also pooled their extensive theatre holdings in the Evergreen pot.

TOO MANY 24'S POSTED TOGETHER

The story is told of the early days of the producer home office exploitation staffs about an executive just returned from an out of town trip. In Chicago, he had witnessed the extensive posting of the company's picture then being locally exploited and was a bit critical of the efforts of the staff who were laboring valiantly to put over the date.

Featuring the campaign was a smash of five 24 sheets posted side by side in a Loop location previously almost impossible to obtain. Picture and theatre were spread across the five posters and could be seen for blocks away. The smash indeed caused comment, but the executive's main peeve was that so much paper had been used in one spot.

He thought it a bit of a waste especially when there were so many available stands outside the downtown area.

The Northwest in the early twenties rang with feats of exploitation in which many of the above-mentioned were leaders. But not at first. The intricacies of exploiteering were hard to understand in certain quarters and one of these quarters was the office of Mr. Von Herberg, to whom this writer endeavored to sell a campaign in 1920 on "Forbidden Fruit" to cost some three thousand dollars, for the date at the Coliseum, in Seattle.

Finally convinced against his will, Mr. "Von" okayed the expenditure and a tasty campaign was contrived. It may be well at this time to mention that snow is rare in Seattle and when it falls all the ticket buyers remain home.

For the first time in six years it snowed—and how it snowed—on the opening day of the picture nobody came. Mr. "Von" was hard to sell for some time thereafter.

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A Significant Date

The last quarter of 1919 marked a date, and a very significant one in the history of motion picture theatre advertising. For at that time, Claud Saunders, mentioned above, took over the newly created post of director of exploitation for Paramount Pictures, and launched a movement that spread worldwide, caused newspaper editors to shy at their own shadows and police chiefs to blanch at a ring of their telephones.

Saunders was thoroughly sold on the box-office advantages of sending forth special "exploiteers" to aid local managers in advertising their coming Paramount attractions. He had an excellent opportunity to prove himself on "The Miracle of Man," the silent version when box-offices in situations worked by Saunders' disciples showed much higher grosses than other dates. For detailed accounts of individual campaigns readers are referred to the trade papers of 1920. Suffice it to say, the original Saunders crew did so bang-up a job that orders went out immediately for additional men.

Among the early Paramount exploiteers are recalled the following present day industry executives: Leslie Whelan, Oscar A. Doob, John P. Goring, Rick Ricketson, John Friedl, Al Boasberg, Hal Horne, Leon J. Bamberger, Walter Eberhardt, John Kennebeck, Lester Thompson and others.

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Hoaxing the Press

Hoaxing the newspapers and police was quite fashionable in those days, and much fantistic though often effective exploitation resulted. For instance, the "suicide" gag was a pet stunt and pulled so often that finding of a heap of clothes and farewell note on the banks of local waters would bring the police with grappling irons in one hand, and John Doe warrants for lurking exploiteers in the other.

However, the exploitation forces outgrew

(*Continued from page 127*)

THE HOLLYWOOD SCENE

DANCE DIRECTORS BUSY STALKING TALENT
UNIONS IN FINISH FIGHT OVER WAGNER BILL
RUNNING TIME INCREASING ON NEW FILMS
NINE FILMS STARTED, SIX ARE COMPLETED

DURING the past few weeks, since the advent of the new season, the motion picture industry has experienced a prosperity comparable to or even greater than any previous period in its history. Not only have outstanding pictures reaped enormous profits, but additionally, and what is probably more important, they have served to create a new prestige and public good will. In relation to conditions prevailing until about eighteen months ago this new-found commercial and entertainment status is a source of amazement to producers, exhibitors, the public and everyone who has the interests of the industry at heart.

Some weeks ago, in analyzing the 1935-36 schedules, the writer ventured the opinion that the programs, as a whole, marked the beginning of a new big picture era. A glance at the record, of pictures recently released and features set for early production and distribution, is convincing proof that that assertion is becoming actual fact.

The citing of a few examples is illustrative.

MGM started its ball rolling with "China Seas," "Anna Karenina" and "Broadway Melody of 1936." Early and not by any means complete reports of financial returns of these expensively and carefully made features are only forerunners of what to expect from such equally treated productions as "Mutiny on the Bounty," "A Night at the Opera," "Robin Hood of El Dorado," "A Tale of Two Cities," "The Great Ziegfeld" and "Rose Marie."

Other Topliners Promised

What is true of this organization also applies to United Artists, which in presenting "Dark Angel" and "Red Salute" to take their place in the record establishing parade also has "Barbary Coast," "The Melody Lingers On," "Splendor" and "Robin Hood" to become their successors.

When Radio's "Top Hat" and "Alice Adams" complete their part in adding to the golden flood of box office dollars and erection of new popular prestige, there are such productions as "The Last Days of Pompeii" and "The Three Musketeers" to come.

Universal blazed its new big picture trail with the outstanding "Diamond Jim." It has a number of similarly entertaining and popular interest creating features on its future program, the first three of which probably will be "Magnificent Obsession," "The Great Impersonation" and "Remember Last Night."

Its list of business-prestige pictures fully comparing in all phases with MGM's, 20th Century-Fox has presented "Curly Top," "Farmer Takes a Wife," "Here's to Romance," "Steamboat Round the Bend," and "In Old Kentucky" and "Way Down East" will be seen shortly. These establish a standard which the reorganized management of this company will spare no effort, expense or intelligence to match with "Metropolitan," "Thanks a Million" and "The Man Who Broke the Bank at Monte Carlo."

Pressure for Big Pictures

Warners, with a flock of features recently released that shine in the new order, certainly will not be down the line with "Doctor Socrates," "Captain Blood," "Midsummer Night's Dream," "Frisco Kid," "Enemy of Man" and "Charge of the Light Brigade." Neither will Paramount, with a noteworthy recent record that includes "The Crusades," be found far from the front as it presents "The Big Broadcast of 1936," "The Milky Way," "So Red the Rose" and "Rose of the Rancho."

While this resume of present and near future product is far from complete, it is a striking consensus of a completely altered condition that immediately precipitates a question. What is the reason for this sudden flux of so many good pictures? The answer is neither hard nor evasive. The producers were actually forced into making good pictures.

Substantially there were two causes leading to the rebirth of the motion picture industry as the world's dominating entertainment medium and as a commercial establishment. The first is divided into two parts. With the passing of the exploitation value of sound, quality of screen entertainment so deteriorated that exhibitors, caught in a universal business depression, instituted the economically illogical double bill practice. This failing to provide the anticipated remedy, and as producers seeking the easiest way in an era of business uncertainty fell into line and made pictures almost solely adapable to dual presentations, exhibitors were compelled to transform their theatres from their proper function as centers of entertainment into headquarters for the plethora of chance games and giveaways currently infesting their branch of the industry.

Patrons' Boycott

Second cause, the one that fundamentally inspired so many present and future fine pictures, and which eventually will eliminate the first, was the open rebellion of a great segment of theatre-goers which led to threatened and in some cases actual boycott. So vivid had become the general tone and character of pictures—so little consideration given to moral ethics and good taste—that a menacing crisis arose.

For years voices within the industry, those of far seeing understanding and influential individuals associated with it, as well as those of social, civic and religious leaders, had been sounding a stern warning. They were like voices crying in the wilderness. Those who should have heard either didn't care to listen or preferred to ignore them until they got a punch in the nose or where it hurt more—in the pocketbook—as the Legion of Decency was organized.

The days following this were devoted to experiment. With little enthusiasm, but with much antagonism, clean pictures were tried. The box-office results of what producers were forced to do amazed them. Formulas previously rigidly taboo were resurrected. Came the honest love stories to the eventual exclusion of the ultra-sophisticated feature; followed the down-to-earth romances, dramas and whimsey comedies. Followed costume pictures, historicals; those featuring child stars, but no longer to be kid pictures; those which adapted operatic music to their story and the revival of the glamorous singing-dancing musicals. Nothing considered necessary was lost but much was gained. Shown, the public rushed back to the theatres. Hardly a week now passes that some picture or other—the kind producers were forced to make—succeeds in establishing a new record. Pictures have come to be really big, and following the present trend will continue to be big, good and clean enough to thrill the hearts of its best friends who have so successfully launched the industry on a new path.

Dancing Girls Scarce

With big musicals ready to start or already shooting at every major lot, Hollywood is experiencing keen competition for the services of dancing girls. Dance directors are searching everywhere for talent. Literally thousands of beautiful girls are here in Hollywood, but the number who can qualify as experienced dancers, plus beauty, is relatively small.

Productions which are now assembling their ladies of the ensemble include: "The Great Ziegfeld" at Metro, "Shoot the Chutes," at United Artists, "Anything Goes," "Coronado" and "Collegiate" at Paramount, "Stars Over Broadway" at Warners, "Follow the Fleet" at RKO, "Thanks a Million" at Twentieth Century-Fox, and others.

Each of these pictures will use between forty and fifty girls, and will keep them employed from six to fifteen weeks. Figuring roughly, about four hundred dancers will be "tripping the light fantastic" between now and the end of November. According to a check-up, there are hardly more than six hundred young women in town who can meet the requirements of the big league dance directors, which scarcity is forcing dance maestros to step fast themselves to garner the dancing ladies.

Slowly, but very surely, important pictures are growing longer. In this fact, exhibitors see an automatic threat to the double bill and a bid on the part of Hollywood for the return of the road show.

Cecil B. de Mille's "The Crusades" runs

News from the Hollywood Scene

(*Continued from preceding page*)

two hours and twenty minutes. "A Midsummer Night's Dream" takes two hours and twelve minutes to unreel. "David Copperfield" ran two hours and fifteen minutes. "Little Women" held audiences in seats for just five minutes under two hours.

"A Tale of Two Cities," "Mutiny on the Bounty," "The Green Pastures," "Anthony Adverse," "Samson and Delilah" are only a few of the films which are expected to run two hours or better when completed.

Looking into the future, one Hollywood producer said he could imagine films with running times of three hours as a perfectly practical possibility.

Film men here have found that as long as the subject matter is interesting, audiences do not become restive. In fact, MGM has had a number of complaints over the *shortness* of "David Copperfield," many persons feeling that had the film run longer it would have been more absorbing and would have had better opportunity to cover the vast field of characters and incident contained in the Dickens' novel.

Appeal to Discriminating Audience

An interesting angle on this matter is that the longer films appeal in subject matter and treatment to audiences with discrimination—the audiences which choose entertainment carefully, for quality rather than quantity. For this audience, the roadshow has an especial appeal.

Long films are not new. D. W. Griffith's "The Birth of a Nation" ran something over three hours when it played roadshow engagements in 1914. And those were the days when the average film was five reels in length.

Many exhibitors look forward to the time when films as long as or longer than stage plays will be the rule for certain houses. These same men feel that intermissions, orchestras, and the formality of a legitimate theatre presentation will follow. And when that day arrives, they say, the picture theatre will rival the stage as a center of social event.

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News Flashes

A battle to the finish over rights to gain producer recognition under the Wagner bill is seen with the filing of a petition by Local 695 IATSE (soundmen) with the local Labor Relations Board requesting that all IBEW contracts with studios be declared illegal. The lengthy petition, signed by business representative Harold V. Smith, points up IATSE's prior bargaining rights due to this organization's 90 per cent representation of all soundmen in the industry. . . . Mary Pickford left for New York by plane to wind up current business in connection with the newly formed Pickford-Lasky Productions. . . . J. J. Sullivan, chief film buyer for Fox West Coast, and Charles Buckley, legal head of the organization here, have been handed new five-year contracts by that company. Similar tickets are being prepared for Arch Bowles, San Francisco, Elmer Rhoden, Kansas City, H. J. Fitzgerald, Milwaukee, and Rick Ricketson, Denver. . . . A reorganization of independent producers is underway here following a meeting called by I. E. Chadwick, who was vice-president of the former independent group. A special committee consisting of William Berke, Fred Futter and Charles C. Burr was named to aid in launching the new group. . . . Frank Gillmore, Equity head, arrived on the coast to discuss plans with the Screen Actors' Guild executives regarding Wagner Bill action. . . . The IBEW is imposing $100 fines on members found guilty of activities in the National Association of Cinema Craftsmen, new labor organization. Leaders in the disloyalty move are faced with expulsion from the group. . . . Jack Brower, West Coast district manager for Warners, was called to New York by distribution heads on unnamed business. . . . Hal Roach planed out for New York to supervise the recording of "Bohemian Girl," which he soon will place before cameras. His soundman, Elmer Reguse, was enroute by train. . . . Lupton Wilkinson, local press relations head for the Hays office, will exchange places for two months with Tom Pettey, who is out here getting the Hollywood angle. Mr. Wilkinson goes to Manhattan September 28th. . . . Sam Bischoff has signed a new year's contract with Warners as associate producer. He's starting his third year with that company. . . . Harvey Claremont has been named Walter Wanger's first casting director.

SAYS FILMS RETARD WORLD UNDERSTANDING

Rev. Dr. Edgar Franklin Romig criticized the newspapers of this country for news distortion and assailed the film industry for retarding world understanding in his sermon last Sunday morning at the West End Collegiate Reformed Church, New York.

"When motion pictures give superficial ideas of certain foreign peoples we cannot hope for world understanding," he said. "The public of this country has, from various screen versions, the idea that all Englishmen are impolite and unrefined. That is just one instance of depicting foreign peoples falsely."

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Nine Films Start, Six Finished

Production maintained its normal seasonal pace as nine pictures started and six finished in the past week. On the new schedules all but one of the features are but regular run-of-the-mill product, while those completed include at least two that should match the class of some of the more recently finished outstanding productions.

Paramount started two features. Included is "Desire," which will feature Marlene Dietrich and Gary Cooper with Alan Mowbray, John Halliday, Ernest Cossart, Akim Tamiroff and William Frawley in the supporting cast. Frank Borzage is directing. Also in the work is "Millions in the Air." The cast includes Ray Milland, Wendy Barrie, Benny Baker, Willie Howard, Eleanor Whitney, Samuel Hinds and Inez Courtney. Ray McCary is directing.

Two pictures also were started at Radio. The first, "Seven Keys to Baldpate," will feature Gene Raymond, Margaret Callahan, Moroni Olsen, Eric Blore, Ray Mayer, Grant Mitchell and Emma Dunn. Ed Killy and William Hamilton share direction. In the second feature, "Husk," Preston Foster, Jane Wyatt, James Gleason, Moroni Olsen, John Arledge, Jane Darwell, Arthur Hohl, Harold Huber and Mischa Auer will be seen. Direction is by James Flood.

Republic also has two productions underway. "Forced Landing," a Trem Carr feature, will present Esther Ralston, Onslow Stevens, Toby Wing, Sidney Blackmer, Eddie Nugent, Barbara Pepper, Willard Robertson, Bradley Page, Kane Richmond, Barbara Bedford, Ralf Harolde and Lionel Belmore. Melville Brown is directing. "$1,000 a Minute," a Mascot, presents Roger Pryor and Leila Hyams.

Preliminary location work ended, "Ah, Wilderness!" moved into the stages at MGM. With Clarence Brown directing, principals listed are Wallace Beery, Lionel Barrymore, Aline MacMahon, Eric Linden, Cecilia Parker and James Stewart.

Under the direction of Louis King, Warner Brothers started "Desert Schooner" which will feature Dick Foran, George Ernest, Alma Lloyd and Julian Rivero.

With Boris Karloff, Bela Lugosi, Gloria Stewart and Gloria Briggs featured under Lambert Hillyer's direction, Universal put "Invisible Ray" before the cameras to complete the list of newly started productions.

Universal Completes Two

At Universal two productions were comleted. In "Remember Last Night," previously titled "Hangover Murders," a Carl Laemmle, Jr., feature was transferred to the cutting rooms. The cast lists Edward Arnold, Constance Cummings, Sally Eilers, Robert Young, Robert Armstrong, Reginald Denny, Monroe Owsley, George Meeker, Edward Brophy, Jack LaRue, Louise Henry, Theodore von Seyffertitz, Gregory Ratoff, Arthur Treacher, Rafaela Ottisno and E. E. Clive. James Whale directed. Also completed is "East of Java," in which Charles Bickford, Elizabeth Young, Frank Albertson, Leslie Fenton, Seigfried Rumann, Ivan Simpson, Clarence Muse, Charles McNaughton, Fraser Acosta, Ray Turner and Torben Meyer will be seen. George Melford directed.

Warners finished "Frisco Kid." James Cagney is starred supported by Margaret Lindsay, George E. Stone, Ricardo Cortez, Donald Woods, Joseph King, Robert McWade, Joseph Sawyer, Estelle Taylor, Robert Strange, Barton MacLane, Joseph Crehan, Claudia Coleman, John Wray and Fred Kohler. Lloyd Bacon directed.

Radio's contribution to the completed work is "Shooting Star." The cast lists Barbara Stanwyck, Preston Foster, Ray Mayer, Andy Clyde, Moroni Olsen,

ALL USED PIE-THROWING SHORTS

(*Continued from page* 124)

these salad days and at one time there were sixty Paramount publicists scattered across the face of the land. Encouraged by the Paramount grosses, many other major companies sent forth squads of exploitation missionaries and the next few years saw high-powered showmanship developed to its utmost.

All in all, they did a powerful job, though no local civic officer or main street merchant considered himself entirely safe while visiting exploiteers roamed the streets on tieups bent.

It may nevertheless be said that the efforts of these swashbuckling crews set much of the pattern for today's exploitation, and from accounts of their activities in the trade press from 1919 to 1923 can be lifted bodily sufficient box office information for the basis of an authoritative textbook on motion picture theatre advertising and publicity.

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Personal Appearances

The early twenties also marked the spread of star personal appearances encouraged by the wide publicity gathered on these occasions by traveling publicists in cooperation with local theatremen. Of course, the personal appearance was far from new even at that time, but stars of that day such as the late Wallace Reid gave it added importance, as did the public response which, though gratifying, was sometimes overwhelming.

For instance, in 1919 Reid was prevailed upon to lend his presence as guest of honor at a widely advertised public ball sponsored by the exhibitors of Seattle and vicinity.

Anticipating mass action by the star's worshippers, local police were posted almost elbow to elbow in the ballroom and instructed to be especially vigilant during the progress of the grand march led by Reid and his partner.

But in spite of these precautions, the onlookers, mostly feminine, broke through the police lines and descended upon the terrified Wally. Eventually he was rescued with clothing torn to shreds, most of his hair missing and sundry body wounds inflicted by the maddened amazon souvenir hunters who came armed with scissors and knives.

Some fifteen years later, on the platform of a Chicago railroad station, Clark Gable was similarly beset by autograph hunters and shoved into the path of an incoming train. The engineer's presence of mind prevented casualties and the railroad officials immediately constructed an iron barrier between the platform and tracks.

Of course, not every public appearance was accompanied by such perils and for quite a stretch topline stars and featured players headlined many a bill. Frequently an immediate intimacy was brought about between star, audience and local dailies by the star's confession that he was born and raised in that very city. This information invariably was dug up by truth-seeking publicists and the device began to fail only after too many succeeding studioites pulled the same gag in the same spots.

Radio broadcasts have now preempted the personal appearance, but it is questionable whether anything has been gained by the exchange.

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The Atmospheric Theatre

When in 1922 Famous Players-Lasky was busily engaged in buying up and buying into circuits in various parts of the country, a vigorous expansion program was going on generally which continued up to 1930.

Theatre building was pushed. Every school of architecture was called upon, including plans which had never seen a classroom. These found expression in spectacular if somewhat amazing edifices. There was also the atmospheric theatre.

The atmospheric theatre was created by patterning auditoriums to resemble Mexican or Italian villages, streets and suchlike. Moons, twinkling stars and moving clouds were projected against theatre domes to form romantic skies that encouraged bashful lovers in the seats beneath. Stuffed birds fluttered on man-made rose bushes and artificial flowers gave forth beguiling scents.

Patrons were properly impressed, even fascinated. The atmosphere was often as entertaining as the show.

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Venturesome Experiment

In 1925, Famous Players-Lasky put its 200 theatres into an amalgamation with the 500 then under the control of Balaban & Katz. The new corporation, Publix Theatres, proved to be the "farthest North" in home office guidance.

It was the most venturesome experiment in the history of circuit operation with buying, booking, maintenance, advertising and all other functions directed from the New York headquarters.

The country was split into zones and districts with supervisors of every nature in each division. Managers were directed daily as to routine and procedure. They were required to fill out countless forms for home office digestion.

That some of this information proved unpalatable may be one of the reasons for the ceaseless shuffling of theatremen from one spot to another. It was the restless age of theatre operation and sometimes called "The Great Trek."

With Sam Katz, now an MGM producer, as operating head and the brothers Balaban in key positions, there were many top-flight theatremen helping at the steering wheel.

J. J. Fitzgibbons, now theatre operating head of Famous Players-Canadian, was a sort of division trouble shooter, his operations ranging from Florida to New England and then to Canada.

Martin J. Mullin, co-partner with Sam Pinanski of the M. and P. Publix theatres, served valiantly in various parts of the country. Bob O'Donnell, now a partner in the Texas Interstate houses, Arthur Mayer, lessee of the new Rialto, in New York, and Jules Ruben of Great States were some of the other operating executives.

With the purchase of their holdings by Publix, many of the pioneers retired temporarily to the sidelines, to be called upon again after the financial reorganization. Thus such stalwarts as N. L. Nathanson, Abe Blank, E. V. Richards, S. A. Lynch, and George Trendle have once more taken hold. Their counsel is valued.

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The "Costless" Campaign

Brought to full flower in the Publix regime was what was quaintly labelled the "costless" campaign wherein managers and publicists were exhorted to secure tieins of all descriptions without expenditure on part of the theatre. Thousands of promotions were effected at no cost outside perhaps a few years of the managers' lives.

Publix operation was exciting, indeed, a regime without a "breathing spell."

The rise of stage units, bands, organists

(*Continued on following page*)

TENNESSEAN BOUGHT STANDING ROOM ONLY

Under the banner of Col. E. A. Schiller, we managed the local Loew Theatre in Knoxville, Tenn., once upon a time, and the house being filled on the occasion of a first evening show, standing room only was available. After the "empty" those standing found seats, with the exception of one mountain lad obviously unversed in audience procedure. He still stood up.

We invited him to take a seat but his utterly surprising reply was that he would like to but could not as he had bought only a standing room ticket.

HE EXPLOITED EVERY PICTURE

It was in one of those small Montana lumber towns where your chairman visited during his field days of early exploitation. The exhibitor returning from a hard day of fighting forest fire at first had difficulty in understanding exactly what purpose exploitation served.

After laborious and detailed explanation on our part, light came to his eyes and directly he marched us outside to where a lonely one-sheet advertised the evening's attraction.

"There's your exploitation," he exclaimed, and added proudly, "we do it on every picture."

AND IT ALL REVOLVES ON GOOD FILMS

and masters of ceremony to nationwide popularity was undoubtedly hastened by the demands of Publix stage policies, many of the "A" and quite a few of the "B" houses offering these entertainments in addition to the screen program.

From Oakland, Cal., and points east came the first of the recognized hand-clapping masters of ceremony, Paul Ash, who was later in Chicago at the Oriental Theatre to found an amazingly loyal cult of fans devoted to weekly attendance at Mr. Ash's entertainments.

Ash it was who first encouraged audiences to applaud the efforts of his fellow performers, demonstrating the process by whacking his palms vigorously. It became the accepted thing to do and it was said that no aspirant for any post of MC was considered eligible unless his hands were sufficiently calloused.

Traveling stage units appeared making weekly stands supported by the permanent MC and the house orchestra the latter appearing frequently on the stage to provide special numbers. Bands had become quite the thing with the success of Paul Whiteman, Vincent Lopez and Ben Bernie. Audiences demanded their MC's be talented musically, at least to the extent of leading their orcehstras. The demand of course exceeded the supply and to cash in exhibitors sometimes took on leaders who had gained their musical education solely by ear.

The MC and stage unit vogue continued until well in the thirties with Fanchon and Marco, the California producers, at one time having some 50 of these productions on the road. The idea still survives in some spots, but for the most part the hand-clapping master of ceremonies has found his way to the radio. Here he performs before audiences at station broadcasts.

In this situation he is not required to callouse his palms to whip up response. He simply lifts a wooden sign reading "Applause" or "Laughter" as the case may be and risks nothing more than a splinter.

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The Frst All-talking Picture

Though sound on screen had already attained some small success, "The Jazz Singer," first all-talking picture, dated the silent screen. Warner Brothers were the historians.

With the box office success of this attraction in its early dates there arose an overnight demand for equipment. Exhibitors fortunate enough to secure sound apparatus without long delay did enough business in a short while to pay for their equipment almost immediately. No gold rush has ever equalled it.

Hollywood was in confusion. It was revolution for sure and studio title writers were making mass parachute jumps—without parachutes.

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EXHIBITOR ESCAPES ON THE MISSISSIPPI

One of our favorite exploitations on "Blood and Sand" starring the late Rudolph Valentino was a fake bullfight which we would advertise in advance of the showing to take place in the local ball park. The snapper was refusal of permission from the local sheriff and followed by advertising that the bullfight would be shown at the theatre, in the picture of course.

It usually worked to the advantage of the box office but in a certain Mississippi River town, the folks became a bit peeved over the hoax and gathered at the theatre demanding a real bullfight. The alarmed exhibitor escaping in a row boat spent an anxious night on the river not realizing the stunt had given the picture a great opening.

Radio was beginning to be viewed with alarm culminating in an industry-wire scare on the night of the first coast-to-coast 60-station broadcast sponsored by an automobile manufacturer. It was advertised heavily in advance by the sponsor, his dealers, radio manufacturers and radio dealers. An immediate check on receipts at many theatres could not be obtained as the managers were at home listening in on the program.

However, alarm changed to interest, then to enthusiasm and finally to cooperation. Today, stars appear regularly on sponsored programs blithely describing plots, repeating dialogue, singing and dancing hit numbers of their coming pictures.

Radio favorites have been further popularized through engagements at motion picture houses. Exhibitors have helped to build their draw on future radio programs.

Many picture patrons are finding these broadcasts a satisfactory substitute for screen entertainment.

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The Art Theatre

With the development of culture for the masses through the motion picture symphony orchestra, pictures with sad endings, i. e., slices of life, and the advancement of adult education on the air via sponsored symphony programs, radio round table discussions on "whither is youth going" and so forth, there was being developed if but slowly what has been termed and mistakenly accordingly to Herman Weinberg, the art theatre.

Originally much foreign product unavailable for general American consumption remained on the shelves of their distributors. Then theatres such as the Little Carnegie in New York inaugurated a policy some years back of showing these attractions to selected audiences and it became quite the thing to go, even if the entertainment was oftimes vague.

There were, however, quite a few excellent foreign pictures and the market grew until at one time there was quite a sizeable circuit of houses showing foreign product exclusively.

However, the difficulty of obtaining a reliable supply of these attractions, plus the demand of their growing native audiences for more familiar fare, finds them showing the better class of revival, subsequent-runs of popular features and of course productions of merit when obtainable.

Al Steffes, in Minneapolis, Herman Weinberg, in Baltimore, George Kraska, in Boston, Matty Radin, in New York, and Milt Chamberlain of New York are outstanding in this field of showmanship. Not forgetting Leo Brecher, who caters to the Park Avenue crowd at his new Plaza theatre, where he shows subsequent-runs, weeks after release, at a higher admission than is charged by the surrounding first-runs.

That indeed is art.

Foreign Language Theatres

There are also the foreign language houses, but they are not many. In the Yorkville section of New York there have been theatres showing German pictures exclusively and recently reopened is a pioneer class houses on lower Fifth Avenue to show nothing but French productions. German picture policies have been endeavored in Milwaukee, but not too successfully.

The Soviet releases in New York are confined mostly to Mr. Radin's Cameo, on metropolitan Forty-second Street and also to the Acme theatre, on New York's cosmopolitan Fourteenth Street. At the last named also can be found from time to time Swedish, Italian, Jewish and other not frequently produced foreign productions.

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Decentralizing Theatres

In the last days of Coolidge prosperity the battle for theatre domination waxed merrily. Circuit heads frequently swallowed more than they could chew.

Results of the 1929 crash produced the handwriting on the wall lettered by shaky banking fingers and then came decentralization or "every man for himself."

With general theatre reorganization much of the confusion has subsided. Experienced operators whose theatres were taken over in the Great Rush are again holding the reins. Excellent new season product and the resultant increase in grosses has brought to life a long-buried optimism.

Millions are being spent on new equipment and theatre renovations and there even are hardy souls who think well enough of show business to go ahead on new building projects.

Injurious fan magazine and newspaper column chatter, crockery and cash giveaways are not regarded with too much concern by level-headed, long experienced theatremen. For the 50 per cent nationwide increase in patronage over the Labor Day weekend recalls again the truism uttered by Nicholas Schenck:

"There is nothing wrong with this industry that good pictures cannot cure."

QUESTIONS AND ANSWERS

about the most important picture events in the past 20 years. Learn these amazing film facts by heart.

Q.

What novel took four whole years to write; topped all lists of best-sellers for two years; and every day builds huger audiences eager to see its drama live in pictures? And what great star has been picked to lead nearly four-score other players in the 78 speaking parts?

ANTHONY ADVERSE
by
HERVEY ALLEN

A.

"ANTHONY ADVERSE"

starring

FREDRIC MARCH

Directed by Mervyn Leroy

Q.

What play grossed over $3,000,000 at 1750 performances, ran five years on the stage including a year-and-a-half on Broadway, won the Pulitzer Prize and the highest honors that can be accorded to an American play, while motion picture producers bid and outbid for the honor of screening it?

A.

"GREEN PASTURES"

Author, adaptor, and co-director,

Marc Connelly

Q.

Who walked off with honors in "Flirtation Walk," jumped from West Point to Annapolis, and are ready to fire a dramatic broadside from the Navy now—yes, drama this time, plus new songs and steps, with Lewis Stone, Ross Alexander and Dick Foran heading a banner cast, directed by Frank Borzage, who doubles the entertainment he put into "Flirtation Walk"?

A.

Warner Bros. will present

DICK POWELL

and

RUBY KEELER

in the Cosmopolitan Production

"SHIPMATES FOREVER"

Q.

After sizzling across the screens as the G-Man of to-day, what actor has found three more roles to stir box-offices again—as avenging destroyer of the wild old Barbary Coast; then riding to adventure as the best-beloved "bad-man" of all time; then roaming the air for thrills in the aviation stage success of 1935?

A.

Warner Bros. will present

JAMES CAGNEY

in

"THE FRISCO KID"

With Margaret Lindsay, Ricardo Cortez, George E. Stone, Donald Woods, Barton MacLane and Lili Damita.
Directed by Lloyd Bacon.

"ADVENTURES OF ROBIN HOOD"

with Guy Kibbee as Friar Tuck.

and with **PAT O'BRIEN** in

"CEILING ZERO"

Directed by Howard Hawks.

Q.

What's the Rafael Sabatini story packed with high adventure on the Spanish Main —the story that outsold all other books he wrote — that will flash Errol Flynn as the screen's new star, and give you Olivia de Havilland, Guy Kibbee, Ross Alexander, Robert Barrat, Lionel Atwill and a cast of real headliners in a Michael Curtiz picture under full-sail for success?

A.

Warner Bros. will present

Rafael Sabatini's

"CAPTAIN BLOOD"

with

ALL STAR CAST

Q.

What star, now breaking records everywhere in "Page Miss Glory," will be the heroine of Rida Johnson Young's most colorful romance, gorgeously robed in 14 unique creations, with Dick Powell as her dashing lover, and newspapers from Coast to Coast all set to smash the picture home with campaigns that must send figures to the peak?

A.

Warner Bros. will present

MARION DAVIES

in the Cosmopolitan Production

"GLORIOUS"

Q.

What Broadway star, whom newspapers acclaim the matinee idol of to-day, will bring to the screen the stage-play in which he scored one of Broadway's biggest hits last season; and will also have the leading part in the first filmed best-seller of a sensational new novelist?

A.

Warner Bros. will present

LESLIE HOWARD

in **"THE PETRIFIED FOREST"**

By Robert Sherwood. With Bette Davis, Dick Foran, Verree Teasdale and Allen Jenkins. Directed by Archie Mayo.

and

"THE GREEN LIGHT"

From the novel by Lloyd C. Douglas.
A Cosmopolitan Production.

Q.

What emotional actress has found a role fitting her talent as perfectly as the stunning gowns she wears, in a picture that has Ian Hunter and Paul Lukas for romance, and marks another score for the lovable child star, Sybil Jason?

A.

Warner Bros. will present

KAY FRANCIS

in

"I FOUND STELLA PARRISH"

Directed by Mervyn LeRoy.

Following

"THE GOOSE AND THE GANDER"

With George Brent, Genevieve Tobin, Ralph Forbes.
Directed by Alfred E. Green.

Q.

What actor possesses versatility so remarkable that he can change from the haunted fears of a modern doctor working just within the law, to the self-sacrifice and heroism of the great Dr. Louis Pasteur—and make both pictures dominant dramatic attractions?

A.

Warner Bros. will present

PAUL MUNI

in

"DR. SOCRATES"

With Ann Dvorak, Barton MacLane, Robert Barrat, John Eldredge, Hobart Cavanaugh, Helen Lowell, Henry O'Neill.
Directed by William Dieterle.

and

"ENEMY OF MAN"

With Josephine Hutchinson and Anita Louise.
Directed by William Dieterle.

Q.

What comedian recently was seen in his happiest singing and dancing hit, and will soon step into an absolutely new locale, with a scorching hot idea—out where the Foreign Legion chases mirthful mirages and Joe's a legionnaire who gets rough with Riffs?

A.

Warner Bros. will present

JOE E. BROWN

in his Riff-and-tumble riot

"I'M IN THE LEGION"

Q.

Who, through the years of talking picture history, has maintained his stardom, passing from hit to hit, shining bright as ever in "Wonder Bar" and "Go Into Your Dance," and now has found a vehicle so full of human interest that it will recall his triumph in "The Singing Fool" and exceed all past productions in elaborate revue?

A.

Warner Bros. will present

AL JOLSON

in

"THE SINGING KID"

Directed by Lloyd Bacon

Q.

What NEW STARS will be added to these other great favorites and box-office names in Warner Bros. product for the coming season:

RUDY VALLEE in a lavish musical romance.

ALL STAR CAST in "THREE MEN ON A HORSE," Broadway's reigning comedy hit.

BETTE DAVIS with **GEORGE BRENT** in "Special Agent" and "God's Country and the Woman."

BETTE DAVIS with **FRANCHOT TONE** in "Hard Luck Dame."

JOAN BLONDELL and **GLENDA FARRELL** in "Miss Pacific Fleet."

WARREN WILLIAM in "The Case of the Lucky Legs."

A.

CLAUDETTE COLBERT in a story to be selected.

PAT O'BRIEN with **JAMES MELTON, JEAN MUIR** in "Stars Over Broadway."

BORIS KARLOFF and **GENE RAYMOND** in special productions.

WINIFRED SHAW in "Broadway Hostess."

EVERETT MARSHALL with **DOLORES DEL RIO** in "I Live for Love."

JAMES DUNN with **CLAIRE DODD** in "The Pay Off."

DICK FORAN, The Singing Cowboy, in "Moonlight on Prairie."

BARTON MacLANE and Mary Astor in "Country Boy."

Because his inspiration and untiring efforts have helped develop the motion picture industry to the point where it is possible for a single company to present such a remarkable schedule of pictures and stars, we are glad to offer this tribute to the

QUIGLEY

20TH

ANNIVERSARY

from

Warner Bros.

To

MARTIN
QUIGLEY

Honoring not only the birth of a newspaper 20 years ago, but of a friendship that has so often brought us the wisdom of his judgment and the worth of his advice.

HARRY M. WARNER ● ALBERT WARNER ● JACK L. WARNER

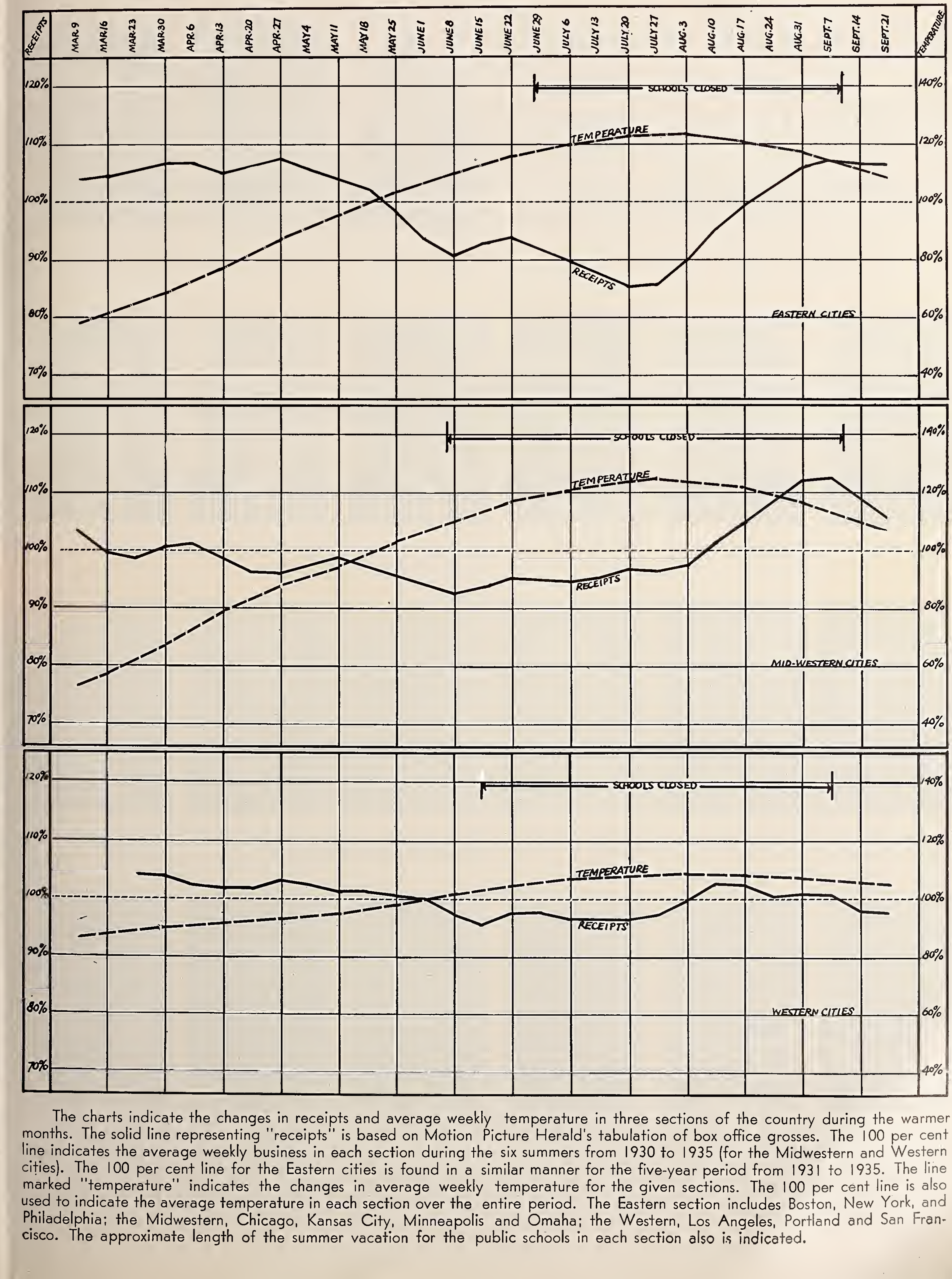
And

FOR SHOWMANSHIP

—as expressed through "The Motion Picture Herald," setting and upholding the standards of creative exhibition, Martin Quigley earns the thanks of every member of our organization.

WARNER BROS. THEATRES

SUMMER CHANGES IN THEATRE GROSS



The charts indicate the changes in receipts and average weekly temperature in three sections of the country during the warmer months. The solid line representing "receipts" is based on Motion Picture Herald's tabulation of box office grosses. The 100 per cent line indicates the average weekly business in each section during the six summers from 1930 to 1935 (for the Midwestern and Western cities). The 100 per cent line for the Eastern cities is found in a similar manner for the five-year period from 1931 to 1935. The line marked "temperature" indicates the changes in average weekly temperature for the given sections. The 100 per cent line is also used to indicate the average temperature in each section over the entire period. The Eastern section includes Boston, New York, and Philadelphia; the Midwestern, Chicago, Kansas City, Minneapolis and Omaha; the Western, Los Angeles, Portland and San Francisco. The approximate length of the summer vacation for the public schools in each section also is indicated.

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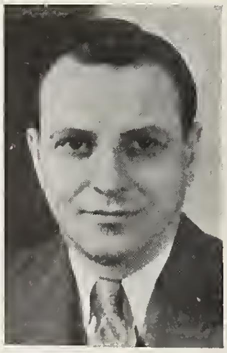
Al Finestone
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[*Cosmo-Sileo Photo*]

Ray Gallagher
Advertising

Ray Gallo
Advertising

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Budapest Correspondent

James Jerauld
Editorial

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George Schutz
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D. J. Shea
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T. J. Sullivan
Executive

A-Mike Vogel
Editorial

N.S.W. ADVISORY BOARD ON QUOTA IS SELECTED

Gift Nights Found Illegal; Hoyts Expects $250,000 Net; Amateur Programs Spreading Fast

by CLIFF HOLT
Sydney Correspondent

Personnel of the Film Advisory Board which will supervise operation of the Quota Act is made up of F. W. Marks as chairman, Cresswell O'Reilly, and E. B. Harkness. Mr. Marks conducted the Film Inquiry of 1933; Mr. O'Reilly is chief censor; and Mr. Harkness, as under secretary of the chief secretary's department, has been in contact with the amusement business as administrator of the theatres and public halls act.

▽

A test case brought by the police against Robert Virgona, proprietor of the Orpheum theatre, North Sydney, established free gifts as illegal. Mr. Virgona was fined the nominal sum of £5 ($25), but the magistrate warned that others similarly breaking the law would leave themselves open to the maximum fine of £100.

The result of the Virgona case brought forward a variety of schemes, all designed to sidestep the regulations. The majority of theatre men won't be greatly perturbed if they fail because the failure of free gifts to attract increased business will end far sooner than police actions or round-table conferences. Whether he is indulging in the practice or not, there is not one exhibitor in business who wants gift nights to continue. Competition alone is keeping the whole foolish custom going, they say.

▽

On his arrival from New York, Ralph E. Binns, Warner executive, painted a bright picture of film conditions in the United States. "Box office takings all over the country are increasing," he said.

▽

Hoyts Expects $250,000 Net

When the balance sheet of Hoyts Theatres, Ltd., for the past year is put before shareholders it is expected to disclose a net profit in excess of £50,000. This is considered most satisfactory by the board, which has decided to pay dividends of 6 per cent on the "A" preferences, and 5 per cent on the "B" preferences.

▽

Amateur nights give every promise of spreading rapidly among Sydney suburban houses, if the original tryouts live up to expectations. Up till now, amateur nights here have been restricted to one radio station, which has enough applicants to keep the feature going for nine months.

▽

The increasing number of Australian producing companies has been added to by the formation of Southern National Pictures, Ltd., nominally capitalized at £30,000.

▽

To the surprise of local producers, the Federal Government has suspended the scenario and production prizes for this year, the Cabinet being of the opinion that the unlimited output of Australian films failed to justify the grant entailed.

▽

MGM Loses Brisbane Bid

The trade here received a surprise when the Brisbane City Council gave the lease of the old Town Hall to Developments Pty., Ltd. MGM offer carried a bigger rental than that submitted by the successful company.

Developments Pty., Ltd., has obtained the lease for 30 years. The rental figure is £5,000 annually for the first 10 years, with an increase of £500 per annum for the subsequent five years, and £6,500 per year for the final 10 years. MGM undertook to take the Town Hall for 10 years, with an option for two 10-year periods, pay the entire reconstruction bill, and erect a theatre at a cost of £35,000. In addition, £16,000 was to be spent on equipment and furnishings, with a stipulation that the furnishings become the Council's property at the termination of the lease.

MGM, which operates the Cremorne on the outskirts of Brisbane, is anxious to break into the city proper, and looked to the old Town Hall to provide the opportunity.

▽

By establishing a profit of £9,781 in 1935, Carroll-Musgrove Theatres, Ltd., increased its combined profit for 11 years of operation to £149,457. Dividends repaid to shareholders now exceed the amounts they invested in the company, which operates the Sydney Prince Edward Theatre. At a shareholders' meeting, the directors pointed out that the current year's profit was down in comparison with 1934, because of additional competition.

▽

Approximately 65 New Zealand theatres have been linked by an agreement which gives J. C. Williamson Picture Corporation, Ltd., physical management of Kemball Theatres, Ltd. The Williamson and Kemball circuits are represented in almost every Dominion situation. Under the new setup, Williamson will buy product for the Kemball group and transact general business in conjunction with its own circuit. Kemball Theatres, Ltd., continues operations without interruption. The new arrangement becomes effective in November, with Beaumont Smith in charge of the merged circuits.

Boston Independents May Have First Run Theatre

Following the decision of the RKO Boston to go from a double feature policy to one of single features and stage presentations, local unaffiliated distributors are considering the establishment of a first run theatre for independent features. Under the double feature policy at the Boston, the house was an outlet for a number of independent pictures.

F. E. Loeberman attempted such a plan at the Majestic last year, but was stopped and not resumed after the house was bombed. The present Boston first runs are controlled by affiliated circuits.

PART CUT, SINGER ASKS ALL BE DROPPED; IT IS

Because in the editing of Paramount's "Big Broadcast of 1936" her number had to be trimmed with others to make room for many specialties, Jessica Dragonette, radio singer, asked Paramount to remove her portion of the picture entirely, calling it unimportant in its edited form.

Paramount agreed to her request and the film, now current on the New York Paramount screen, is without her sequence.

Campbell Soup Program To Push Warner Films

A sustaining radio tieup to publicize all of Dick Powell's future features for Warner Brothers has been effected between the company and the Hollywood Hotel radio program, sponsored by Campbell Soup and starring Powell. The air sponsors will tell of the latest Powell picture on each of its Friday evening programs over Columbia Broadcasting System network and announcers in the system's various outlets will give the star's latest picture and local theatres where it is playing.

Reichmann Here for Ideas

Max Reichmann, who heads a producing company in Paris, is in New York on a search for production ideas in American life, and plans to visit Hollywood studios to observe technical developments. Mr. Reichmann was a director in Germany three years ago, when he left the country for political reasons. He formerly was production representative in Germany for American companies.

Berkowitz Completes Lineup

By the acquisition of rights to "100,000 People Missing," Sam Berkowitz, president of the Far West Exchanges in Los Angeles, has completed his program for the new season. He will distribute 52 features, including the five Mascots to be released before product of that studio goes to Republic.

Eureka Takes French Film

Eureka Productions, headed by Samuel Cummins and Jacques A. Koerpel, has obtained distribution rights in the United States to the French film, "Itto."

Metzler to Fox Studios

Fred L. Metzler, treasurer of Fox West Coast, is slated to succeed George Bagnall, recently resigned, as comptroller of Twentieth Century-Fox studios, and will be succeeded by George Topper, the circuit's chief accountant.

Bloom to Address SMPE

Congressman Sol Bloom will address the Society of Motion Picture Engineers at the banquet of the organization to be held at the Wardman Park hotel, Washington, in connection with the annual fall convention.

THE INDUSTRY'S NEW LEADER

20th
CENTURY
FOX

THE KEYSTONE OF YOUR FUTURE

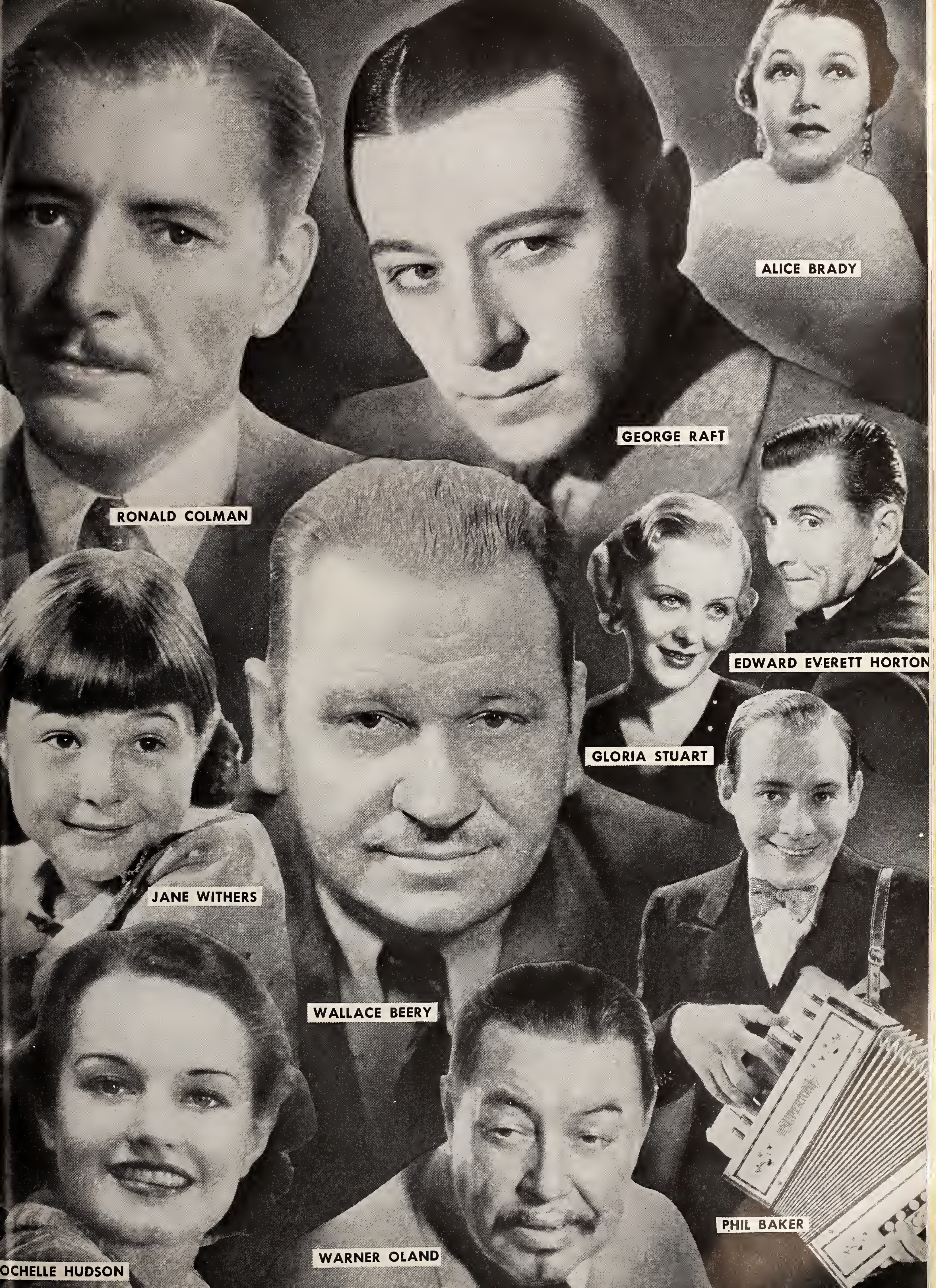
THE INDUSTRY'S PROUDEST STAR PARADE FORTIFIES 20th CENTURY-FOX RELEASES

CHARLES WINNINGER
WARNER BAXTER
CESAR ROMERO
SHIRLEY TEMPLE
EDMUND LOWE
NINO MARTINI
ANN DVORAK
BRUCE CABOT

SIMONE SIMON
JOHN BOLES
LAWRENCE TIBBETT
IRVIN S. COBB
DICK POWELL
JANET GAYNOR
PAUL WHITEMAN
VIRGINIA BRUCE
CLAIRE TREVOR
VICTOR McLAGLEN

YOUR MARQUEE BOASTS MORE *first flight* STARS IN 20th CENTURY-FOX PICTURES

JOAN BENNETT
LORETTA YOUNG
FREDDIE BARTHOLOMEW
RUBINOFF
FREDRIC MARCH
FRED ALLEN
ALICE FAYE


ALICE BRADY
GEORGE RAFT
RONALD COLMAN
EDWARD EVERETT HORTON
GLORIA STUART
JANE WITHERS
WALLACE BEERY
PHIL BAKER
WARNER OLAND
OCHELLE HUDSON

FROM NOW TILL NEW YEAR'S *and after* 20th CENTURY-FOX IS THE CREAM OF YOUR PROGRAM

● From 20th Century-Fox comes the strongest line-up ever prepared by those inspired showmen whose previous record is one uninterrupted succession of hits. » » Backed by the resources of the world's largest and best-equipped studios . . . they have produced attractions sparkling with showdom's most brilliant personalities . . . crackling with story values attuned to modern audiences. » » The following pages show some of the outstanding 20th Century-Fox entertainments you will get by the first of the year!

20th CENTURY FOX

LAWRENCE TIBBETT
in
METROPOLITAN
with
Virginia Bruce • Alice Brady
Cesar Romero • Thurston Hall

A DARRYL F. ZANUCK
20th CENTURY PRODUCTION

Directed by Richard Boleslawski

WAY DOWN EAST
with
ROCHELLE HUDSON
HENRY FONDA
Slim Summerville, Edward Trevor,
Margaret Hamilton, Andy Devine

Produced by Winfield Sheehan
Directed by Henry King
From the play by Lottie Blair Parker

A FOX PICTURE

RONALD COLMAN
in
THE MAN WHO BROKE THE BANK AT MONTE CARLO
with **JOAN BENNETT**
Colin Clive • Nigel Bruce

A DARRYL F. ZANUCK
20th CENTURY PRODUCTION

Directed by Stephen Roberts
From the play "The Gamble" by Ilia Surgutchoff and Frederick Albert Swann

DICK POWELL
in
THANKS A MILLION

with the season's greatest cast including Ann Dvorak • Paul Whiteman and Band with Ramona • Fred Allen • Patsy Kelly Raymond Walburn • Phil Baker and Beetle & Bottle • Rubinoff • Yacht Club Boys

A DARRYL F. ZANUCK
20th CENTURY PRODUCTION

Directed by Roy Del Ruth

WILL ROGERS
in
IN OLD KENTUCKY

with
Dorothy Wilson • Russell Hardie • Charles Sellon
Louise Henry • Alan Dinehart • BILL ROBINSON

Associate Producer: Edward Butcher
Directed by George Marshall
Play by Charles T. Dazey

A FOX PICTURE

SNATCHED!

A DARRYL F. ZANUCK PRODUCTION

with

ROCHELLE HUDSON

Cesar Romero • Bruce Cabot • Edward Norris

Directed by George Marshall

A 20th CENTURY PICTURE

20th CENTURY FOX

HERE'S TO ROMANCE

A Jesse L. Lasky Production
with
NINO MARTINI
Genevieve Tobin • Anita Louise • Maria Gambarelli • Mme. Ernestine Schumann-Heink
Reginald Denny • Vicente Escudero
Directed by Alfred E. Green
A FOX PICTURE

SHIRLEY TEMPLE
in
LITTLEST REBEL

with **JOHN BOLES**
Charles Bickford • Karen Morley • Guy Kibbee
"Big Boy" Williams • Bill Robinson • Sleep N. Eat
Associate Producer: B. G. De Sylva
Directed by David Butler
From the play by Edward Peple
A FOX PICTURE

WARNER BAXTER
in
KING OF BURLESQUE

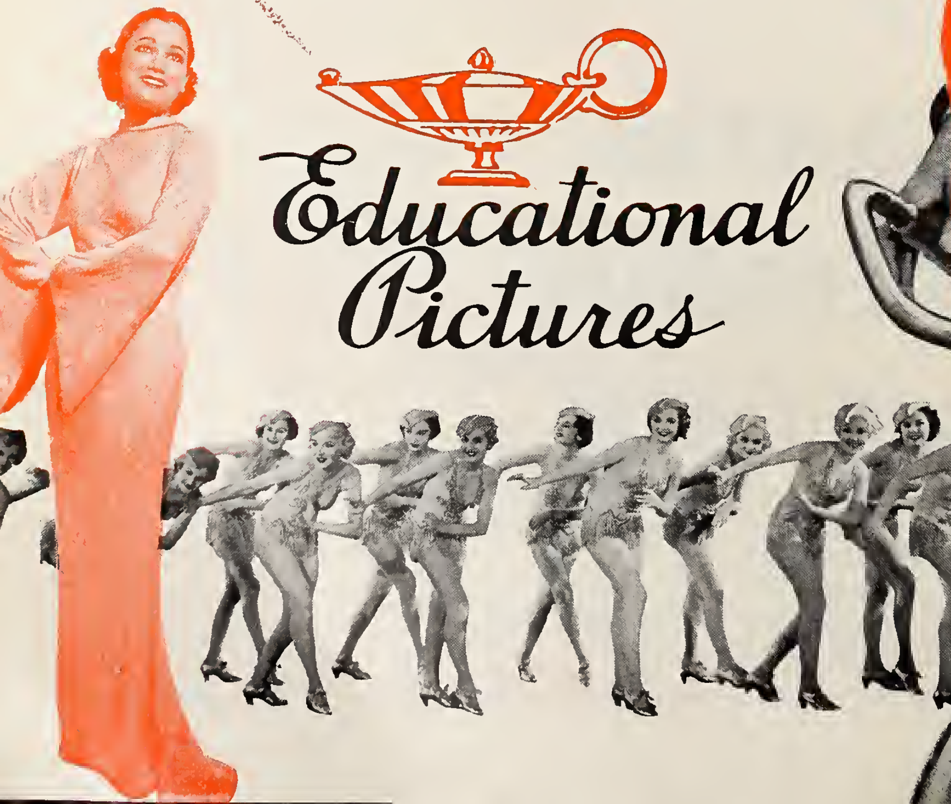
with
ALICE FAYE • JACK OAKIE
Dixie Dunbar
Associate Producer: William Goetz
Directed by Irving Cummings
A FOX PICTURE

Best of the OLD COMEDY FAVORITES

Most of the Big Names you'll find exclusively in *Educational's* Comedies... the stars everybody knows . . . such as Buster Keaton, Joe Cook, Ernest Truex, Tom Howard, Buster West, Tom Patricola.

And there, too, you'll find the most promising of the newcomers... hits of the Broadway stage and the radio... such as Fred Lightner, Earl Oxford, Niela Goodelle.

Two months' releases of *Educational* Comedies shatter all records for box-office names of today and tomorrow.



Educational Pictures

Brightest of the NEW STARS

Sixty-day schedule that hits a new high point in two-reel comedy production.

BUSTER WEST and
TOM PATRICOLA in
"DAME SHY" and
"KISS THE BRIDE"
Tuxedo Comedies

BUSTER KEATON in
"THE E-FLAT MAN"

ERNEST TRUEX in
"THE AMATEUR HUSBAND"

JOE COOK in
"PENNY WISE"

TOM HOWARD and
GEORGE SHELTON in
"STYLISH STOUTS"
Coronet Comedy

"RHYTHM OF PAREE"
Musical Comedy
with
EARL OXFORD FRED LIGHTNER
NIELA GOODELLE NELL KELLY

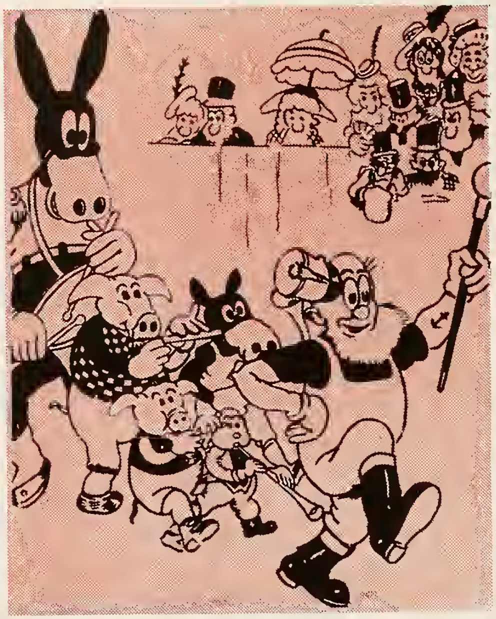
"FLICKER FEVER"
Frolics of Youth
with
ANN McCULLY CICELY BROWNE
GEORGE CHANDLER

"MOONLIGHT AND MELODY"
Musical Comedy
with
LUCILLE PAGE BUSTER WEST
TOM PATRICOLA RITA RIO

Presented by
E. W. Hammons

Whatever your feature, you'll find

BALANCE AND VARIETY IN THESE ONE-REELERS



PAUL TERRY-TOONS

By Frank Moser and Paul Terry

Cartoons with special musical treatment by Philip A. Scheib that are always the perfect touch for any program.

Educational Pictures

Along the ROAD TO ROMANCE on the MAGIC CARPET OF MOVIETONE

Produced by Truman Talley
Edited by Lew Lehr
Narrated by Ed Thorgersen

The screen's most beautiful travel adventures.

FOX PICTURES

THE TREASURE CHEST

The biggest variety of novelty entertainment among single-reelers.

Educational Pictures

ADVENTURES O THE NEWSREE CAMERAMA

Produced by Truman Talley
Edited by Lew Lehr

Hair-raising thrills fro real life

FOX PICTU

SONG AND COMEDY HITS

Popular stars, music, laughs, novelty.

Educational Pictures

Educational Pictures
"THE SPICE OF THE PROGRAM"

Distributed in U.S.A
by 20th Century—
Fox Film Corporatio

THE *first*

TALKING NEWSREEL

and still first

FOX MOVIETONE NEWS

Laurence Stallings, Editor **Lowell Thomas, Narrator**

Produced by Truman Talley

TWENTIETH CENTURY-FOX STUDIOS

in recognition and appreciation of his twenty years of constructive effort in behalf of motion pictures . . . voice their sincere greetings to . . .

. . MARTIN

20th CENTURY FOX

QUIGLEY

JOSEPH M. SCHENCK	*Chairman of the Board of Directors*
DARRYL F. ZANUCK	*Vice-President in Charge of Production*
WILLIAM GOETZ	*Executive Assistant to Darryl F. Zanuck*
SOL M. WURTZEL	*Executive Producer*
J. J. GAIN	*Studio Manager*
EDWARD EBELE	*Production Manager*

FOUR-FEATURE CAROUSAL IN SPAIN BY AGREEMENT WITH DISTRIBUTORS

Close of Year Expected to Show General Policy Limiting Programs to Two Full-Length Pictures

by HARRY CHAPIN PLUMMER
Barcelona Correspondent

The deadlock between the film producing and distributing companies (banded in the Cámara Defensa Cinematográfica) and the exhibiting entities in Spain, over the "quadruple-feature program," has been broken. An agreement has just been reached between the two factions whereby the abnormally lengthy programs, which have been the bane of the motion-picture industry here, are to be ended for all time. A compromise contract has been accepted by both factions. Although the details have yet to be worked out, it is felt confident that the close of the present year will see the theatres throughout Spain showing no more than double-feature programs, at most, in one performance, and in many instances single features with shorts, newsreels and educations—the standard program of less than two hours of actual film-running.

Many theatres throughout the republic already have the one-feature program, notable among them those of Seville and Malaga, but Barcelona, Madrid and Bilbao have long afforded conspicuous examples of the fallaciousness of the protracted cinema offering for one admission price.

Few major centers of population in the world have provided a better illustration of the sound logic of the single-feature show than has Barcelona. This is Spain's largest city and chief seaport. It has a population of more than 1,500,000 and a total of 84 theatres and auditoriums devoted exclusively to motion pictures.

Four Features to a Program

Here the abuse—for here, particularly, it has been an abuse both for the cinema management and the public—has been carried to extremes that might be regarded as absurd had they not been attended by actual harm, in a physical sense, to the attending patrons, and, in a material and moral sense, by no means indirectly, to the industry at large.

"Quadruple-featuring" has been Barcelona's cinema evil. The best organized and most intelligent efforts of the several film distributing groups here—Spanish, German, British and American (the last named including the big branch establishments of the foremost producing units of the United States), until the agreement just concluded had failed to correct the evil, which, of course, was rooted in wellnigh ruinous competition.

Except in the few deluxe air-conditioned theatres, where the two-feature program, with newsreel and a comic and short generally prevailed, the city's cinemas, including the great majority of neighborhood houses, continued their wasteful policy of multiple major attractions. This will continue until the new agreement is put into practical operation.

From an industrial and financial viewpoint the fallacy of this operation becomes the more pronounced when it is considered that, owing to the sharp competition existing here, the prices charged in the average run of local, or neighborhood, theatres represent just about the world's minimum.

For a program beginning at 3:45 P. M. and ending at 8:20, including three principal features, several comics, and ofttimes with an educational thrown in for good measure, the scale ranges from 0.75 pesetas to 0.25 pesetas (approximately, by current exchange levels, from 10.40c to 4.09c in U. S. currency).

The saving feature of this situation is the unusually ample space and generous seating-capacity of these theatres. Most of them are big unkempt, barn-like structures that formerly housed "legit" dramas, *zarzuelas* (the Spanish type of musical comedy) and extravaganzas, but with the advent of the talking-picture were converted into cinemas, with little more than the installation of a screen at the curtain-line, sound apparatus and the usual boothed projection-machines. Where the acoustics are at all satisfactory, they are accidentally so; in many instances they are faulty.

Several Features With One Star

Some of the devices resorted to by individual theatre managers to alter this situation, but without resulting in whatsoever degree in mitigating it, are picturesque, to say the least. Among these have been, for example, programs devoted wholly to comics of the "Mickey Mouse" and "Pop-Eye" *genre*. Still others have been programs composed exclusively of pictures featuring a given star; Jean Harlow, for one midweek period; Clark Gable for another; Maurice Chevalier for another. Programs are changed here Mondays and Thursdays, as a rule. Three-reel programs featuring dance and ballet-subjects—"Bolero," "Flying Down to Rio," "Footlight Parade" or the "horror squad" or the detective mystery group or the "westerns," with comic and educational additions, have been inflicted upon an innocent and unoffending public.

Naturally this cornucopia of "movie" riches could have but one eventual result: to weary audiences by a surfeit of features and incidentals that depend for their surest success upon the element of thematic and artistic contrast—now entirely absent.

Original Spanish Films, Too

Programs here for the most part are composed of standard American films, about evenly divided between straight English-language productions, with the subtitles in Spanish superimposed upon the screen and those having the synchronization of Spanish dialogue. There, however, are many original native Spanish and Mexican productions, in the Castilian tongue and filmed, most of them in Spain, some in Mexico. German and French pictures and a few Russian also figure, the productions of these being almost invariably in their original language, with Spanish subtitling screened, but a few of the German musicals are projected as "doubles."

Several Features Starring One Player Is One Type of Program Seen in Barcelona; Uniform Contract Signed

The basic cause of this development is that Spain has no contingent law. Therefore it is becoming the dumping ground not only of America, but of all other centers of production except Japan.

The latest estimate of productions to be released in the 1935-36 season is as follows:

Fifty to sixty direct Spanish pictures, some made in America, such as Fox and Paramount releases.

A considerable number of Mexican productions.

20 to 25 native Spanish productions.

200 "doubed" versions (American-English and other productions re-dialogued in the Spanish language).

300 straight language versions with superimposed titles in Spanish.

In other words, it takes in about anything and everything that is produced in countries like the United States, England, France and Germany.

During the last three years Warner Brothers has established its own distributing organization in Spain. Last year RKO opened up all over Spain. The major distributing companies, with the exception of Columbia and Radio, belonged to the film club, the Cámara Defensa Cinematográfica of Spain, which has been striving to remedy the evil of long programs.

Uniform Contract Achieved

Since last April there has been continuous dickering between the exhibitors and the film club looking to the adoption of a uniform contract, and only at the end of August was the deadlock broken and a compromise contract accepted. The compromise was effected in order to facilitate the contracting of pictures for the coming season.

Another factor in the long-program situation has been low prices. About 85 per cent of the cinemas in Spain, excluding the larger cities but embracing communities of the size and characteristics of Yonkers and Providence, are open three days a week—Thursday, Saturday and Sunday—and so the exhibitors naturally can obtain their product at very low prices.

During the last few years football has developed as a competitive factor in Spain and many a peseta that formerly went into the cinema box-office is now being spent as admission to football games. In addition to that, numbers of open-air swimming pools are being inaugurated throughout Spain. Swimming is a new attraction for the populace. Whippet races, hitherto unknown in this country, also are cutting into motion picture receipts.

In 1915 and Now:

CHANGES OF THE PAST TWO DECADES

GENERAL FILM COMPANY	
J. A. Berst, president	Inactive. Living in France.
W. F. Rodgers, sales manager	With Metro-Goldwyn-Mayer.
Chester Beecroft, advertising	Florida studio promotion.
UNIVERSAL FILM MANUFACTURING COMPANY	
Carl Laemmle, president	As was
R. H. Cochrane, vice president	
Paul Gulick, publicity and advertising manager	
MUTUAL FILM CORPORATION	
John R. Freuler, president	States Rights Production.
John C. Graham, general manager	Paramount's London representative.
Terry Ramsaye, publicity and advertising manager	Editor, Motion Picture Herald.
PATHE FRERES	
Charles Pathé, president	Retired. Living in France.
Louis Gasnier, managing director	Directing in Hollywood
P. A. Parsons, manager of advertising	Free lancing.
BOX OFFICE ATTRACTIONS COMPANY (also FOX FILM CORP.)	
William Fox, president	Filing and defending legal actions.
Winfield Sheehan, general manager	Honeymooning in Europe.
Jack Leo	Assisting William Fox.
John Zanft	Hollywood Agent.
Herman Robbins	President, National Screen Service.
FAMOUS PLAYERS FILM COMPANY	
Adolph Zukor, president	Chairman of Paramount's Board.
Daniel Frohman, managing director	Actively retired.
Edwin S. Porter, in charge of studio	Interested in an amateur camera.
Ben Schulberg, advertising and publicity manager	Producing for Columbia
JESSE L. LASKY FEATUREPLAY COMPANY	
Jesse L. Lasky, president	Mary Pickford's producing partner for United Artists release.
Samuel Goldwyn, treasurer and general manager	Producing and releasing through United Artists.
Cecil DeMille, director general	Producing for Paramount.
NEW YORK MOTION PICTURE COMPANY	
Adam Kessell	Selling used cars.
Charles O. Baumann	Deceased.
Thomas H. Ince	Deceased.
Mack Sennett (Keystone) (both enroute to Triangle)	Inactive.
GEORGE KLEINE BOOKING OFFICES	
George Kleine, president	Deceased.
B. A. ROLFE PHOTOPRODUCTIONS	
B. A. Rolfe, president	Now conducting a famous orchestra.
BOSWORTH CORPORATION	
Hobart Bosworth, president	Acting in Hollywood.
Frank Garbutt, general manager	Real estate in Hollywood.
INDUSTRIAL MOTION PICTURE COMPANY	
Watterson R. Rothacker, president	Vice president, Paramount Productions, Inc.
ROLIN FILM COMPANY	
Hal E. Roach, president	Producing for M.G.M. release.

IN 1915 AND NOW

Continued from preceding page

AMERICAN FILM MANUFACTURING COMPANY (Flying A)

S. S. Hutchinson, president	Retired and ranching.

PARAMOUNT PICTURES CORPORATION

W. W. Hodkinson, president	Resident in California and interested in Central American airlines.

VITAGRAPH-LUBIN-SELIG-ESSANAY PICTURE COMPANY (V.L.S.E.)

Albert E. Smith (Vitagraph) president	Prosperously retired and living in California.
Sigmund Lubin, vice president	Died—with desk room and office courtesies of the Stanley Company, which years before took over his Philadelphia theatres.
William N. Selig, treasurer	Inactive for years, now reported contemplating return to production in California.
George K. Spoor (Essanay) Secretary	Today the olne exponent of wide film, with stereoscopic hopes.
Walter W. Irwin, general manager	Now an attorney at law practicing in New York.

STANDARD FILM SERVICE

Harry C. Charnas, president	Operating Warners Broadway theatres.

METRO PICTURES COPORATION

Richard A. Rowland, president	With Metro-Goldwyn-Mayer Studio.
Louis B. Mayer, secretary	In charge of M.G.M. production, and a dominant in the Hollywood scene.
Joseph M. Engel, treasurer	Recently quit as a producer for Fox.

UNITED FILM SERVICE

P. A. Powers, president	Comicolor Cartoons and Longshore Country Club.

LOEW ENTERPRISES, INC. (also CENTRAL FILM COMPANY)

Marcus Loew, president	Deceased.
Nicholas M. Schenck	President, Loew's and M.G.M.
Joseph M. Schenck	Chairman, 20th Century-Fox Film Corp.
David Bernstein	Treasurer, M.G.M.

THOMAS A. EDISON, Inc.

Thomas A. Edison, president	Deceased.

WORLD FILM CORPORATION

William A. Brady, president	Stage productions.
Lewis J. Selznick, vice president and general manager	Deceased.
Harry Reichenbach, publicity	Deceased.
Jake Wilk, advertising manager	Warner story scout.

THANHOUSER FILM COMPANY

Edwin Thanhouser, president	Retiring, living in Long Island, N. Y.

KALEM COMPANY

Frank Marion	Retired, living in Old Greenwich, Conn.
Sam Long	Deceased.

ALCO FILM CORPORATION

Al Lichtman, president	President, United Artists Corp.

WARNER FEATURES, INC. (United Film Service)

Harry Warner	President, Warner Bros. Pictures, Inc.
Albert Warner	Vice president, Warner Bros. Pictures, Inc.
Jack Warner	Vice president, in charge of production, Warner Bros. Pictures, Inc.
Sam Warner	Deceased.

GAUMONT COMPANY

Leon Gaumont, president	Living South of France. On Board Gaumont-British Corporation
F. G. Bradford, executive vice president	Deceased.
Arthur A. Lee	Vice president, Gaumont British Corp. of America

KUYKENDALL SEEKS UNITED STAND ON TRIBUNALS FOR TRADE PRACTICES

Government Officials Await Word From Roosevelt; Large Majority of Industries Cool Toward Voluntary Agreements

MPTOA President Starts Sunday on Tour to Sound Out Exhibitor Opinion; Distributors Also Study Proposals

Learning that exhibitor sentiment, in a preliminary canvass of representative theatre owners, is favorable toward a code or a system of tribunals under which the rapidly mounting disputes over trade practices could be aired, Ed Kuykendall, president of the Motion Picture Theatre Owners of America, is starting a swing around the country to obtain crystallization of ideas, with a view to an organized exhibitor stand.

Mr. Kuykendall said the MPTOA regards the need of arbitration and regulation of unfair trade practices as the industry's major problem, and that in his investigation of the sentiment in 15 key cities he would hold discussion with exhibitors regardless of organized affiliation.

Likewise the distributors, also recognizing the necessity for some sort of regulatory system, are discussing several proposals but their position has not taken definite form. In responsible distributor home office circles in New York it was represented that the exhibitors stand to benefit more from a voluntary code than the distributors, hence the feeling is that any overtures should come from the exhibitors.

Rising Tide of Disputes

However, while film company attorneys who have the matter in hand have discarded the idea of a code to substitute for the NRA agreement and also have abandoned the proposal to revive the Film Boards of Trade as wanting exhibitor support, a large sentiment of distributor opinion holds that some regulatory machinery is an immediate necessity to cope with the rising tide of disputes and exhibitor-distributor litigations.

Among major factors entering into the code situation generally this week were:

1. Government officials were still awaiting word from the President on the procedure by which voluntary agreements could be made effective under existing laws.

2. While Congressional leaders were going ahead with a program of NRA legislation for enactment in the next session, the large majority of industries appeared cool toward voluntary agreements or a new NRA.

At the same time, Mr. Kuykendall, as spokesman for the Motion Picture Theatre Owners of America, believes the Administration will succeed in putting through NRA legislation next winter and the motion picture industry should, therefore, prepare to formulate a plan.

"Exhibitors do not favor a revival of the Film Boards but will be for a method of arbitration which gives them equal representation with the distributors," said Mr. Kuykendall in New York late last week. "Enforcement could be obtained by agreement. The key to the situation is service."

As to the attitude of the divergent industry factors, Mr. Kuykendall observed: "We will get the distributors 100 per cent if the theatres will go along."

Starts Tour Sunday

Returning to his home in Columbus, Miss., early this week, the MPTOA head planned to leave on Sunday on his investigating tour, visiting St. Louis, Chicago, Milwaukee, Minneapolis, and on October 8 and 9 will attend the annual convention of the regional MPTO at Omaha, from where his itinerary takes him to Kansas City, where the Kansas-Missouri Theatre Association recently affiliated with the MPTOA, and then to Memphis, New Orleans, Los Angeles, San Francisco, Seattle, Salt Lake City, Denver, and Texas and Oklahoma.

Mr. Kuykendall said all groups, whether affiliated with his own organization, with Allied States, or unaffiliated, were invited to meet with him to discuss code possibilities. The information he gathers will be presented to the MPTOA board of directors at a meeting in New York the middle of November.

"We intend to present a definite plan and are going to fight for it," he added. "We are not going to be satisfied with just words."

Attorneys Urge Immediate Action

In distribution circles, responsible leaders are championing the establishment of regulatory machinery as imperative to cope with the reputed increase of ruinous competitive methods which, since voidance of the NRA, have resulted in a deluge of complaints and court actions.

While film company attorneys who have been exploring the legal feasibility of voluntary self-government fear the liabilities because of existing court decisions rendered against distributors on the ground of illegal combination, other spokesmen familiar with recent developments urge early action as imperative.

These executives say that probably months will be required to determine definitely whether, and if so, how, a voluntary procedure can be formulated without running into legal snags, and in the meantime the trade abuses will grow.

No one, it is pointed out, can give the distributors any assurance that they will not become involved in litigation if they participate in a regulatory agreement, but at the same time their inaction and opposition to instituting early moves are encouraging the spread of practices which are dissipating the advantages to be gained from new season product of box office potentialities and are cheapening theatre fare.

Legislative Action Asked

Discussions have been held by the distributors on measures of dealing with the unrestrained growth of chance game promotions, giveaways, double billing, admission price cutting, overbuying and protection abuses which have brought a storm of protests and threats of reprisal from aggrieved exhibitors. Complaints are swamping exhibitor organizations, distribution home offices, circuit headquarters and Federal agencies in Washington. In the absence of arbitration tribunals, exhibitors are demanding legislative action; many are taking their grievances to the Federal Trade Commission or the Department of Justice, and suits involving overbuying and clearance and zoning have increased in the courts.

Recent statistics released by the NRA in Washington revealed some 70 instances of abandonment of former code practices in the film industry since the demise of the Blue Eagle.

Board on Rules Discussed

The situation is seen by many industry sources as emphasizing the need of trade tribunals where complaints can be adjusted without the necessity of resorting to outside agencies. But although it was discussed at a meeting of the directors of the Motion Picture Producers and Distributors of America last week in New York, following the return of Will H. Hays, president, from the Coast, nothing definite was forthcoming.

It was reported, however, that the film companies might agree on a plan to set up an exhibitor-distributor board to draft rules on 10 or 15 trade practices which require immediate attention, two of which, it was said, are overbuying and clearance and zoning. The score charge is another problem. Among the distributors it is felt that since these practices are unrelated, it would be more practical to deal with them individually than under a blanket code. It was pointed out that with the exception of the NRA code, there never has been any move in the industry for a trade practice agreement embracing all problems.

Dillard Answers Objections

Answering the legal objections raised by the distributors, Tyree Dillard, Jr., formerly general counsel of the NRA Code Authority and now a member of the MGM legal department, points to the opinion held by authorities on constitutional law that whereas the United States Supreme Court voided the NRA codes because they were agreements by decree, that tribunal will uphold voluntary pacts since they spring from the will of the majority of an industry. Mr. Dillard cited also the supreme court's decision in denying an injunction sought by the Government against Appalachian Coals, Inc., a combination formed to regulate production and sale of bituminous coal. The court, among others, made the statement that:

"A cooperative enterprise, otherwise free from objection, which carries with it no

(*Continued on following page*)

CANCELLATION AS BAIT

(Continued from preceding page)

monopolistic menace, is not to be condemned as an undue restraint merely because it may effect a change in market conditions, where the change would be in mitigation of recognized evils and would not impair but rather foster fair competitive opportunities. Voluntary action to rescue and preserve these opportunities, and thus to aid in relieving a depressed industry and in reviving commerce by placing competition upon a sounder basis, may be more efficacious than an attempt to provide remedies through legal processes."

Film Board Plan Discounted

Mr. Dillard said the idea of bringing back the Film Boards of Trade has been abandoned by the distributors because it is felt that exhibitor opposition, based on past experience, would militate against cooperation action with the distributors through such machinery. He believed the exhibitors would shy away from any tribunal even resembling the old Film Boards, but would subscribe to a forum in which the unaffiliated exhibitors would have equal voice with the distributors.

The balance of power in the hands of the distributors and affiliated circuits was a major basis for lack of cooperation by Allied States and other independent exhibitor groups with the former NRA code, and is one of two points raised by independents in discussing a voluntary agreement. The other question is the matter of enforcement—how to compel those who enjoy the general benefits of a trade practice agreement to abide by its provisions.

Mr. Dillard's solution is to hold out the inducement of 10 per cent cancellations of product buys within a season and the proration of short subjects to the number of features bought. This, said Mr. Dillard, would have the double effect of obtaining signatories to an agreement and effecting enforcement, since exhibitors who do not assent or, having assented, fail to live up to the obligations, would not be entitled to those benefits.

While this may smack of discrimination, Mr. Dillard insists it would be entirely legal and in a showdown would be upheld by the courts. It is understood the proposal is being considered by the distributors, along with the former NRA counsel's skeleton plan for voluntary arbitration which he submitted last July.

Agreement Not Accepted

Meanwhile, exhibitor-distributor grievances are being arbitrated in New York by the Film Board of Trade and a few other centers have attempted to adjudicate disputes. Such machinery, however, carries little if any weight because of its lack of official authority. As an instance, a compromise agreement in an overbuying case recently worked out by the grievance committee set up by the Kansas-Missouri Theatre Association at Kansas City was not immediately accepted and was submitted to the distributors' home offices for approval.

In Washington the skeletonized Recovery Administration is busily occupied with an intensive study of the formulation, administration and results of the abandoned NRA film code, as well as trade relations both before and after the life of the pact, for the purposes of a comparative analysis. Similar investigations are being conducted of a score of other major industries.

Drafting Moves Slowly

Drafting of voluntary agreements is proceeding slowly, due to the fact that President Roosevelt has not announced the procedure. He is, however, devoting much time to the problem, and has discussed it at length with Harry King, former code administrator of the NRA.

Voluntary agreements must be approved by the National Recovery Administration, the Federal Trade Commission and the Department of Justice, all of which have been at loss as to how to formulate such agreements without running afoul of the antitrust laws. However, the Department of Justice has intimated that in certain instances the antitrust laws may be relaxed.

The NRA is studying methods designed to circumvent the problem raised by industries which demand price-fixing and similar arrangements, concerning which there is grave doubt as to legality, in return for agreements binding industries to wage and labor agreements.

See Objections Overcome

Sponsors of the substitute legislation say it will overcome two major objections of the original NRA, those involving arbitrary decision of trade practices by code authorities and the failure of the law to conform to Constitutional provisions.

At the same time, reports reaching Washington indicate that industrial leaders in many lines are skeptical of Congress' ability to draft a bill which will effectively regulate competition, in view of the supreme court decision nullifying the NRA. The skeptics also hold that in all probability the new legislation would not provide the exemption from the antitrust laws which was the major bait held out for the development of the recovery codes.

Further evidence that business men are heartily tired of regimentation either by the NRA or on a voluntary basis is indicated by code opponents in the fact that in the four months which have elapsed since the collapse of the Blue Eagle, only 21 industries, most of them minor in character, have applied for voluntary agreements. At the time of the supreme court's decision outlawing the NRA, 540 industries were codified.

Results of Questionnaire

Of 133 industries reporting on their code activities in response to a questionnaire of the Council on Trade Agreements, an advisory group of trade association officials and others, 49 reported they were engaged in drafting voluntary agreements, 40 said they were contemplating such agreements and 44 informed the council they were not taking definite action. Others are marking time pending the announcement of definite code formulating procedure.

Arbitration Cases Show Increase

Twenty-five claims, totaling approximately $4,500, have been filed with the New York Film Board for arbitration since July 2, indicating a willingness on the part of the exchanges since the NRA code expired June 15 to settle disputes within the industry rather than take such matters to the courts. In one instance an independent circuit filed a claim against an exchange, which was settled after the board failed to agree unanimously.

Nine different dockets have been scheduled since July 2, but only three hearings have been held. Another is slated for late this month, when three cases are down for disposal.

Of the cases recorded, Fox filed 15; Paramount, four; United Artists, two; RKO, four. Fox won five by default, agreed to postponements on seven, settled one and was awarded decisions on two after trials. Paramount had three put over from time to time and settled one. RKO's four cases, which were set on the August 30 calendar, have not yet been heard and the two cases of United Artists are also pending.

Broken contracts seem to be the chief complaint. In a survey of the reasons listed, there were 20 different cases alleging breach of agreements. One had to do with an unpaid balance, two for bad checks and two for alleged damaged film. On the calendar for late this month, the specifications show two more broken contract grievances and one balance due complaint.

Theatre Collapses in Razing

One workman was killed and several others injured as the 80-year-old Hollis theatre in Boston collapsed last week while wreckers were demolishing it. Without warning the structure came tumbling down and cries of the injured rose as rescuers fought to extricate them from the debris. One rescue, that of Henry Smith, was effected only through the amputation of one of his legs pinned beneath a heavy timber. Surgeons feared otherwise he would die in the wreckage.

David Landau Dies

David Landau, veteran actor of the stage and screen, who first gained international fame for his characterization of the murdering husband in Elmer Rice's "Street Scene," died early this week of heart disease at his home in Hollywood. His wife, Mrs. Delight Landau, survives. He was 57.

Mr. Landau started his screen career in 1931 and played in a large number of pictures for several companies. His latest efforts were in "Judge Priest" and "Death on the Diamond."

Baker Quits Newman

George Baker, manager of the Newman in Kansas City for three years, has resigned to form a partnership with his father, A. F. Baker, in the operation of the Electric in Kansas City, Kan.

Father and son started operation of the Electric recently, but Baker will remain at the Newman until a successor has been appointed by Balaban and Katz, operators of the house.

United Artists

extends its congratulations

to

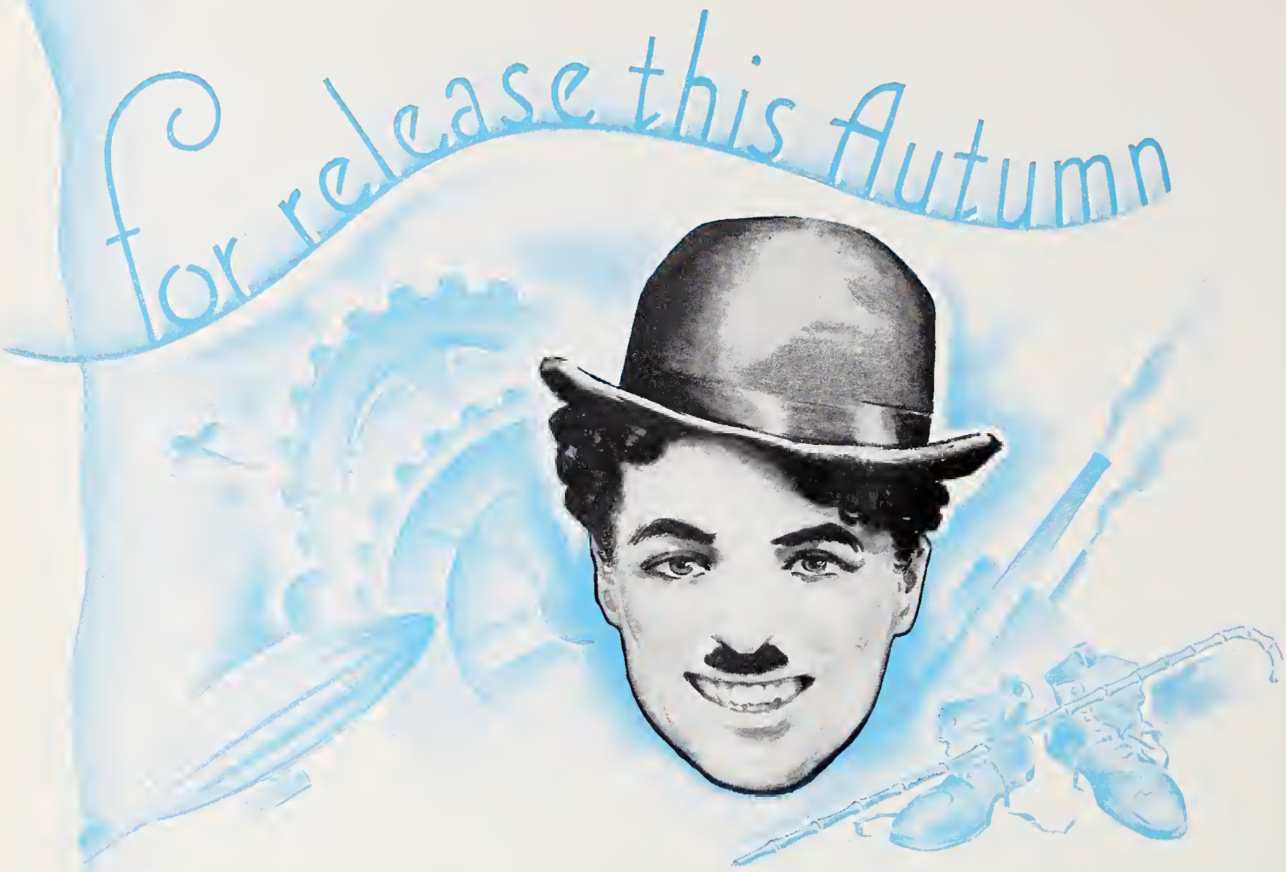
MARTIN QUIGLEY

for his

20 years of constructive service to

the

MOTION PICTURE INDUSTRY

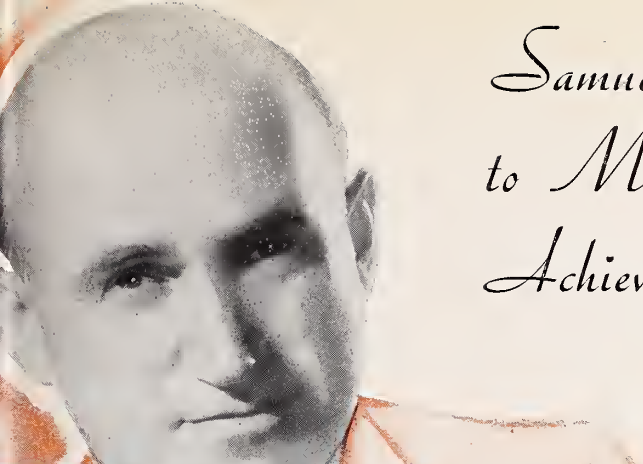

for release this Autumn

Charlie Chaplin

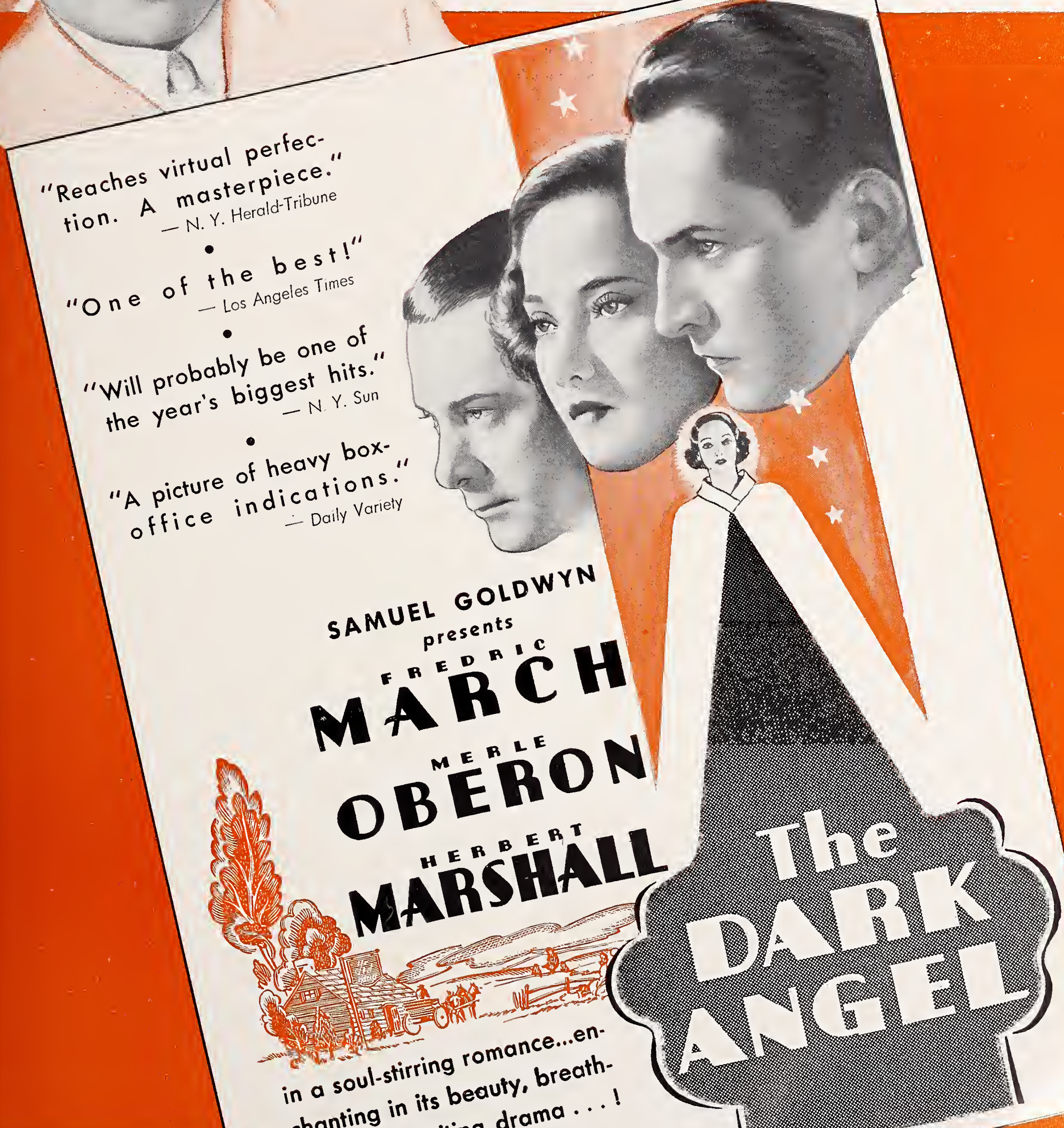
in

MODERN TIMES

Released thru United Artists



Samuel Goldwyn extends his Best Wishes
to Martin Quigley on His 20 Years of
Achievement in the Motion Picture Industry.



"Reaches virtual perfection. A masterpiece."
— N. Y. Herald-Tribune

•

"One of the best!"
— Los Angeles Times

•

"Will probably be one of the year's biggest hits."
— N. Y. Sun

•

"A picture of heavy box-office indications."
— Daily Variety

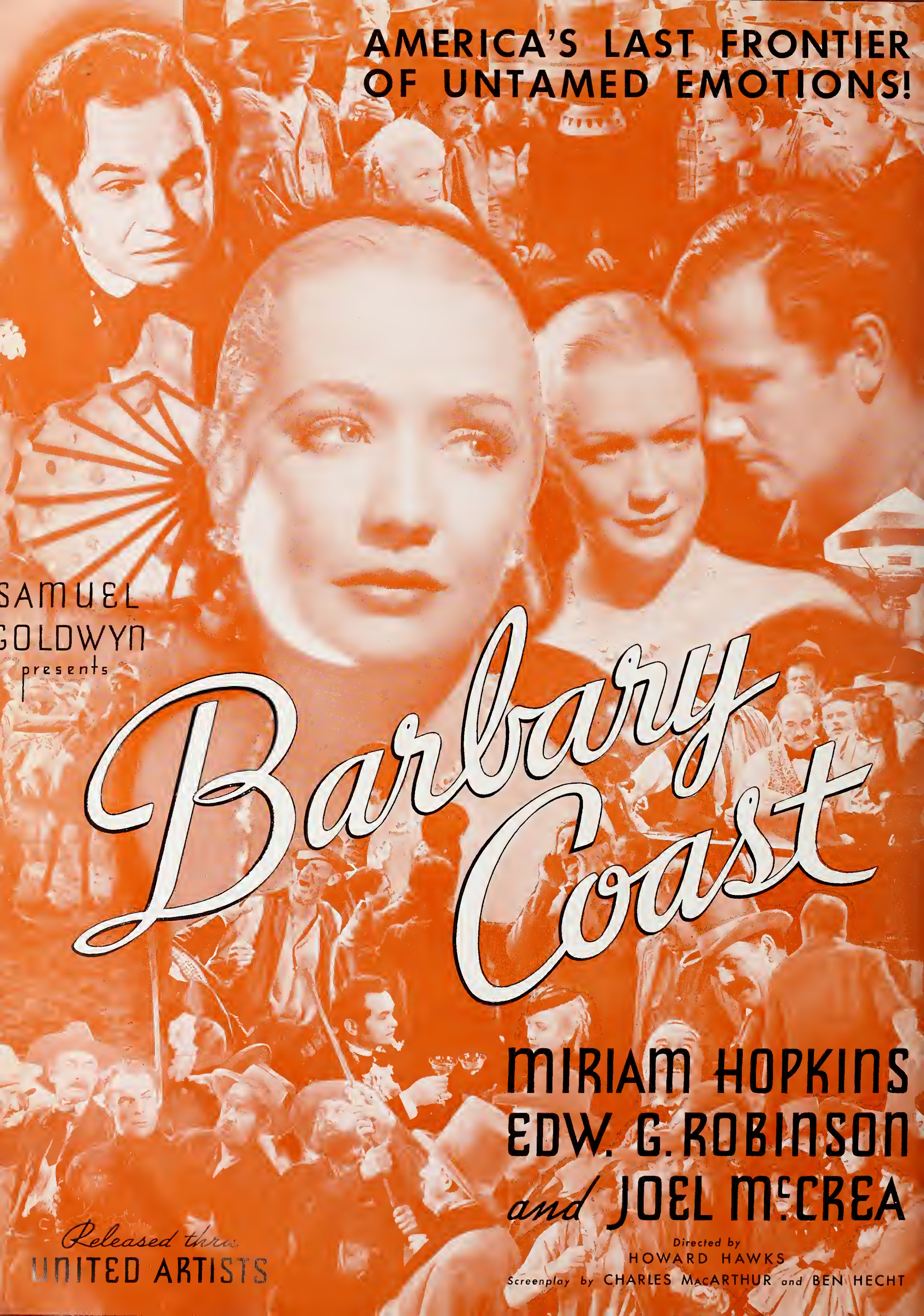
SAMUEL GOLDWYN
presents
FREDRIC
MARCH
MERLE
OBERON
HERBERT
MARSHALL

The DARK ANGEL

in a soul-stirring romance...enchanting in its beauty, breathless in its exciting drama . . . !

From the Play by Guy Bolton
Directed by SIDNEY FRANKLIN

RELEASED THRU UNITED ARTISTS



AMERICA'S LAST FRONTIER OF UNTAMED EMOTIONS!

SAMUEL GOLDWYN presents

Barbary Coast

MIRIAM HOPKINS
EDW. G. ROBINSON
and **JOEL McCREA**

Directed by
HOWARD HAWKS
Screenplay by CHARLES MacARTHUR *and* BEN HECHT

Released thru
UNITED ARTISTS

FILMDOM'S BLESSED EVENT

The New

PICKFORD-LASKY

Productions, Inc.

Extends Lusty Greetings

to

MARTIN QUIGLEY

and the

MOTION PICTURE HERALD

On their Twentieth Anniversary

LITTLE
LORD

Coming from David O. Selznick, producer of "Dinner At Eight" and "David Copperfield"... you can expect a production of record-breaking calibre. Millions have read Frances Hodgson Burnett's famous story and millions more are eagerly awaiting its appearance on the screen . . . offering, as it does, the perfect role for Freddie Bartholomew. In a later announcement, two of the screen's foremost actors will be named to fill other important roles in the picture. This production is only one indication of what David O. Selznick intends to accomplish during the coming season, as he has also signed George Cukor, director of the above-mentioned money pictures and Ronald Colman, one of the leading box-office stars of the screen!

DAVID O. SELZNICK

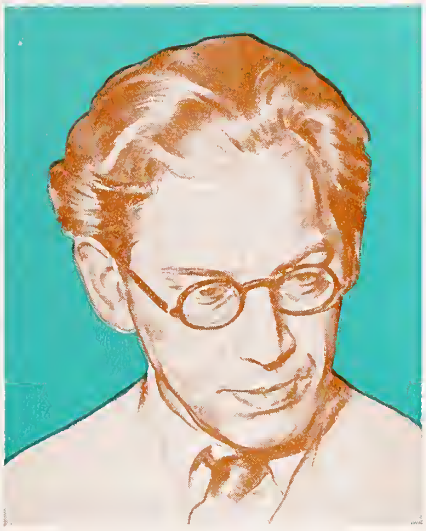
presents

FREDDIE BARTHOLOMEW

in

Little Lord Fauntleroy

Released thru United Artists



Martin Quigley's name has international importance wherever motion picture cameras are preparing diversion for the entertainment of millions. From London to Hollywood, the entire industry applauds his 20 years of labor in its behalf.

ALEXANDER KORDA
London Films

H. G. Wells'

"THINGS TO COME"

Directed by William Cameron Menzies

Sweeping across the screen 100 years ahead of its time, this strangely prophetic drama will cause world-wide editorial comment! The New York Herald Tribune Sunday Magazine, "This Week," syndicated in 21 great newspapers, will carry this amazing story of the future to millions of readers!

•

Robert Donat

who gave such superb performance in "The Count of Monte Cristo" in

"THE GHOST GOES WEST"

Story by Robert Sherwood · Directed by Rene Clair

with Eugene Palette and Jean Parker

Action, thrills, dramatic suspense and laughter in a drama about an ancient castle imported to America and the ghost who travelled with it!

•

H. G. Wells'

"THE MAN WHO COULD WORK MIRACLES"

with Roland Young · Directed by Lothar Mendes

The startling story of an obscure tailor's assistant who does things that will make the world shake with laughter and amazement!

ALEXANDER KOR

Released thru

Charles Laughton

in

"CYRANO DE BERGERAC"

From the world famous stage play by Edmond Rostand

Personally directed by Alexander Korda

Associate director Lee Garmes

The screen's greatest character actor in the hauntingly beautiful love story that will live forever!

•

MOSCOW NIGHTS

with Laurence Olivier • Penelope Dudley-Ward
and Harry Baur, famous French actor

a Granovsky Production

Directed by Anthony Asquith

A surging, pulsating, colorful drama of pre-revolutionary Russia with all its gayety, romance and sounds of revolt rumbling in the heart of a great empire!

•

"CONQUEST OF THE AIR"

written by John Monk Saunders and starring a cast as big as its story!

Thrill follows thrills in this dramatized history of flight from the ancient exploits of the first mortal who dared to fly to the exploration of the stratosphere!

By the man who wrote "Wings" and "The Dawn Patrol"

A PRODUCTIONS

UNITED ARTISTS

In Addition to the Foregoing Great Productions

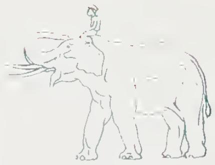
LONDON FILMS

will also present

"REVOLT IN THE DESERT"

an exciting motion picture based on the life of the late great Colonel T. E. Lawrence . . . better known to the world as "Lawrence of Arabia" the man who became a living myth.

ELEPHANT BOY



KING OF THE JEWS

To Be Filmed Entirely in Technicolor

ELIZABETH OF ENGLAND

and several other great productions now in preparation.

ALEXANDER KORDA PRODUCTIONS

Released thru United Artists

Memo to Martin Quigley

¶ You came into this industry when it was a baby , when it was a one-reel business , when it couldn't make a sound

¶ You've grown up with this industry and you have been one of its staunchest friends.

¶ We of Hollywood appreciate this friendship. May it continue for many more decades!

¶ And by the way, Martin, have a look-see at Reliance's latest *Edward Small* productions. "RED SALUTE," stars BARBARA STANWYCK, a *new* Barbara Stanwyck, with Robert Young, Hardie Albright, Ruth Donnelly, Cliff Edwards Gordon Jones, Paul Stanton and Purnell Pratt; directed by Sidney Lanfield It crackles with 80 mile-an-hour pep , entertainment and youthful romance .

¶ Get ready for "THE MELODY LINGERS ON," with JOSEPHINE HUTCHINSON, star of "Oil for the Lamps of China," GEORGE HOUSTON, the latest *he-man* sensation of Hollywood, and John Halliday, Mona Barrie, Helen Westley, William Harrigan and Laura Hope Crews; directed by David Burton .

A golden symphony of thrilling song . . . the story of a love that refused to die of a song that lives forever.

¶ *Edward Small* is preparing to film the most popular book ever written by an American author . . . A story which has swept the world . . . "LAST OF THE MOHICANS" by James Fenimore Cooper, to be directed by RICHARD BOLESLAWSKI, maker of "Les Miserables"... A great classic brought to vivid life... One of the spectacular pages of history, re-lived in all its pageantry, glory and conflict . . . Two in love in the wilderness . . . while nations and savages clash for a prize which is now America.

¶ So, Martin, might we paraphrase a wisecrack made by our MONTE CRISTO: between us... *"The World Is Ours!"*

A SALUTE TO *Showmanship*

WHICH MEANS A SALUTE TO PROSPERITY, LONG LINES AT THE BOX-OFFICE AND RECORD GROSSES

•

ST. LOUIS CROWDS SEND WORLD PREMIERE GROSSES SOARING!

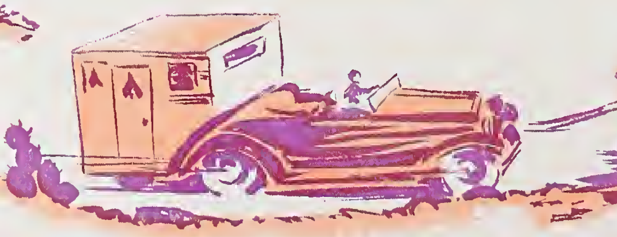
No wonder that "RED SALUTE" receipts skyrocketed at the Ambassador Theatre. Here's just a fraction of the campaign put over by Charles Kurtzman, publicity director of the theatre.

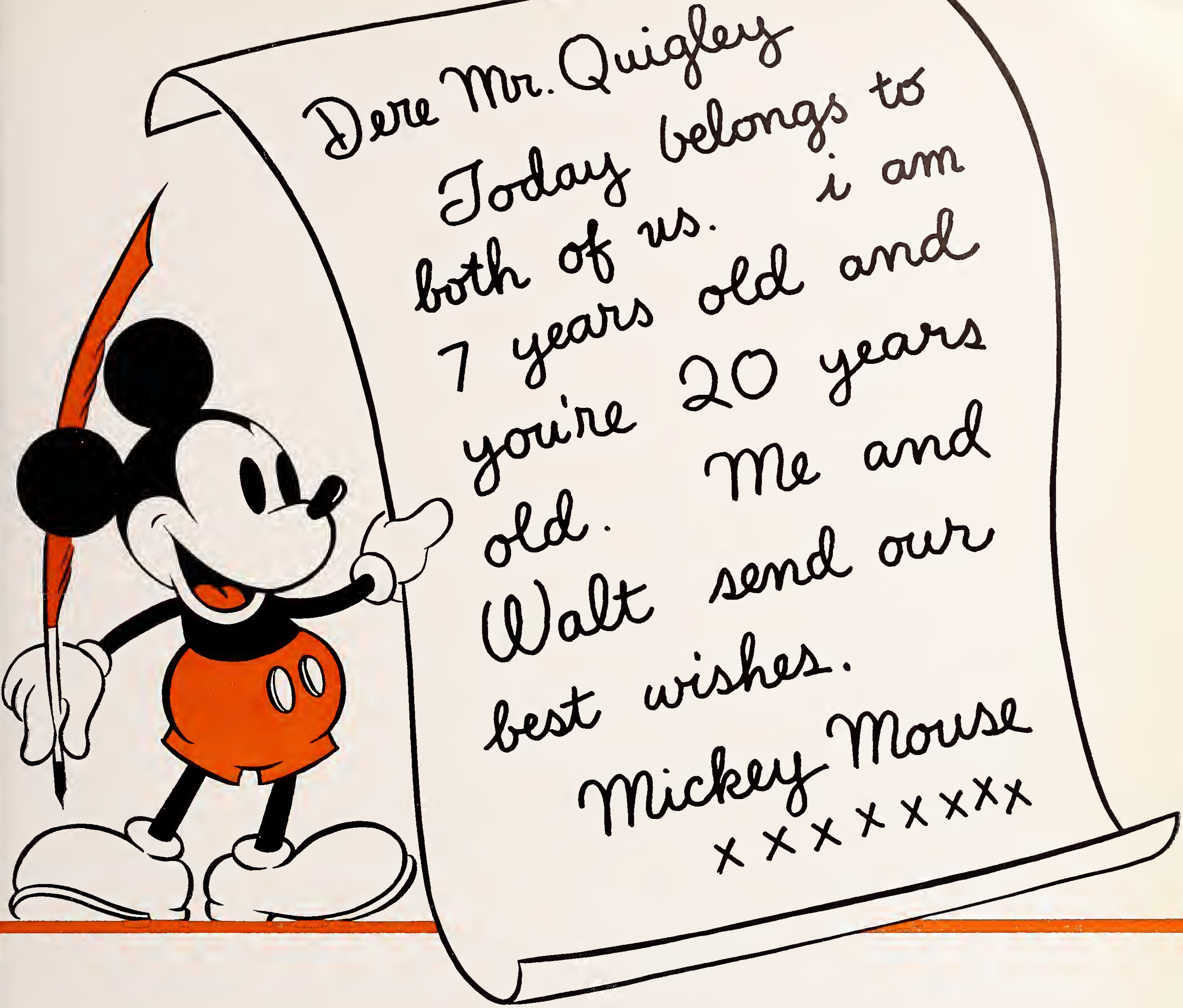
1. 24-sheets covered the entire city and environs.
2. Tie-in with the American Legion parade and the support of thousands of visiting legionnaires.
3. Broadcast over Columbia network.
4. 45-foot ballyhoo truck covered every section of the city
5. Smash newspaper campaign starting with teaser ads a week in advance.
6. Newspaper contests on "Americanism."
7. National tie-ups with hundreds of window displays and free newspaper ads.

Duplicate this campaign in your city and you'll realize that the timeliness of this picture's exciting theme will also prove sensational at *your* box-office! Without doubt, it ranks with the finest romantic comedies of all time!

Barbara STANWYCK
in
Red Salute
with
ROBERT YOUNG

An EDWARD SMALL Production
A Reliance Picture
Presented by Harry M. Goetz
Directed by Sidney Lanfield
Released thru UNITED ARTISTS





Dere Mr. Quigley
Today belongs to
both of us. i am
7 years old and
you're 20 years
old. Me and
Walt send our
best wishes.
Mickey Mouse
x x x x x x x x

Walt Disney's

MICKEY MOUSE and SILLY SYMPHONIES

IN TECHNICOLOR

●

Released thru **UNITED ARTISTS**

I AM MORE THAN HAPPY TO JOIN THE PRODUCERS OF UNITED ARTISTS IN THEIR SINCERE AND CORDIAL GOOD WISHES TO MARTIN QUIGLEY IN RECOGNITION OF HIS 20 YEARS OF UNTIRING AND DEVOTED SERVICE TO THE MOTION PICTURE INDUSTRY.

Al Lichtman

PRINTED IN U

What Indecency Costs the French Screen

Why only 8 per cent of the population goes to theatres

HERE in an exposition of the state of the screen in France is a picture of what could have happened to the industry in the United States, had not its Production Code Administration come to the service of the causes of decency.

M. Pierre Autre reveals that the screen, so dominantly the amusement of the English-speaking world, serves but 8 per cent of the population of France. He sees this astonishing limitation as a direct consequence of risque and plain dirty pictures. Those pictures, he finds, while comprising but about 35 per cent of the internal production of France, sully the whole repute of the screen.

Striking parallelism with the experience of the screen in America is presented in that phase of M. Autre's article in which he points out that when the French screen acquired dramatic stage material it was mainly dirt. In America the heritage was not from burlesque, the equivalent of the sort of stage that M. Autre discusses, but from a stage of sophistication. The results upon the screen product after filtration through the camera, were, however, rather similar in effect upon box office values.

It will be discovered here, too, that the issues posed and problems presented by the rise of the Legion of Decency, met so successfully by action within the industry in the United States, obtain today in France as continued problems, outside of the industry and with which it is yet to make adjustment if it is to be more than an eight per cent business. As a part of this situation the failure of the French picture industry to serve its people has resulted in the setting up an extra-mural line of exhibition activity by the religious associations, including a line of publications and review organizations to classify and ordain the career of the product with respect to the large audiences that it controls.

It is immediately apparent that, save for the lowest brackets of buying power, the children and the youths of France are by reason of indecency in the theatre debarred from patronage and sent rather to the religious associations' shows, a building up of what the American industry has come to call the non-theatrical field—which for the organized industry means something painfully akin to a non-profit field.

The patronage of the children and the young, which in French theatres do not have in important ratio, has ever been of foremost importance in America, as pertaining to the box office of today and the box office patrons of tomorrow.

France, it seems, is paying a pretty price for smut. America has before it over there a demonstration and example of the consequences of the policy which is willing to do anything for today's dollar at the cost of tomorrow. Tomorrow does come. France has come to its tomorrow and the price is arrested development.

The hope for the future of the screen in France is in reform. In the present state of affairs it would seem probable that it will be external forces that will affect any change—a process that is ever accompanied by factors restrictive of the liberties properly enjoyed by persons and institutions of demonstrated good intent.

Dealing with a situation in its many conditions and symptoms similar, though happily of vastly less itensity, the American industry was fortunate enough to solve its problems within itself and proceeds today untrammelled in the service of its whole public and the world screen.

TERRY RAMSAYE

by PIERRE AUTRE
Paris Correspondent

The demand for clean pictures, which has been so important a factor in the course of the development of the motion picture in the United States, has not been discovered by the cinema industry of France. This is the principal reason that only eight per cent of the population of France attends the motion picture.

France has a censorship, but that censorship is almost entirely political in its concerns and activity.

The only regulative pressure that the Government has brought to bear on the moral content and social import of screen offerings has come from the War Office in regulations for the suppression of the flood of military farces which tended to make the army and navy ridiculous.

One of the consequences of the neglect of standards of decency is that decent French parents, happily the great majority, do not permit their children to attend shows at the cinema industry's theatres, but send them rather, when they do see pictures, to the private cinemas of the religious associations, or some of the few special cinemas opened for children.

A special reviewing service press has developed for the service of the religious associations with classifications of productions into three divisions: A, "good for the entire family"; B, "unsuitable for children or adolescents," and C, "unsuitable for anybody."

The religious associations' private cinemas are variously served with standard prints, sound and silent, and some have substandard equipments in 9 mm, 16 mm and 17 mm 5 films. Both Protestant and Catholic cinema shows are operated, and there are now in France nearly 2,000 Catholic cinemas. These church cinemas, for reasons that will be reached presently, however, serve mainly only the middle and upper classes.

Press Recognizes Problem

While the cinema industry is unaware of an issue of decency, and while what little the cinema press of France has had to say on the subject is ignored, the general daily and periodical press is aware of the problems involved and is giving them attention, from patriotic, social and commercial viewpoints.

The standards of the French cinema are not the work of real Frenchmen today. The most part of the military farces and the vulgar and dirty comedies produced in French studios have been made by foreigners, many without any definite nationality, coming into France through other nations.

Two influences of heritage have conspired to put the French screen in its present social position, first, a lowly beginning from which it has progressed but slightly, and second, the degrading influence of much dramatic material taken from the dramatic stage.

It must be remembered that the cinema started in France as fair or carnival entertainment, what you in America call a "side show." It was only after the days of the war, 1914-1918, that France got theatres of luxury and attractive dress to induce persons of any quality to attend. Before that the motion picture was considered low and vulgar entertainment, fit only for the working classes. In Paris, theatres with the best first-run pictures and high admission prices have induced the smart people to go to the movies. But out in the provinces the situation has been but little changed. There it is commonly held by the aristocracy, the gentry, the intellectuals and professional persons that the cinema is an entertainment fit only for their servants, laborers and factory workers, a crowd with which they cannot mix in the pursuit of entertainment. It is very hard to change the mind of the provinces.

An Inauspicious Start

In 1929, when the first talking pictures made their appearance in France, the small and rather vulgar legitimate theatres of Paris and its environs became cinemas. Also all the cheap touring—or as you say "roadshow" companies—purveying vulgar stage shows in the provinces were put out of op-

CHILDREN'S PROGRAMS—SAME FILMS

eration. Talking pictures replaced them—all too completely.

These small legitimate theatres of Paris showed mainly dirty, stupid and vulgar plays with such titles as "Virgin and Grandmother," "Girl of the Pavement," "I Want Your Wife" and the like. When the talking pictures came, some producers hastened to convert plays of the sort into screen material, often changing the titles which were sometimes impossible for presentation on even a cinema poster. Such productions have probably never amounted to more than 15 to 20 per cent of the French output, but they have served to keep many people from going to the cinema.

It is significant to note that these "light comedies" from the boulevard theatres of Paris are neither Parisian nor French and that their authors are generally not Frenchmen at all, but persons who have changed their names to appear French.

These stage plays, which in their way made contributions to and influences upon the cinema, were almost uniformly concerned with triangles and quadrangles of infidelity and sex intrigue—husband, wife and wife's lover, or wife, husband and husband's mistress, or sometimes as a special attraction the four of them.

And Supposed to be Funny

That technique was standard, but not sufficiently advanced to be permanently satisfactory. So we come to such a work as "Avril," a comedy by Louis Verneuil—adapted for the screen and produced by Natan Brothers under the name "Arlette Et Ses Papas"—which probably will need no translation. This is the story of a man who marries a girl whom he believes to be his daughter, but who really is not. That makes everything right in the end. Nevertheless, the audience is shown a man going to the boudoir with a girl believing her to be his daughter, and it is supposed to be funny, too. The French mind is not like that.

Another interesting specimen is afforded in "Amok," in which the cinema work is excellent, which is interesting, well played—but it is a story of abortion. It is from the novel by a German author, Stefan Zweig. It was produced by Natan. It was directed by a Russian, Feodor Ozep. And that is what they will call a French picture. We have also with us the French gangster picture, exemplified by "Justin de Marseilles," directed by Maurice Tourneur, and in technique one of the best French pictures of the year. It shows terrible scenes which are unhappily true and real—and entirely immoral.

One must not forget, the while, that material of the sort discussed is only 35 per cent of French cinema production. The French picture makers have a great array of decent pictures to their credit and many of them successes, as for instance "Maria Chapdelaine," "Ademai Aviateur," "Si j'etais Le Patron," "Une Soiseau Rare," "Tartarin de Tarascon," "Sans Famille" and "Le Bossu."

The French national censorship, which must pass all pictures shown to the public, has no interest in morality on the screen. The members of the censorship body are delegates of the main ministries and the police. It is a purely political affair. Pictures are examined to see that there is no allusion to the present forms of the state, and to the representatives of the state, as members of the parliament, ministers, etc. The censorship is also concerned that a picture shall not deal with social questions which might involve the Right or the Left parties. The censorship wants the pictures in an entirely neutral attitude politically. A picture such as "La Banque Nemo," dealing with the activities of financiers engaged in stealing money from the people, was barred because it suggested too realistically some financial activities involving members of the parliament and even some ministers. The same story was permitted as a stage play, with some cuts. Pictures like "Gabriel over the White House," "The House of Rothschild" and "Heroes for Sale" have been forbidden by the French censors.

Also representatives of the Foreign Affairs ministry guard the feelings of foreign countries. The pictures involving Mexicans, Chinese and Turks are considered the most carefully. Pictures pertaining to France are given close consideration, more especially where French history is concerned. Representatives of American companies in France understand and do not even offer subjects likely to get into controversy. So "La DuBarry" and "Voltaire" and others have not been shown. But it is rarely indeed that the censors ask for a film cut on grounds of moral consideration.

Not only is France without any such internal regulative machinery as the Production Code, but there are also no regulations concerning the exhibition of pictures once they have had the censors' visa. Young children, adolescents or anyone may go to see any sort of picture, clean or dirty.

There is a gesture—just a gesture. On Thursdays there are special performances for the young—only because this is a school holiday. The admissions are the equivalent of 10 or 12 cents. The programs are—except in a few instances—unchanged for the children. The bill may present "Convention City," "Easy to Love," "Cleopatra" or "Amok."

One of the results of this is that children are not eager to go to the cinema.

Problems of Workers' Children

Unhappily the children of the working class are in a somewhat different position with respect to cinema entertainment. Many of their parents send them off to the Thursday children's cinema without any heed to what is playing. They will not send them to the religious association cinemas, the clergymen's picture houses, where they would see only clean pictures, mainly as a result of the influence of the state schools where all ideas of religion have been put out of the minds of the people. This most especially is to be noted in the industrial regions, and all heavily populated districts.

There is some prospect of a betterment in the state of affairs in the French cinema by reason of a number of forces and movements. Nearest to something within the industry itself is the attitude of a portion of the trade press which is now venturing to consider the moral content and aspect of pictures. There is, too, the public press—and some public indignation and concern.

Mostly the cinema press has been very quiet. In his editorials M. Harlé, editor-publisher of *La Cinematographie Francaise*, has sometimes risen to the matter—without anybody else getting excited. In a recent issue of a monthly, *Filma*, Raymond Berner has pointed out that the recent American decent pictures, such as "Little Women," "Men in White," "Sequoia" and "Imitation of Life," were successes. In the trade papers *La Cinematographie Francaise, L'Ecran* and *Cinaedia*, exhibitors are being advised about pictures fit for the family.

Ask for Family Pictures

The newspapers are now inclined to make issue, more especially the national dailies and magazines. In *Le Jour*, morning Paris daily, Rene Bizet, cinema editor, has demanded "more moral French productions." Mr. Bizet observes: "The Federation of Popular Entertainments of the North of France—which is not at all a religious organization—is asking for pictures suitable for the entire family—parents as well as young people and children."

Jean Fayard in the nationalist weekly writes: "It is possible for some dirty French pictures to spoil the export market for all of them in foreign countries."

Jean Chataigner, cinema editor of the important morning daily *Le Journal*, asks the producers to stop showing the low side of France on the screen. "Each country has its bad people and its bad side. Don't show them in pictures. It would be better to picture the virtues of our country and our people. Why not show the real face of France?"

Interestingly the royalist morning paper, *L'Action Francaise*, has joined in the fight. This paper asserts that most of the dirty pictures produced in France are made by foreigners, exiled, many of them as a matter of policy. This paper contends that nothing can be done about it all under the present form of government.

In a recent issue of Comoedia, Pierre-Henry Proust has written of how films may help to strengthen the moral fiber of nations and cites "The Lost Patrol" and "Lives of a Bengal Lancer," remarking: "Thus, little by little, the great qualities of the cinema are manifesting themselves positively in the moral as well as in the technical realm."

The problem posed to decent France by the conditions of the cinema are, however, being more immediately met by a special press that serves those who are confronted with immediate tasks of film selection. For the particular guidance of the large array of managers of the cinemas of the religious associations there are three publications:

LE FASCINATEUR, a monthly published by

PRESS BEGINS TO TAKE AN INTEREST

(Continued from preceding page)

La Bonne Presse, a Catholic organization, gives its readers general information on substandard pictures from 9 mm. to 17.5 mm. and also rents pictures, cutting its own censorship versions.

Choisir, a weekly, formerly published by the Catholic Committee of the Cinema and now more interested in radio, in each issue reviews pictures from the moral point of view.

Documentation Cinematographique, a monthly, is the leader in this field. It presents reviews of all pictures shown in France, with moral appreciations. The moral control of this review is under Monseigneur Reymann and the managing editor Abbé Charles Collas, who personally views most of the pictures considered. Pictures are considered solely from the moral point of view without regard to religious matters. This publication is proving especially useful to commercial motion picture exhibitors who are seeking to serve their patrons according to the standards of real French life and to show nothing but decent pictures. Its circulation among exhibitors is therefore particularly important in Brittany, in the North and West of France.

The people of France see the cause of decency and fair representation of their country on the screen as "coming work"—essential to the life of their country.

City Court Holds Receiver Liable

In a suit recently tried before Justice Lester Lazarus in the municipal court of New York involving the question pertaining to personal responsibility in making a contract, some facts were brought out which stress very strongly, declares Samuel R. Schneider of the New York bar, the necessity for receivers, before entering upon their duties, to know definitely what are their legal rights and obligations. Many receivers, he points out, in foreclosure actions take up their duties without obtaining proper legal advice and later discover that their lack of knowledge of the law has caused them personally to suffer financially.

The suit recently tried concerned a coal bill and it was shown that the receiver, at the time of his appointment in foreclosure, found a quantity of coal which the plaintiff in the action had delivered and for which the owner-mortgagor had not paid. The owner authorized the coal dealer to take back the coal which the plaintiff in the action had delivered and for which the owner-mortgagor had not paid. The owner authorized the coal dealer to take back the coal, the value of which was estimated at approximately $102, and the dealer threatened not to do so.

The receiver did not dispute the dealer's estimate of the value, but he wrote a letter to the dealer stating that he had about $75 in cash which he would send in payment for the coal provided the dealer would accept it. Although it was shown that the dealer agreed to this proposition, the receiver failed to send the remittance and suit was accordingly brought against the receiver.

Audience Suitability of Films Shown in France Last Season

The following comparisons of product, domestic and foreign, were made by the French monthly publication, La Documentation Cinematographique, and covered 213 pictures shown in France in the 1934-35 season.

COUNTRIES of the Pictures	CLASS A Good for the entire family	CLASS B Unsuitable for either children or adolescents	CLASS C Unsuitable for anybody	TOTALS
France	25	28	29	82
U. S. A.	38	26	22	86
Great Britain	3	5	3	11
Germany	11	8	6	25
Italy	2			2
Poland	1			1
U. S. S. R.	1	1	2	4
Miscellaneous		1	1	2
TOTALS	81	69	63	213

Percentage of Audience Suitability

TABLE I—EACH COUNTRY'S TOTAL CLASSIFIED BY PERCENTAGE

	ON	CLASSES "A"	"B"	"C"
France	82 pictures	30.5	34	35.5
U. S. A.	86 pictures	44.5	30	25.5
England	11 pictures	27	46	27
Germany	25 pictures	44	32	24
Miscellaneous	9 pictures	4.5	22.5	32.5

TABLE II—PERCENTAGES IN TERMS OF 213 RELEASES

	CLASS A	CLASS B	CLASS C	TOTALS
France	12	13	13.5	38.5%
U. S. A.	18	12	10	40 %
England	1.5	2	1.5	5 %
Germany	5	4.3	3	12.3%
Miscellaneous	1.8	0.9	1.5	4.2%
TOTALS	38.3	32.2	29.5	100 %

Cochrane Files List Of Stock Holdings

The reports of holdings of Universal Picture Corporation stock by officers of the corporation, filed last month, have been made public in Washington by the Securities and Exchange Commission and show the ownership by P. D. Cochrane of 688 shares of common stock through one voting trust and 1,408 shares through another, and 184 shares of second preferred, and the ownership of 20 shares of eight per cent cumulative first preferred stock by Helen E. Hughes.

Buys Display Company

David Kaiser is now the sole owner of Maryland Display Company, having bought out the interest of Henry Hamp.

Upstate New York Circuit Is Formed

Pointing toward a duplication of the circuit built up in New England by Phil Smith, his brother, George E. Smith, veteran Syracuse exhibitor, has launched the Smith Chain Theatres, Inc. The new company is capitalized at $150,000 and succeeds the Northern Circuit Corporation in which Mr. Smith was formerly interested with Robert Case.

The new chain starts with four theatres, three located in Syracuse and one in Lowville.

Mr. Case is interested in the new venture with his former partner and is handling one of the Syracuse houses. Bert Larkin is the booker for the new group, and Harry C. Copeland the new corporation's secretary.

A RARE BIRD—
A WHITE MAN

MARTIN QUIGLEY

IS ONE OF THE BEST INFLUENCES IN THE MOTION PICTURE BUSINESS. HIS EVERY EFFORT HAS BEEN CONSTRUCTIVE. WHILE HE PUBLISHES A WEEKLY AND A DAILY MOTION PICTURE PAPER, HE HAS BEEN WISE ENOUGH TO CONSIDER THE GOOD OF THE WHOLE INDUSTRY RATHER THAN HIS OWN PERSONAL AND SELFISH GAIN. HE IS REALLY A RARE BIRD, WHICH, IF I REMEMBER MY LATIN, IS A RARA AVIS.

* * *

STRANGELY ENOUGH HE HAS NOT EVEN SUGGESTED THAT UNIVERSAL SHOULD JOIN IN CELEBRATING HIS 20TH ANNIVERSARY IN THIS BUSINESS. HE IS THAT WAY.

* * *

THE WHOLE TRADE OWES HIM MUCH. IN FACT, WE OWE HIM SO MUCH WHETHER WE ARE A PRODUCER, A DISTRIBUTOR OR AN EXHIBITOR, THAT WE CAN NEVER REPAY OUR DEBT THROUGH MONEY BUT RATHER THROUGH A PUBLICLY EXPRESSED APPRECIATION OF HIS SPLENDID EFFORTS.

* * *

THEREFORE, SPEAKING FOR UNIVERSAL, I SAY:—"MR. QUIGLEY, I AM GLAD YOU ARE HERE AND I HOPE YOU WILL CONTINUE TO BE HERE. I HONOR YOUR STEADFAST ADHERENCE TO DECENT PRINCIPLES AND I SINCERELY HOPE YOU WILL REAP THE REWARD WHICH IS SO HONESTLY DUE YOU."

* * *

I GENUINELY ADMIRE A WHITE MAN!

Carl Laemmle

PRESIDENT, UNIVERSAL PICTURES

MORE GUTS
IO FOOTBAL
EVER MADE
"FIGHTIN

A UNIVERSAL PICTURE

Starring *The New* **CHARL**

in the greatest

With JUNE MARTEL, Andy Devine, J. Farrell MacDonald,

A Fred S. Meyer Production • Ansel Friedberger, Associate Producer

THAN ANY

L PICTURES

that's

G YOUTH"

presented by CARL LAEMMLE.

ES FARRELL

performance of his career

Eddie Nugent, Ann Sheridan and All-American Football Stars

Original story by Stanley Meyer • Directed by Hamilton Macfadden

PRINTS NOW IN EXCHANGES!

GRAB IT WHILE IT'S HOT!

THE
CAST ALONE IS WO
CARL LAEMMLE
EDWARD ARNOLD •
REMEM
JAMES WHAL
with ROBERT ARMSTR
STORY BY ADAM

RTH $1,000,000

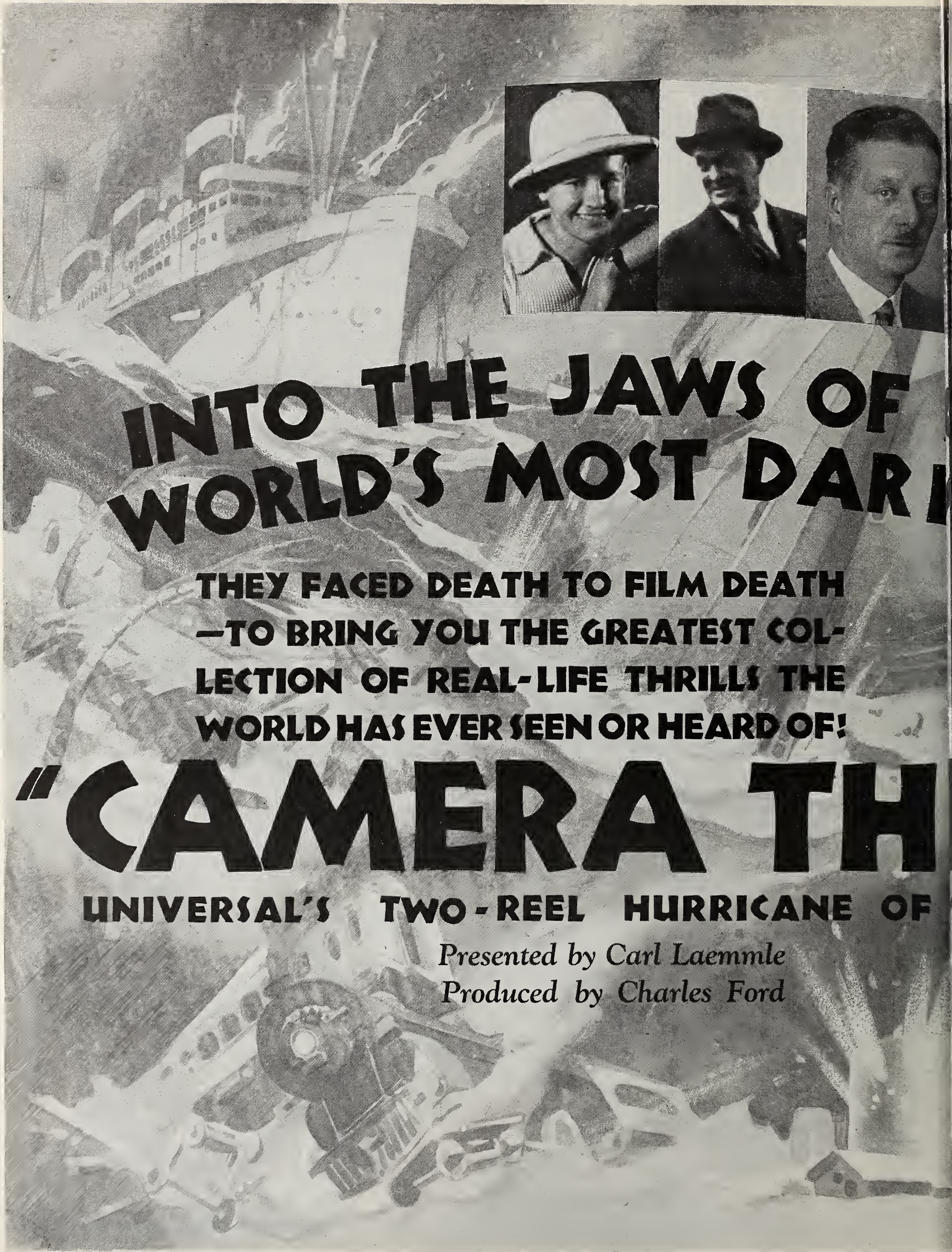
RESENTS A UNIVERSAL TRIUMPH STARRING
CONSTANCE CUMMINGS • SALLY EILERS
AND ROBERT YOUNG IN

BER LAST NIGHT?

E'S GREATEST ACHIEVEMENT!

NG•LOUISE HENRY•GREGORY RATOFF•REGINALD DENNY
OBHOUSE SCREENPLAY BY DORIS MALLOY, HARRY CLORK and DAN TOTHEROH

CARL LAEMMLE, JR. PRODUCTION



INTO THE JAWS OF
WORLD'S MOST DAR

THEY FACED DEATH TO FILM DEATH —TO BRING YOU THE GREATEST COLLECTION OF REAL-LIFE THRILLS THE WORLD HAS EVER SEEN OR HEARD OF!

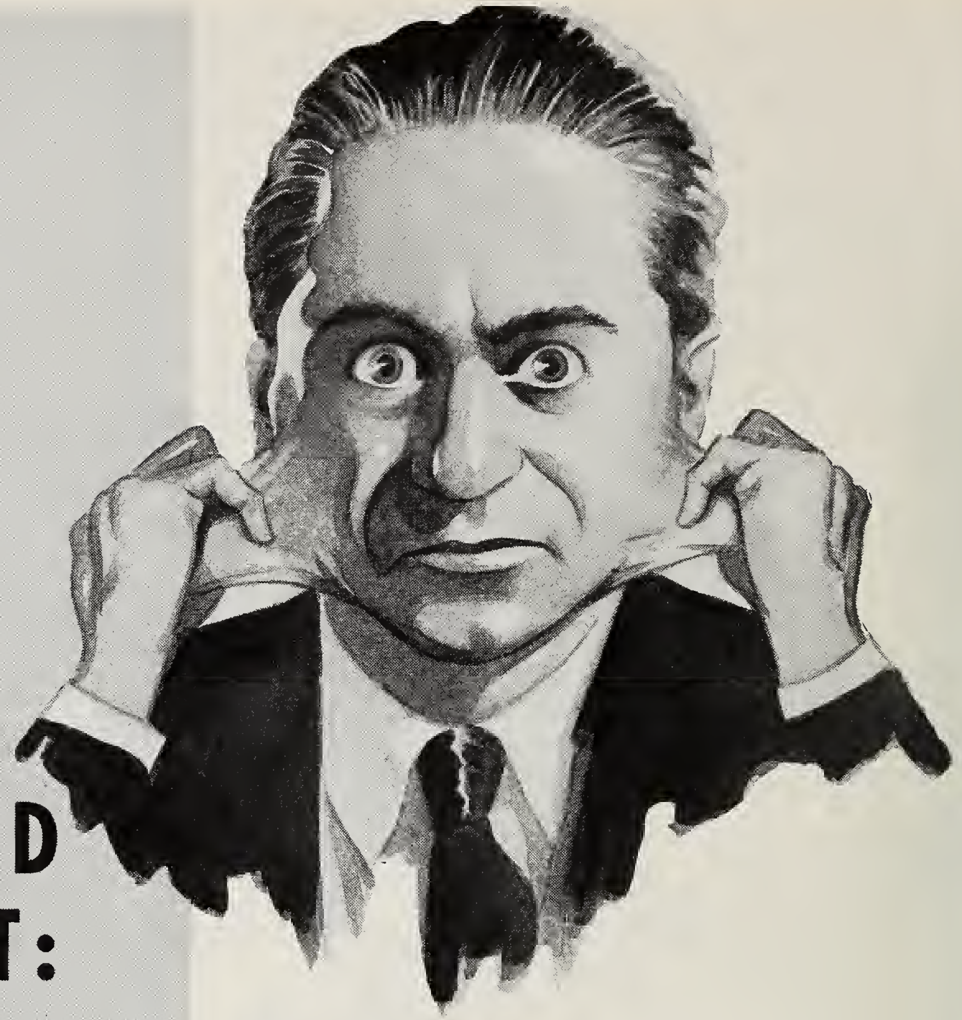
"CAMERA TH

UNIVERSAL'S TWO-REEL HURRICANE OF

Presented by Carl Laemmle
Produced by Charles Ford

UNIVERSAL NEWSREEL
THE CHICAGO DAILY NEWS
EATH RACED THE
NG CAMERAMEN!
RILLS"
ILD SENSATION!
K W L Z

"'CAMERA THRILLS' IS TREMENDOUS. GREATEST EVER SAW IN MY LIFE. UNQUESTIONABLY THE GREATEST PICTURE SHOWN ANYWHERE. THIS IS NO EXAGGERATION."
—*Carl Laemmle*



RED KANN HAS A WORD FOR IT:

You have heard of pictures which gave you goose pimples — pictures which made you gasp — pictures which thrilled you to the very marrow of your bones. But never before in your life have you ever heard any picture described as Red Kann describes Universal's outrageously sensational two-reeler called "CAMERA THRILLS".

HE SAYS IT IS A "SKIN-RAISER"

A "skin-raiser" is a thing you can cash in on. Any time you can show your hard-boiled patrons something to raise their skins, you've got something! If Universal has made a picture which can raise Red Kann's skin one-millionth of an inch, Universal has done the impossible.

UNIVERSAL'S *mammoth* TWO-REELER

"CAMERA THRILLS"

IS SO GOOD THAT IT IS IMPOSSIBLE

******BUT EVERY INCH OF IT IS TRUE!**

Don't Shoot the Piano Player! He Gave Clue to Modern Screen

Never Were Any Silent Pictures But It's a Devious Road to Fullest Use of Music

by JOSEPH O'SULLIVAN

THERE never were any silent pictures. Like other famous myths—such as the one about the ostrich burying its head in the sand to avoid detection—the belief that there was a Silent Screen still persists among our best people.

Now, so far as the public is concerned, the motion picture screen, from the ancient days of Selig, Biograph, Essanay, Lubin, Vitagraph, and such pioneers, has never been silent.

Since the inception of the shadow screen there has always been sound, albeit synthetic, whether it emanated from the pit in the form of socalled music, or from behind the screen in realistic off-stage effects "synchronized" to the screen action.

In the naive nickelodeon days the chief generator of the sound was the genius who tickled the ivories of the piano *ad lib* and with much gusto. His imagination was as vivid as his fingers were brutal. He made a lot of noise—some of it illuminating—and his endurance was something to marvel at. Everything, literally, was at his fingers' ends. He had a sense of the dramatic and a flair for the comic.

Misterioso for the Villain

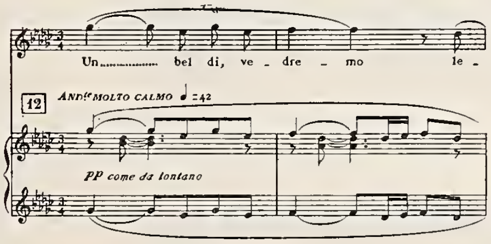
He announced the approach of the villain with a sinister Misterioso. When the victim was dying, he wafted him on his way with a Doloroso of lugubrious minor mode. In scenes of ecstatic love he thrummed an Appasionato con amore. When the action became tense his fingers gripped the Grave of the Pathetique Sonata. He got very rough with the ivories when the going became rough on the screen; and the chase was his clue for displaying his virtuosity in the Allegro Vivace of the Poet and Peasant or William Tell. He was the Voice Incarnate of the primitive movie flicker.

The flickers grew up. The movie became the photoplay. The piano player was metamorphosed into a symphony orchestra. Musical setting and musical scores supplanted the lusty *ad lib* improvization of the one-man voice of the screen.

Musicians Take Note

Musicians of note took cognizance of the new art. Men like Hugo Riesenfeld, Joseph Carl Breil, Erno Rappee, Carlo Eduoarde, turned from the symphonic and operatic field to interpret in musical terms the drama, the comedy, the emotions, the spectacle of the shadow screen. The piano-voice of the nickelodeon swelled into the multiple and sonorous voice of the orchestra, augmented with pipe organ and vocal chorus. Such picture palaces as the Rivoli, Rialto and Strand in New York had symphonic orchestras comparable to the finest in the country; the Rialto organization, under the baton of Riesenfeld comprised no less than eighty picked musicians.

Music, full-throated and meaningful, had become the mouthpiece for the inarticulate mimes of motion pictures. The musical scores utilized many of the methods of the stage music-dramas. The thematic motif—identified with character and with dramatic situation—was developed and applied. The Voice of the Screen was expressive and impressive and spoke intelligently.



THE "FAITH" MOTIF—From "One Fine Day", of Puccini's "Madame Butterfly."

Thus ended the first episode in the Voice of the Screen. Then came the Great Clamor! The inarticulate Shadow discovered it had a voice of its own and immediately began to let the world know it was not so dumb. The discovery went to the Shadow's head and larynx. It became literally garrulous and insisted on singing! Tin Pan Alley migrated to Hollywood and the tune-tinkerers had their day.

The bedlam of noise drove the Muse that was a Voice into temporary retirement. The interpreter of the mimes was supplanted by the vocal exhibitionist. The screen became for a time a camera copy of the stage. The movie Shadows stopped moving so they could talk or sing. Having proved they could do both—then what?

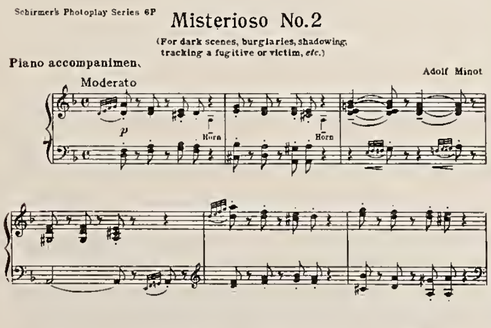
At this point arose the problem of the erstwhile Voice—Music. How did she fit into the picture? When Shadows can express themselves, why should Music speak for them? So the erstwhile Voice retired into the wings while the exhibitionists sang and danced and talked themselves hoarse, and the music had nothing to do with the integral part of the story.

Different Idea in Europe

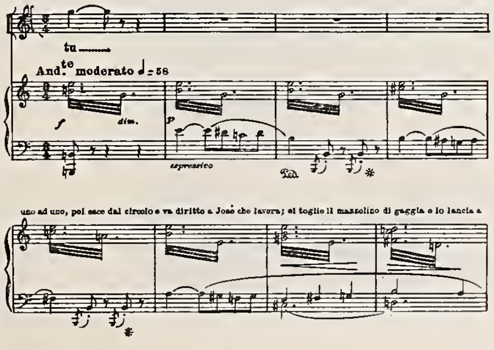
Some European producers, however, had a different idea. They thought that the tonal medium had its place in the scheme of the screen, both as a motivating and interpretive force. In "Congress Dances," for instance, they demonstrated that music could give wings to action and color and significance to story.

Hollywood was slow to profit by that model of movie-musical production. It was

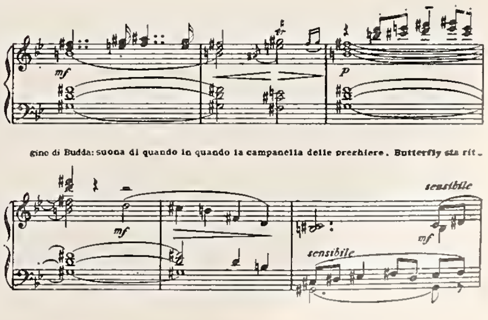
(Continued on page 198)


Schirmer's Photoplay Series 6P
Misterioso No. 2
(For dark scenes, burglaries, shadowing, tracking a fugitive or victim, etc.)
Piano accompanimen
Adolf Minot
Moderato
p
Horn
Horn

THE "MYSTERY" MOTIF. The music sheet itself tells the complete intended use of the composition (Schirmer copyright, 1915).


tu
Andte moderato ♩=58
f
dim.
p
espressivo
Ped.
uno ad uno, poi esce dal circolo e va diritto a José che lavora; si toglie il mazzolino di gaggia e lo lancia a

THE "FATE" MOTIF—From Georges Bizet's opera, "Carmen."


mf
p
gine di Budda: suona di quando in quando la campanella delle preghiere. Butterfly sta rit.
mf
sensibile
mf
sensibile

THE "CURSE" MOTIF—From the opera "Madame Butterfly" by Giacomo Puccini.

BOX OFFICE CHAMPIONS FOR AUGUST

TO six productions go the ranking of Box Office Champions for August on the basis of their grosses in key theatres. Two tied for fourth place. Variety of themes is to be noted from the titles.

CURLY TOP: Fox

CHINA SEAS: MGM

BROADWAY GONDOLIER: Warner

(1) CURLY TOP: Produced by Winfield Sheehan. Directed by Irving Cummings. Screen play by Patterson McNutt and Arthur Beckhard. Music by Ray Henderson. Lyrics by Ted Koehler, Edward Heyman and Irving Caesar. Photography, John Seitz. Sound, Eugene Grossman. Film editor, Jack Murray. Dances, Jack Donohue. Art director, Jack Otterson. Gowns by Rene Hubert. Musical director, Oscar Bradley. Cast: Shirley Temple, John Boles, Rochelle Hudson, Jane Darwell, Rafaela Ottiano, Esther Dale, Etienne Giradot, Arthur Treacher, Maurice Murphy. Released July 26, 1935.

●

(2) CHINA SEAS: Associate producer, Albert Lewin. Directed by Tay Garnett. Screen play by Jules Furthman and James Kevin McGuinness. From the book by Crosbie Garstin. Musical score by Herbert Stothart. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, James Havens, David Townsend, Edwin B. Willis. Photographed by Ray June. Film editor, William LeVanway. Assistant director, Joe Newman. Gowns by Adrian. Cast: Clark Gable, Jean Harlow, Wallace Beery, Lewis Stone, Rosalind Russell, Dudley Digges, C. Aubrey Smith, Robert Benchley, William Henry, Live de Maigret, Lillian Bond, Edward Brophy, Soo Yong, Carol Ann Beery, Akim Tamiroff, Ivan Lebedeff. Released August 16, 1935.

●

(3) BROADWAY GONDOLIER: Directed by Lloyd Bacon. Screen play by Warren B. Duff and Sig Herzig. Story by Sig Herzig, E. Y.

Harburg and Hans Kraly. Photography by George Barnes. Film editor, George Amy. Music and lyrics by Harry Warren and Al Dubin. Art director, Anton Grot. Gowns by Orry-Kelly. Musical director, Leo F. Forbstein. Cast: Dick Powell, Joan Blondell, Adolphe Menjou, Louise Fazenda, William Gargan, George Barbier, Grant Mitchell, Hobert Cavanaugh, Joseph Sauers, Rafael Storm, Bob Murphy, James Burke, Ted Fio Rito and his band. The Four Mills Bros. Released July 27, 1935.

●

(4) ACCENT ON YOUTH: Producer, Douglas MacLean. Director, Wesley Ruggles. Assistant director, James Dugan. From a play by Samson Raphaelson. Screen play by Herbert Fields and Claude Binyon. Sound, M. M. Paggi. Film editor, Otho Lovering. Art directors, Hans Dreier and Ernst Fegte. Photographed by Leon Shamroy. Cast: Sylvia Sidney, Herbert Marshall, Phillip Reed, Astrid Allwyn, Holmes Herbert, Catherine Doucet, Ernest Cossart, Donald Meek, Lon Chaney, Jr., Nick Foran, Samuel S. Hinds, Florence Roberts, Laura Treadwell, Janet Elsie Clark, Albert Taylor. Released August 23, 1935.

●

(4) ALICE ADAMS: Produced by Pandro S. Berman. Directed by George Stevens. Novel by Booth Tarkington. Screen play by Dorothy Yost, Mortimer Offner and Jane Murfin. Photographed by Robert de Grasse. Musical director, Roy Webb. Art director, Van Nest Polglase. Associate, Perry Ferguson. Costumes by Walter Plunkett. Recorded by D. A. Cutler. Assistant director, Eddie Killy. Cast: Katharine Hepburn, Fred MacMurray, Fred Stone, Evelyn Venable, Frank Albertson, Ann Shoemaker, Charley Grapewin, Grady Sutton, Hedda Hopper, Jonathan Hale, Hattie McDaniels. Released August 23, 1935.

●

(5) THE IRISH IN US: Directed by Lloyd Bacon. Assistant director, Jack Sullivan. Photographed by George Barnes. Film editor, James Gibbson. Screen play by Earl Baldwin. Story idea by Frank Orsatti. Art director, Esdras Hartley. Musical director, Leo F. Forbstein. Cast: James Cagney, Pat O'Brien, Olivia de Haviland, Frank McHugh, Allen Jenkins, Mary Gordon, J. Farrell MacDonald, Thomas Jackson, Harvey Perry. Released August 3, 1935.

ACCENT ON YOUTH: Paramount

ALICE ADAMS: RKO Radio

THE IRISH IN US: First National

OPERA SCREEN SOURCE

(*Continued from page 195*)

nearly three years later that "Naughty Marietta," the most advanced screen musical yet released in this country, was produced. True, our producers have made some excellent pictures in which music and the aspirations of vocalists are dominant factors. Grace Moore's two pictures were finely conceived and beautifully done, with original touches in musical episodes, particularly the first sequence in "One Night of Love" which culminates in the Traviata aria. But the story and treatment in both her pictures are similar and already assume the aspects of a set formula.

The success of Miss Moore's pictures started a mad scramble on the part of the movie moguls for operatic personalities. Lawrence Tibbett had already made his screen appearance as a singing rogue. Nelson Eddy hit the peak in "Naughty Marietta." Lily Pons is making "Love Song," Gladys Swarthout "The Rose of the Rancho." Tibbett's next is "Metropolitan" for 20th Century-Fox.

It is to be hoped that these songbirds will not all follow the formula which builds a more or less romantic story around the character of an aspiring vocalist, for the purpose of demonstrating that the songbird can sing. While the formula has proved entertaining and remunerative, it must soon run its course. As a step toward the advancement of the musical photodrama, it has little significance. Of real significance is the Warner Bros. production of "A Midsummer Night's Dream," with Mendelssohn's music, which will have its premiere next month, and "The Life of Beethoven," in which the music of the Master Symphonist will form an integer of the drama.

What About Opera for the Screen?

Much has been said about translating opera to the screen and nothing, heretofore, has been done about it. Now that the Metropolitan stars have gone Hollywood, by request, and are warbling favorite arias in productions built around them, it is plausible to assume that the next step will be some form of screen opera.

Three years ago this commentator contributed an article to the MOTION PICTURE HERALD on the subject "Opera—a Neglected Film Source." He cited several operas that offered unusual possibilities for screen treatment, among them "Carmen" and "Tales of Hoffmann." In that article some suggestions were made as to the screen translation of those operas.

Now it seems that the "Tales of Hoffmann" will come to the screen as a vehicle for Miss Marion Talley, and it will be interesting to see just how the producers will adapt this fantastic romance.

Leaving "Hoffmann" to the tender mercies of the producers and using "Carmen" as an example, even the musical philistine can glean some idea of what is meant by motif, thematic development and musical motivation, in which all modern opera abounds and which make so many of the operas fertile subjects for screen treatment.

Everybody recognizes the familiar "Fate Motif" in "Carmen." As early as the first act, just after *Carmen* sings the famous *Habanera,* this motif is heard for the first time in the orchestra—a sinister and dramatic premonition of her fate at the hands of *Don Jose.* It is heard again in the Inn of Lillas Pastia where *Carmen* tells her brigadier lover to run along home to his mother—and *Don Jose* responds by singing the great *Flower Song.* This Fate Motif connotes the tragic climax in the last act before the bull ring when *Don Jose* kills the siren.

It is such thematic material that affords the screen adaptor authentic musical characterization and commentation as underscoring of dramatic dialogue and action. This is the method brought to such perfection in the music dramas of Richard Wagner and used so effectively by Puccini and other modern opera composers.

Many Motifs in "Butterfly"

In "Madame Butterfly," for instance, there are more than a score of motifs, each connoting a character, a situation, an emotion, an authentic musical narrative in the orchestra that identifies, interprets and enhances the drama through the musical media.

In these operatic works is the clue to movie music-drama, and the screen affords a scope never dreamed of by the stage opera composer.

Reverting back to the One-Man Voice of the Flickers, it is more and more evident that the ivory-tickler of the nickelodeon had stumbled on the clue and in his crude way was blazing a trail for the cognoscenti to follow.

And wasn't it Sherlock Holmes who used to improvise on his fiddle while ruminating on the problems of a murder mystery?

Set New Fee System On Production Code

Every individual picture carrying the Hays office seal must pay a proportionate share of maintaining the organization under a new system inaugurated in Hollywood this month.

Independent producers such as Republic, Chesterfield and Invincible and smaller state rights operators, will pay a flat fee with $25 set as the minimum. Feature pictures will be taxed $50 where the production cost is under $50,000, $100 for pictures costing up to $100,000 and so on up to $525 for those costing over $200,000. Shorts will be taxed $25 per reel.

Talbot Music Director

Irvin Talbot has been appointed head of the Paramount studio music department in Hollywood to succeed Nathaniel Finston, who resigned. Mr. Talbot was formerly Mr. Finston's assistant.

New Cartoon Series

The first of a series of cartoons using a new three-dimension process has been started in Hollywood by Edward Nassour Productions.

AMPA Selects New Committees

Committees of Associated Motion Picture Advertisers under the new administration were announced at the organization's meeting last week by Gordon White, president, at Jack Dempsey's Corner. In addition to the new committees, Mr. White announced that the board of governors had moved up Ed McNamee from secretary to vice-president to fill the president's former place. Milton Weiss was offered the secretaryship, but had not yet accepted.

Walter Eberhardt is now chairman of the program and entertainment committee, which includes Arnold Van Leer, vice-chairman; Hazel Flynn, Herbert Crooker, John C. Flinn, William R. Ferguson, Tom Waller and S. Barrett McCormick. Marvin Kirsch again heads the service committee which comprises Monroe Greenthal, Ray Gallagher, Louis Rydell and J. J. McCarthy. The publicity committee is made up of Mel Heymann, Jack Harrower, James P. Cunningham, Edward Finney and Herbert Spence. Berg. Paul Benjamin is head of the membership group, which includes C. L. Yearsley, Arthur Eddy, Alec Moss and Rutgers Neilsen.

Mr. White also outlined the new program and introduced Mr. Benjamin, who said there was $2,100 in back dues to be collected. Mr. Kirsch then gave a resume of employment activities of last year and stated 34 Ampa members had been given jobs by his committee during the past year. Mr. Eberhardt also spoke on the programs planned for the next four months.

American Pictures to Make Eight Westerns

American Pictures Corporation in Hollywood has announced it will make a series of eight western features starring Ted Wells, former Universal western player. Robert J. Horner is making a tour of all key cities arranging for the distribution of the series.

Massachusetts Censors Approve 51 Pictures

Censorship cuts are notable by their absence in the latest list of approved pictures as put out by the branch of the Massachusetts Department of Public Safety, headed by Commissioner Paul G. Kirk, of Boston. Fifty-one films were passed without a deletion at the last meeting of the state censors, it was announced.

Thomas Lennon Signed

Thomas Lennon has been signed to a long-term writing contract by RKO Radio. For the past year Mr. Lennon has been working in the studio publicity department as a special feature writer. His first assignment will be the script of the next Wheeler and Woolsey feature, "Wild West."

Warner Signs Lew King

Warner Brothers has signed Lew King as a director and he reports immediately to the Burbank production staff. His first assignment will be "Desert Schooners," starring Dick Foran.

FIRST DIVISION

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GERTRUDE LAWRENCE

CHAS. 'BUDDY' ROGERS

JUNE CLYDE

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CHARLES BICKFORD

GRETA NISSEN

RAQUEL TORRES

BEBE DANIELS

CHARLES 'Buddy' ROGERS
JUNE CLYDE
DANCE BAND

DOUGLAS FAIRBANKS, Jr
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"MIMI"

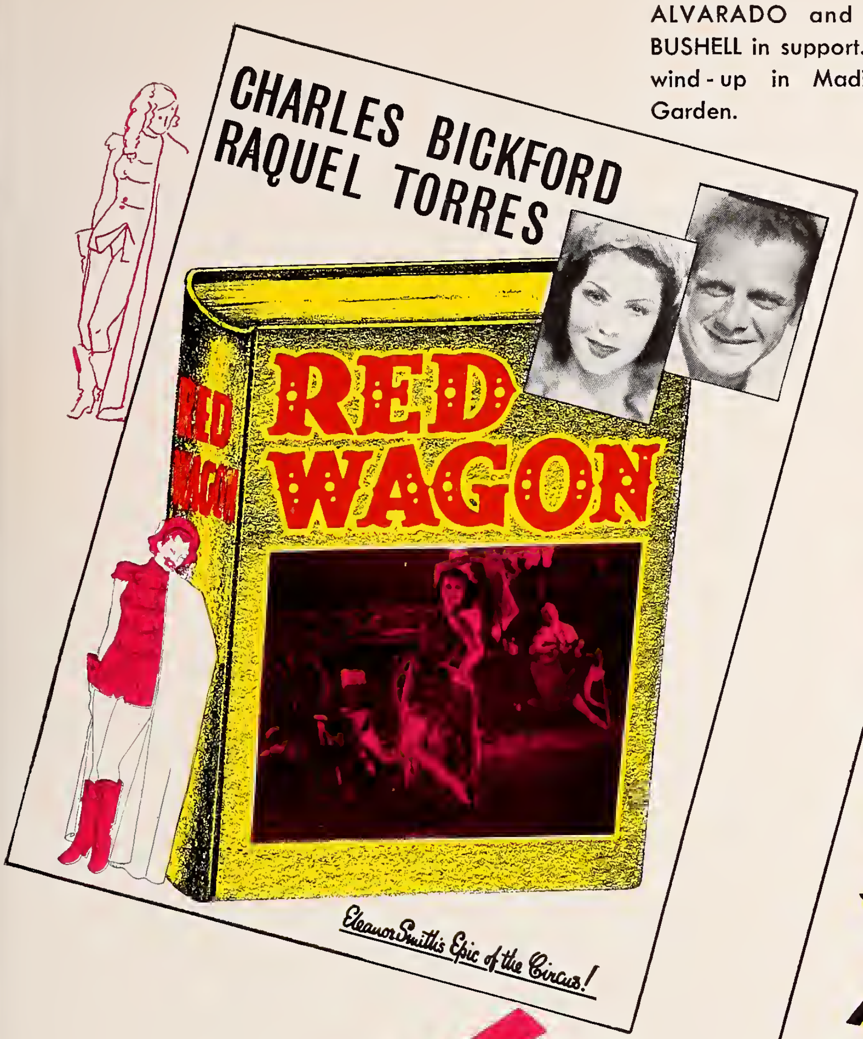
Freely adapted from MURGER'S "LA VIE DE BOHEME—haunting songs blend with fast-moving pace.

"DRAKE THE PIRATE"

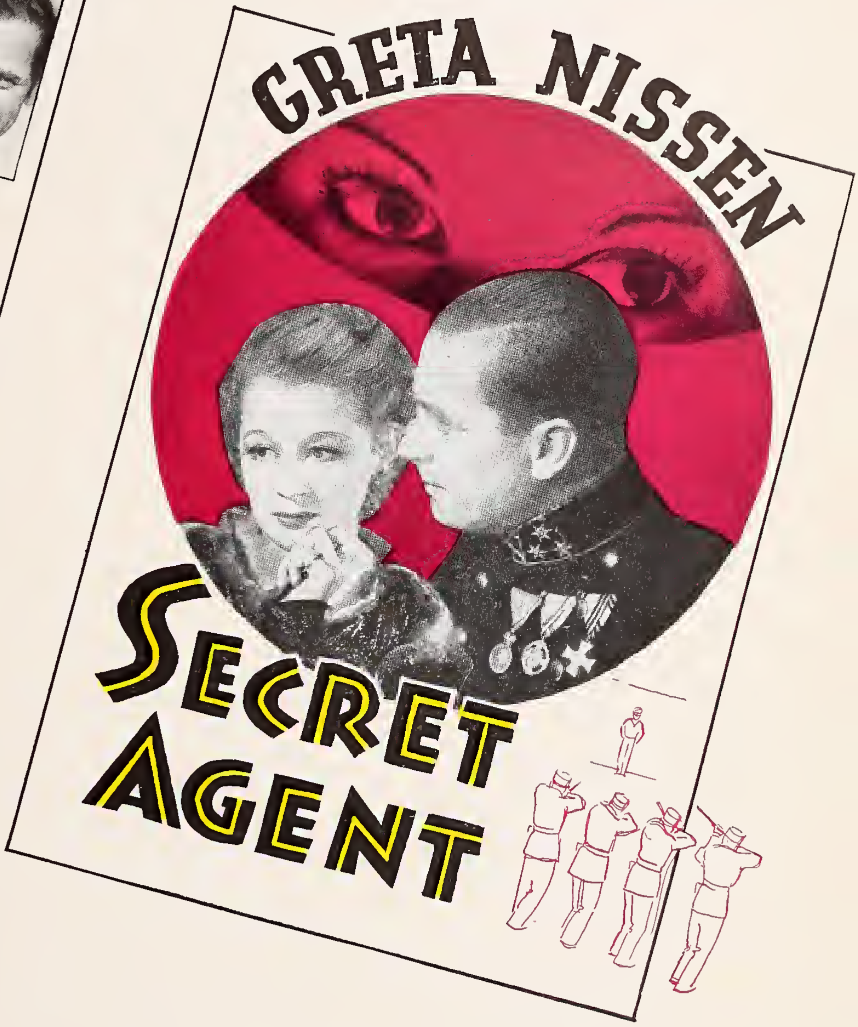
LOUIS N. PARKER'S successful play 3½ stars Canadian Liberty —Superb picture—good B. O.— Hollywood Reporter. MATHESON LANG, JANE BAXTER, ATHENE SEYLER.

BEBE DANIELS
in
"SOUTHERN MAID"
With LUPINO LANE
from the famous stage success.
• Girls!
• Tunes!
• Beauty!

With GRETA NISSEN, DON ALVARADO and ANTHONY BUSHELL in support. See the big wind-up in Madison Square Garden.


CHARLES BICKFORD
RAQUEL TORRES
RED WAGON
RED WAGON
Eleanor Smith's Epic of the Circus!

With DON ALVARADO and a large supporting cast in a bombshell of action!


GRETA NISSEN
SECRET AGENT

6

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These outstanding productions, already completed, are part of First Division's $4,000,000 program for 1935-1936. STARS...PRODUCTION VALUES...DIRECTORS, many of the stories successful stage plays and novels, make these films entertainment leaders!

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America's great novelist's greatest and gayest!

AUGUST WEEK END
Cosmopolitan
FAITH BALDWIN
featuring AUGUST WEEKEND

RING AROUND THE MOON
VERE HOBART

VERE HOBART'S

brilliant novel

"Ring Around the Moon"

an exploitation special!

"Little Red Schoolhouse"

authorized by ROBERT ELLIS in a "Schooldays" type of story.

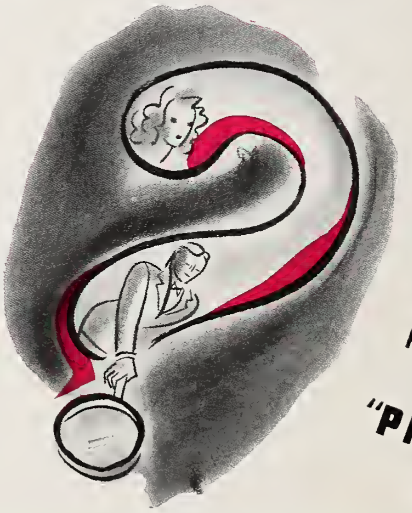
"Below the Deadline"

a psychological bombshell by HERVEY ADAMS, writer of popular fiction.

FIRST
DI

"Mother of the World"

is strongly and compellingly written by HELEN MACKAGE FORBES.



MONTE BRAND reveals the perfect crime at last in

"Phantom Clue"

10 READY TO

LOIS WILSON, LLOYD HUGHES, HEDDA HOPPER and GUINN WILLIAMS as the mad merry Proutys in "SOCIETY FEVER"—hot stuff at the box-office!

"LADY IN SCARLET" is a new thriller by ROBERT ELLIS, author of the famous "CHARLIE CHAN" screen stories, about a mysterious woman with mysterious appeal.

"QUEEN OF HELL" with SIDNEY BLACKMER; IRENE WARE, RUSSELL HOPTON, BETTY COMPSON, EDWARD GARGAN and LUCY BEAUMONT, by BETTY BURBRIDGE and EWART ADAMSON, who wrote R-K-O's "Shooting Star."

"MURDER ON ICE" has thrills for the nerveless. Dead men live to tell tales in science's latest sensation!

"HER COMEBACK" is a new sensation for thriller-seekers about a beautiful Public Heroine No. 1 with SIDNEY BLACKMER, SHIRLEY GREY and NOEL MADISON.

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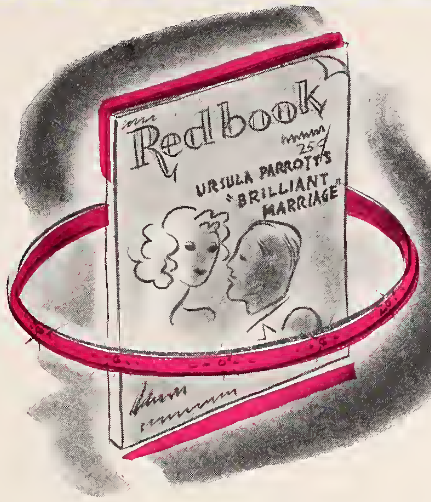
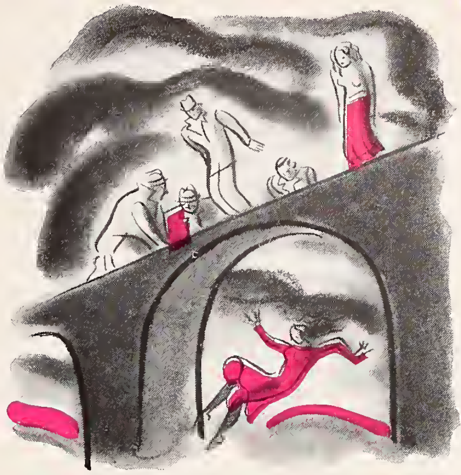
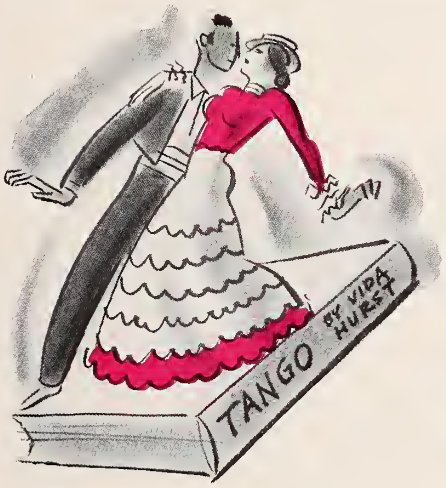


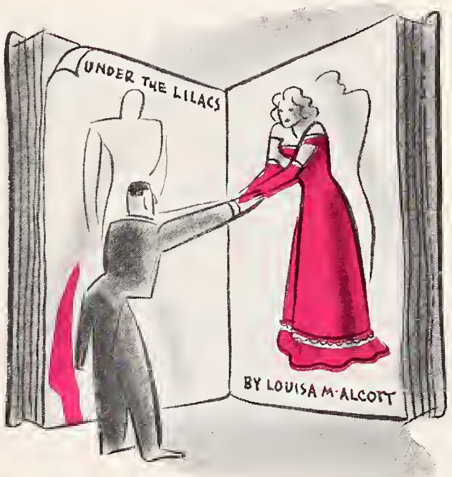


"Bridge of Sighs"
by Robert Ellis,
distinguished
screen author of
the "Charlie Chan"
stories.



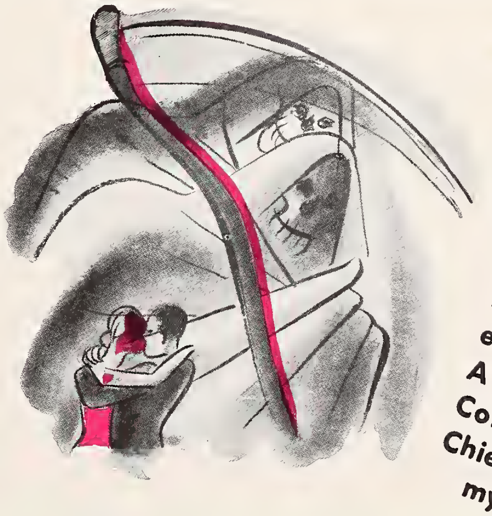
VIDA HURST'S
BEST-SELLER
"Tanga"
...with the
rhythm of today, the newness of tomorrow!

"Under the Lilacs"
is by America's
favorite—
LOUISA M. ALCOTT
—author of
"Little Women"



IRST!

HORACE MANSFIELD'S
"Hidden Alibi"
a mystery thriller
about a beloved
outcast.



"Death Ride Double"
is another thriller by HERBERT ASBROOK,
Concocter-in-Chief of murder
mysteries!

SCREEN 10

"UNSEEN DEATH" is a top-notch exploitation thriller with RUSSELL HOPTON, LOLA LANE and GEORGE MARION, Sr.

"LIFE SENTENCE" is a chilling horror film with RALPH MORGAN, PEDRO DE CORDOBA, MAXINE DOYLE, MISCHA AUER and RUSSELL GLEASON.

Millions of lovers of these famous stories will flock to see "MURDER AT GLEN ATHOL," a CRIME CLUB BEST-SELLER by Norman Lippincott.

"HAPPINESS C. O. D." with MAUDE EBURNE, DONALD MEEK, IRENE WARE, WILLIAM BAKEWELL, POLLY ANN YOUNG and LONA ANDRE is a picture you'll want P. D. Q.!

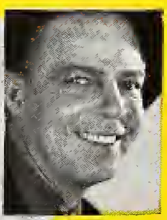
"LOADED DICE" is one of HERBERT BRONSON HERBERT'S famous SANDRA stories, with a twist worthy of O. Henry.

Associated Talking Pictures

Joseph Hergesheimer's prize-winning

"JAVA HEAD"

Anna May Wong, Elizabeth Allan,
Edmund Gwenn, John Loder

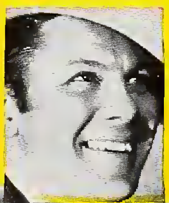


Walter Futter

8 HOOT GIBSONS

Alexander Brothers

8 BIG BOY WILLIAMS



Walter Futter

"HONG KONG NIGHTS"

with Tom Keene, Wera Engels, Warren
Hymer, Tetsu Komai

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INVINCIBLE PICTURES CORPORATION

To the Projectionist

by ADOLPH ZUKOR

¶ There comes in the career of every motion picture that final occasion when all the artistry, all the earnest constructive endeavor of all the man-power and genius of the industry, and all the capital investment, too, must pour through the narrow gate of the projector on its way to the fulfillment of its purpose, the final delivery to the public.

¶ That delivery is a constant miracle of men and mechanism in the projection rooms of the world's fifty thousand theatres. That narrow ribbon, thirty-five millimeters, flowing at twenty-four frames a second through the scintillating blaze of the spot at the picture aperture and coursing at an exactingly precise 90 feet a minute past the light slit of the sound system, demands a quality of skill and faithful, unfailing attention upon which the whole great industry depends.

¶ The projector lens is the neck of the bottle through which all must pass. The projectionist presiding over that mechanism is responsible for the ultimate performance upon which we must all depend.

¶ The projector must not fail and, more importantly still, the man must not fail or permit it to waver in its performance. It is to the tremendous credit of the skill of the modern projectionist that perfect presentation of the motion picture upon the screen is today a commonplace, a perfection that is taken as a matter of course.

¶ For more than a quarter of a century now F. H. Richardson, author of this and the Blue Books that have gone before, has been the philosopher, friend and guide of the projectionists. He began in the nickelodeon days when the two-pin Edison projector was considered a wonderful machine and he has continued, becoming himself an institution along with the developing art, into this day of the amazing complexities and large responsibilities of the modern projection room, with its maze of machinery and all the delicate, intricate devices of sound picture reproduction.

¶ It is appropriate that here on this page one who has shared and experienced these years of the building of the screen into its world dominion as an amusement medium should record the industry's recognition of Mr. Richardson's long and diligent service and his valued contributions to the progress of the art.

(From Mr. Zukor's introduction to Mr. F. H. Richardson's Bluebook of Projection—now on the press.)

J. C. JENKINS--HIS COLYUM

Pierre, South Dakota

DEAR HERALD:

As the capital of a state, this town of Pierre reminds us a whole lot of Olympia, Washington, except that Olympia is located only a little way from Puget Sound, while Pierre is on the east bank of the Missouri river. If one didn't see the state house he might take Pierre to be Neligh, Nebraska, except that it is somewhat large and probably contains a lot of better people and has two policemen instead of a town marshal.

Why they placed the capital of South Dakota away out here on the prairie and among the prairie dogs instead of placing it somewhere near the center of the state is far from clear to us, but, of course, is none of our darn business. Anyhow Pierre is where Charles Lee Hyde lives, and Charles Lee is about the best known exhibitor in the state and it is he that Pierre calls upon to look after the civic and business interests of the city.

We wouldn't say very much about it had Charles Lee not taken us up to his house to meet Mrs. Hyde and their little boy, who, by the way, is the pride of South Dakota, and when Sherm got his eye on that kid we thought we would have to get a span of mules to drag him away.

The Grand theatre is presided over by Charles Lee, and the customers seldom inquire as to what the show is going to be. They know it will be good whatever it is, for they have come to know that he shows nothing but the best. Probably what accounts for the wide reputation that he and his Grand theatre has. When you are in Pierre be sure to watch for the street cars, but you won't see any, for there are none there. Pierre is a pretty good town. Mrs. Hyde wanted us to stay there for supper but Sherm wouldn't do it. Somehow that guy never gets hungry when there is a big feed in sight.

▽

He Eats Dried Prunes

Didja ever ride with a guy that wasn't satisfied to go less than sixty miles an hour? Well, that's been our speed now for about ten days and there wasn't a traffic cop in the state that could catch up with us by long distance phone. Well, that's the way Sherm Fitch drives his Buick. But maybe you don't know who Sherm Fitch is. Sherm is the district manager for RKO at Sioux Falls, and that accounts for why RKO pictures are playing in about every house in South Dakota and western Minnesota. But maybe that Charles Snyder, his booker, has had something to do with this wonderful business, for when Charley books 'em they know they have been booked. But it is also quite likely that Herman, the shipper, has had some important part in the business. Anyhow, Sherm has a darn fine office force, including the girls, and including also the boys who go out to tell the exhibitors about it.

Sherm would be all right if it weren't for two things—eating dried prunes and listening to radio crooners. He says that crooners were born crooners and not soloists, and we replied, "Oh yeah, and hoot owls were born hoot owls and not canaries," and Sherm snorted, "Oh, you go and lay down with your pups."

▽

After leaving Sioux Falls we drove over to Luverne, Minnesota, to call on Herman Jochims, who operates the Palace theatre. Herman has had it in for us because when we took his subscription to the HERALD some time ago we put his town Luverne in Iowa instead of Minnesota, and he didn't get the paper until we learned of our mistake in stating the wrong state and had it corrected. We wish that fellow would forget that. Outside of that he is a mighty swell guy.

▽

It's a Pipe

If you ever want to smoke, and you haven't a Nebraska cop pipe, you should drive up to Pipestone, Minnesota, and get a pipe of the Indiana, for there is where they get the red stone to make their pipes of. Over in Grindstone, South Dakota, is where they get the stone to make grindstones out of, and down in Tombstone, Arizona, is where they make tombstones, and that's where they have the "Boot Hill cemetery" where they buried 165 citizens who died "with their boots on." Sherm slowed down in Pipestone long enough for us to find out that Lou Feldman, the manager of the Orpheum theatre, had gone to Minneapolis to the state fair to see the big pumpkins and the fat lady do the "hoochy coochy." Lou was always strong for these fat women.

▽

F. J. McCarthy of the State theatre and Mike Efthimion who oparates a cafe that is the pride of South Dakota, are in no small measure responsible for Brookings being the important town that it is. Mike used to be connected with the theatre business and both he and F. J. are mighty strong Herald fans. Should business get poor at Mike's cafe (which it seldom does), he would go out in the kitchen and reel off a couple of yards of Greek to the chef, while F. J. would grab his golf clubs and go out to the links and lower the course record. Gosh, but they are a couple of swell guys.

▽

Arlington is right on highway No. 81, which runs from Winnipeg, Canada, to Mexico City, and it is a pretty long one. We know, for we have traveled it from the Canadian line to San Antonio, Texas, and we might suggest that when driving this highway you keep Arlington in mind, for that is the place where S. G. Abbott operates the Arlington theatre and the Arlington theatre is one of the important spots on this trans-continental highway. We called there to visit G. S. and we received a very royal welcome, but when he saw Sherm—well, ask Sherm about it.

He took us up to his house to meet Mrs. Abbott and we found her out in the garden working with her flowers, and she had a Boston Bull pup and a parrot as chaperones. Passing through Arlington without meeting these delightful folks, is a lot of nonsense, and it shouldn't be done.

▽

Our travels throughout the western and northwestern part of South Dakota, where the crops were almost entirely destroyed by the dry weather, makes us wonder whyinhel they didn't build that "shelter-belt" out there so the boys would get some rain. There's no doggone sense in neglecting a country like that.

▽

When you are going west, or east, on the Milwaukee railroad you should stop off at Bridgewater and meet M. L. Marshall, who tells the trains when to stop and when to go. Not only that, but you should go up town and see his Strand theatre. After that you should meet Mrs. Marshall.

She told us that she was originally from Sheldon, Iowa, and that she can't rid herself of a longing to go back there to live. That was a surprise to us when we considered her lovely home. As for her delightful husband, he's either a Democrat or Republican, we don't know which, and we didn't inquire. All we know is that Bridgewater ought to be proud of such citizens, and most likely is.

▽

By the way, if you are ever invited to Sherm Fitch's house for dinner don't fail to accept the invitation, for listen, Ezra, when you sit down to a dinner prepared by Mrs. Fitch you will have something to wire home about, but that doggone Sherm wouldn't let us have anything but orange juice and crackers while he helped himself to the huckleberry pie.

COLONEL J. C. JENKINS
The HERALD'S Vagabond Colyumnist

P. S. The HERALD covers the FIELD like an APRIL SHOWER.

To Organize Legal Group

Attorney Phillips G. Phillips, legal head for the National Labor Relations Board, has arrived in Hollywood from Washington to organize a legal battery for work on complaints from labor organizations. It has been revealed at the board's headquarters in Hollywood that no action will be taken until organization of the legal staff. The newest complaint is against Columbia studios by the N. A. C. C. for alleged dismissal of four members of the electrical department for affiliation with that group.

Form Own Distribution

Chesterfield and Invincible have announced in Hollywood the formation of their own distributing organization with Louis Hyman as west coast representative. Far West Exchanges, headed by Sam Berkowitz, who has been handling the output in this section, will be in charge of the physical aspects of the deal. First Division will represent Chesterfield and Invincible generally in the East and Ben Judell in the Midwest out of Chicago.

Congratulations, Martin Quigley, on your twenty years of accomplishment as chronicler, commentator and counsellor of the motion picture world. We, as producers, distributors and exhibitors, striving to contribute to the highest ideals of our industry, thank you for the guidance of your unswerving faith, vision and service.

GAUMONT-BRITISH PICTURE
CORPORATION, LTD.

Mark Ostrer
CHAIRMAN

ATTENDANCE AND RECEIPTS SHOW BIG INCREASES THROUGHOUT JAPAN

Gain of Patronage in Past Year Double the Average of Last Decade; the First Newsreel Theatre Projected for Tokyo

by CHIKUSHI TANI
Tokyo Correspondent

One-third of 400 theatres of Nikkatsu, a leading producer-exhibitor company of Japan, made a 30 per cent increase in box-office earnings in the last year. These houses all seat 500 or more. The remaining two-thirds, all smaller theatres, showed a decrease of approximately 20 per cent. Returns of the Home Office of the Government, with more comprehensive figures on attendances and receipts, show anything but a decline. In the year 1934, the total number of attendances increased by as many as 19,129,000 throughout the country. Attendance the previous two years was 244,389,636 for 1934 and 225,260,000 for 1933.

Furthermore, comparing the 1934 figure with that of 1926, or 153,735,449, it can be said that the past decade has seen the startling increase of more than 90,650,000 in patronage, an average of 10 million gain a year. Against this average increase there was a double increase last year.

Rating the average admission fee at 20 sen, the amount of increase in the box-office receipts obtained by all theatres in this country for the last year is calculated at Y4,000,000. If the number of free admissions is included, presumably there were 300,000,000 film-goers in Japan last year, which indicates expressly the marked advance of the public's interest in motion pictures.

First Newsreel Theatre

Japan is to have its first newsreel theatre. Mr. Hata, manager of Nippon Gekijo, who returned last month from his inspection tour in Europe and America, is reported to have applied to the Public Peace Section of Metropolitan Police Board for permission to establish a motion picture theatre to exhibit newsreels only, in the basement of Nippon Gekijo, where reconstruction work is being rushed. It is reported the police authorities will give permission provided construction and accommodations of the new hall satisfactorily conform with theatre regulations.

This being quite a new idea which nobody in this country has ever projected before, the screen public is eagerly awaiting completion of its newsreel theatre.

Domestic Production Sought

Leading newspaper offices in Tokyo, such as Asahi, Yomiuri and Hochi, are said to be interested in new film projects. Asahi, it is said, plans to venture into production of color newsfilms, Hochi to produce educational pictures as well as newsreels in cooperation with Kodan-sha, a story-magazine publishing company; Yomiuri, in search of a new sensation, has in contemplation the production of wild beast pictures. According to information, Yomiuri already has sent an advance party to the South Sea Islands.

The newsreel at last has won the recognition it has deserved. Moreover, a great building near Hibiya Park, Tokyo, is being reconstructed into a large hall, which would accommodate a 2,000 newsreel audience.

Following the Government movement of employing the motion picture for the clean election campaign, a popular movement, this time for the protection of our homemade pictures, is about to begin at the instance of high school and university students of this country. The movement, aiming to elevate the quality of photoplays, claims a general support of the whole nation, since it may mean eventually the protection of the domestic product as its ultimate objective.

In Tokyo some 30,000 young students belonging to cinema research societies are taking the initiative in launching this move. These Tokyo students are now reported ready to call upon their colleagues in local cities throughout the country. The total number of students is roughly estimated at 150,000.

The spirit behind the movement is reflected in a reported plan to obtain the support of Count Yoshinori Futara and Soho Tokutomi, the noted veteran writer and adviser of Osaka Mainichi, one of the leading publications of this country. It is also reported that the directors and presidents of various high schools and universities are being appointed honorable advisers of an association to be organized soon for the purpose of domestic product protection.

Jerry Shea Observes 36 Years in Exhibition

Jerry Shea, Toronto exhibitor, celebrated the 36th anniversary of his first theatre in Toronto when he received the personal and wired congratulations of many old friends in the theatre field.

Mr. Shea's first house, then playing vaudeville, got under way on Yonge St. in 1899, and six years later he began to show single reel films in conjunction with the stage show. In August, 1910, Mr. Shea opened his larger Victoria Street and in 1926 went to Shea's Hippodrome, seating 2,800.

Harper Starts Shorts

Production has been started by J. H. Harper of Harper & Co. on the first of a series of shorts in collaboration with Life at the West Coast Studios, New York.

George T. Eggleston, editor of Life, collaborated on the stories. Monte Brice is supervising with William Watson directing. Raymond Knight and Evelyn Lynd have the leads.

Change Syndicate Name

The American Radio Features Syndicate of Hollywood has changed its name to American Radio Features to avoid conflict with a newly established company of a similar name.

MISSOURI BUSINESS FOUND MUCH BETTER

Business conditions in Missouri are much better than they may seem, according to the Missouri Press Association, which, through C. W. Keller, field secretary, has just published the findings of a statewide survey conducted by the association, chiefly among its members but including statistics from other sources.

The findings show an improved financial condition for the farmer, increasing retail sales, using of bank deposits, growing building activity and improved demand for business and resident property and a steady increase of advertising lineage.

Keith Columbus Asks For Reorganization

A voluntary petition for reorganization, signed by Harry Schreiber, treasurer and city manager, has been filed in the federal court by the B. F. Keith Columbus Company, operating the Palace and Majestic at Columbus, Ohio.

The petition, predicated on Section 77B of the amendment to the bankruptcy law, also seeks a 12 year extension on the aggregate $500,000 bonded indebtedness now outstanding and a reduction in the interest rate from 6½ to 5 per cent. Equipment, fixtures and furnishings, valued at $180,000 and which were not pledged in the initial bond flotation, now are offered as security.

Judge Benson W. Hough will hear the petition September 28th, but meanwhile has authorized continuance of operations.

The RKO Grand, recently acquired under lease and now being remodeled, will open September 20 and is not affected by the proceedings.

450 Features Made In Japan in a Year

Japan produced 450 feature length films last year according to figures supplied to the Academy of Motion Picture Arts and Sciences by Yoshio Osawa of the JO Studios in Kyoto, who is now visiting Hollywood. Most of the pictures were done with sound.

Over 3,500 feet of excerpts from recent Japanese films assembled by Mr. Osawa for the Academy will be run off soon for members and the press as an illustration of progress in the Nippon industry.

Kiesling Touring

Barrett Kiesling of the Metro-Goldwyn-Mayer publicity department is now making a goodwill tour of key cities contacting newspaper critics.

SALUTATIONS AND THANKS

● Freedom of the press has been, is, and will be, the exemplar and guide for freedom of the screen, one of the most treasured rights of the motion picture world. ● This industry is indebted to Martin Quigley, enterprising editor, for his zealous guard against jealous disregard of these rights.

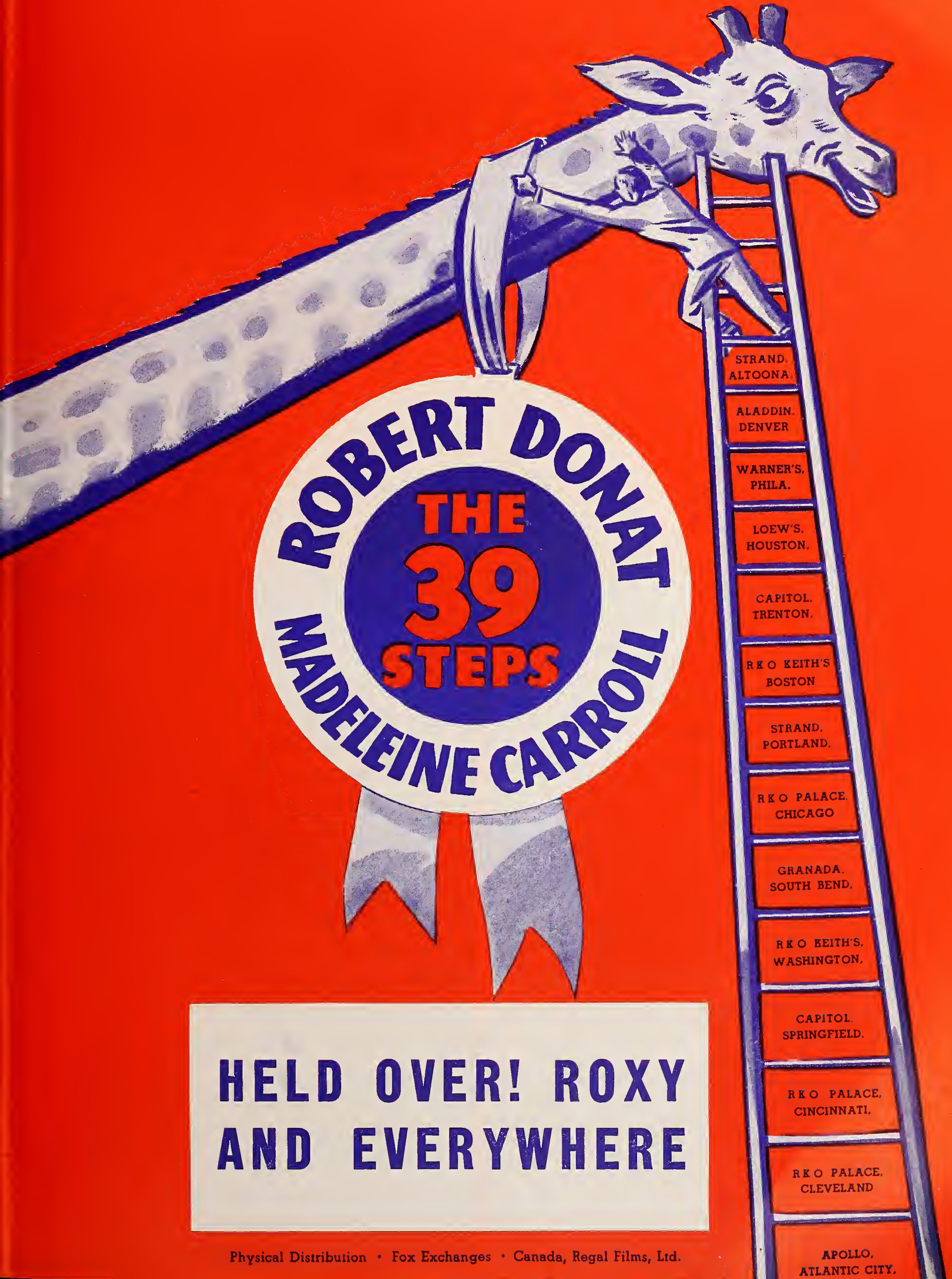
Arthur A. Lee

VICE PRES. & GEN'L MANAGER

TOPS 'EM ALL

Boom days of '29 brought back by receipts of "39"

Directed by ALFRED HITCHCOCK
Director of "The Man Who Knew Too Much"


ROBERT DONAT
THE 39 STEPS
MADELEINE CARROLL
STRAND, ALTOONA
ALADDIN, DENVER
WARNER'S, PHILA.
LOEW'S, HOUSTON,
CAPITOL, TRENTON,
R K O KEITH'S BOSTON
STRAND, PORTLAND,
R K O PALACE, CHICAGO
GRANADA, SOUTH BEND,
R K O KEITH'S, WASHINGTON,
CAPITOL, SPRINGFIELD,
R K O PALACE, CINCINNATI,
R K O PALACE, CLEVELAND
APOLLO, ATLANTIC CITY,

HELD OVER! ROXY AND EVERYWHERE

Physical Distribution • Fox Exchanges • Canada, Regal Films, Ltd.

TOPS 'EM ALL

SIXTEEN STAR SPANGLED SPECIALS

Titles

THE THIRTY-NINE STEPS
THE CLAIRVOYANT
TRANSATLANTIC TUNNEL
THE KING OF THE DAMNED
THE MORALS OF MARCUS
RHODES, THE EMPIRE BUILDER
KIPLING'S SOLDIERS THREE
PASSING OF THE 3rd FLOOR BACK
MODERN MASQUERADE
SECRET AGENT
DR. NIKOLA
KING SOLOMON'S MINES
FIRST A GIRL
BORN FOR GLORY
ALIAS BULLDOG DRUMMOND
GEORGE ARLISS SPECIAL

Stars

GEORGE ARLISS
ROBERT DONAT
JESSIE MATTHEWS
MADELEINE CARROLL
JACK HULBERT
BORIS KARLOFF
NOVA PILBEAM
FAY WRAY
CLAUDE RAINS
MADGE EVANS*
WALTER HUSTON
PETER LORRE
LUPE VELEZ
MAUREEN O'SULLIVAN*
CONRAD VEIDT
RICHARD DIX
C. AUBREY SMITH
HELEN VINSON
CICELY COURTNEIDGE
BARRY MACKAY

*By courtesy of M-G-M

TOPS 'EM ALL

PHYSICAL DISTRIBUTION • FOX EXCHANGES • CANADA REGAL FILMS LTD.

ASIDES & INTERLUDES

From Twenty Years Ago

By JAMES CUNNINGHAM

TO Joseph Ignatius Breen, director general of the Production Code Administration in Hollywood, we pass along this record of eliminations ordered from some feature releases of 1917 by the Chicago Board of Censors, with the thought that the cuts decreed by that Board may serve as a guide to him in his position as custodian of motion picture morals:

MUSKETEERS OF THE SLUMS (King Pictures)—Cut: Solo dancer wiggling her back.
LOVE AFLAME (Red Feature Photoplays)—Cut: Closeup of king looking at woman's leg.
THE ROOM OF MYSTERY (Knickerbocker-Star)—Cut: Man kissing fainting girl.
THE GOLDEN FETTER (Lasky)—Cut: Two closeups of idiot.
RED WOMAN (World Film)—Change shooting in Mexican marriage scene from fifth to fourth reel.
PEARL OF THE ARMY (Pathe)—Cut: Hand stealing wafers.
KING OF THE KITCHEN (L-Ko)—Cut: All scenes of girl and man together in underwear, except where girl gives man his engagement ring.
HIS SWEETHEART (Morosco)—Cut: Two scenes of gunmen preparing golf balls for explosion; two scenes of gunmen pasting paper over number on auto and then removing same.
GOLD LUST (Universal) — Cut: Indian shooting man through his window.
DARING AND DYNAMITE (Vitagraph) — Cut: Three views of group of divers in one-piece bathing suits.
TREAT 'EM ROUGH (Fox) — Cut: All hanging scenes—except those following sub-titles.
THE TRAP (Kalem)—Cut: Planting paper in officer's cap.
THE BLACK WOLF (Lasky)—Cut: "Tell the Duke the Black Wolf has borrowed the price of a poor man's donkey".

▽

Columnist "Mac," writing in Exhibitors Herald, December 30, 1916, made the potent observation that "We'll soon be flying across continent by aeroplane and never give it a thought."

▽

"The motion picture industry has gone through its greatest crisis and is now well on the road to recovery."—Al Lichtman, General Manager, Famous Players-Lasky Corporation, December 28, 1918.

▽

Charged by industryites with being "obsessed with an idea of their importance to the industry that actually is ludicrous," Mary Pickford, Douglas Fairbanks, William S. Hart, Charles Chaplin and David Wark Griffith, broke away from the large producing corporations for which they had been working, and, on January 15, 1919, banded together in a single company as "United Artists."

That made the producers wrathful and they expressed themselves in no uncertain terms, the comment of Richard A. Rowland, Metro's president, being typical: "The lunatics are now running the asylum."

▽

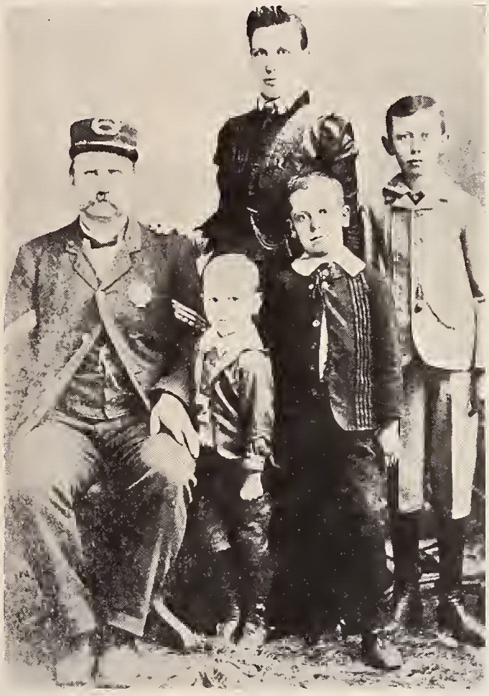
Pathe News, in 1915, blasted the advertising pages of the trade press with word that it had scored two—not one, but two—"scoops" on "live events" of the day: (1) The launching of the United States battleship Pennsylvania; (2) The arrival at Newport News, Va., of the German cruiser Eitel Friedrich.

▽

They were a zealously patriotic lot of picturegoers two decades ago, as witness:

David Wark Griffith's "Birth of a Nation" was in its seventh week of a roadshow engagement at the Liberty theatre near Times Square, in New York, when, on April 9, 1915, there came the 50th anniversary of General Lee's Civil War surrender to General Grant at Appomattox. When the reproduction of this scene of "The Birth" was flashed on the screen, the entire audience arose as one and stood impressively quiet as the historic event passed before its vision, to the tune of "Yankee-Doodle Dandy."

Not Twenty, But Forty Years Ago



Introducing the Beery Family! From the old family album, and photographed in 1894. *Reading left to right: their father, Sergeant Noah N. Beery, then of the Kansas City police department; Wallace Beery—even then he had the now famous Beery smile; Noah Beery, and William C. Beery. Their mother, Frances M., stands behind them.*

▽

The only case on record where prison authorities were downright unappreciative of the industry's contribution of motion pictures for showing in penal institutions dates back to 1919, *when the Wardens at Sing Sing in New York abruptly discontinued the weekly showings of "The Murder Mystery," serial.*

"Well, you see," they explained, "your serial shows Harry Houdini, 'Handcuff King' and "Lock-breaking Champion,' doing his stuff. And the jailbirds were learning too many new tricks, picking cell locks, unloosening their leg chains and the like."

THERE were home office press agents in 1915, too—the Dietzes of the day, and the McCormicks, Einfelds and McCarthys, the Gulicks and Gillhams, Whites and Waxmans, Gallups, Greenthals and Finneys, writing many a nifty piece, as witness this typical literary document from the pen of a publicity power of two decades ago:

> Charles Chaplin, Essanay comedian, is declared to have the most valuable feet of anyone in the world. He has just insured each foot for $50,000, or $150,000 for the both.
>
> "My feet are my fortune," said Chaplin. "What kind of a photoplay comedian do you think I would be without my feet?"
>
> Chaplin critics declare that Chaplin's feet are one of the most valuable assets he has. Without the Chaplin walk, the Chaplin kick and other antics he pulls off with his pedal extremities would not be a Chaplin comedy.
>
> It is these little tricks with his feet, as well as his comical facial expressions, that keep spectators in roars of laughter. These great clumsy-looking feet, that move with such deftness and quickness, spell nothing but fun.
>
> Without the make-up the Chaplin feet are much smaller than the average. He has them massaged and cared for after every performance to keep them supple and in excellent condition, so that he can pull off his tricks.
>
> They are wonderfully strong and have the grace that comes with strength, which shows to advantage when clad in pumps. Mr. Chaplin is one of the finest of fancy dancers and can put on dances that are the envy of many a ballet girl. Toe dancing comes to him with ease.

And here's another, a touching piece that pulls at the heart strings, and pulls:

> It is sad enough life, playing leads in the pathetic scenes in the pictures, but a still sadder problem presented itself to Dora Dean, Saturday, at the Photo Drama's studios in Jersey, where Bill Steiner and Hal Reid are staging "Time Lock Number 776," featuring Joe Welch, the well-known comedian. Miss Dean appeared early for work, with eyes all red and swollen. Upon anxious inquiries from the all-star cast, which includes J. Welch, Dave Wall, Ed Carewe, etc., she replied: "I just received a cablegram that my only brother, just 22 years old, was killed in a battle in Europe." Ed Carewe, who played leading man opposite to Dora Dean, said: "I will miss my guess badly if every audience does not cry at the scenes we took today, as Dora Dean simply worked to perfection, crying most all day."

▽

Film thefts in the old days were frequent. Too, too frequent. There were times when as many as half-a-dozen different "salesmen" called on the same exhibitor to sell him a print of the same picture.

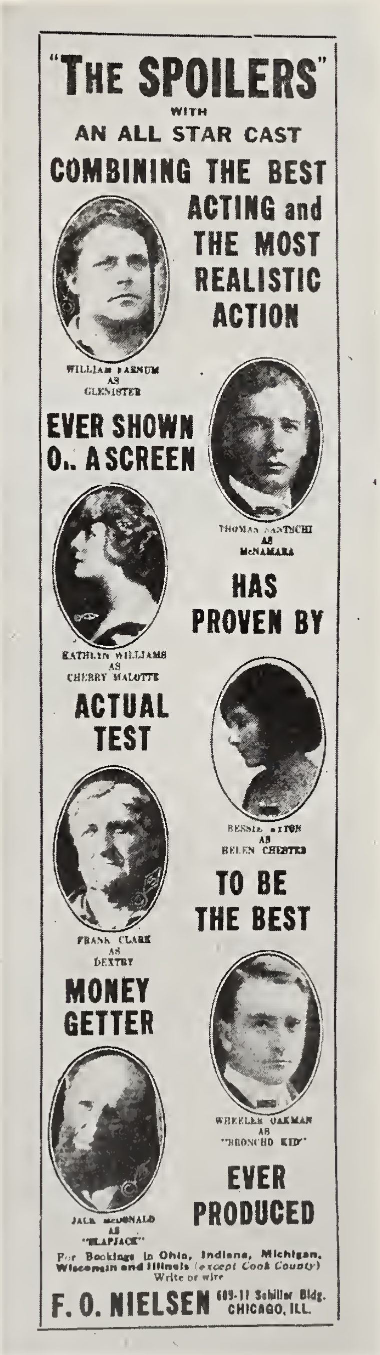
The largest and probably the boldest film robbery was perpetrated on Fox Film Corporation in 1919. Suspicious of some incidents attending the handling of a railroad shipment to New York of some $25,000 worth of Sunshine Comedy negatives, studio officials and police rode wildly in automobiles from Hollywood to San Bernardino, a

(Continued on page 224)

PICTURES THAT MADE MOTION PICTURE HISTORY

On this page and continuing through the following seven pages are recalled those productions which can be fairly adjudged as true milestones on that stretch of the motion picture highway celebrated by this issue. A graphic method of presentation has been adopted—each of the pictures selected is represented by an advertisement in which its coming was announced.

●



"THE SPOILERS"
WITH
AN ALL STAR CAST
COMBINING THE BEST ACTING and THE MOST REALISTIC ACTION

WILLIAM FARNUM
AS
GLENISTER

EVER SHOWN O.. A SCREEN

THOMAS SANTSCHI
AS
McNAMARA

HAS PROVEN BY

KATHLYN WILLIAMS
AS
CHERRY MALOTTE

ACTUAL TEST

BESSIE EYTON
AS
HELEN CHESTER

TO BE THE BEST

FRANK CLARK
AS
DEXTRY

MONEY GETTER

WHEELER OAKMAN
AS
"BRONCHO KID"

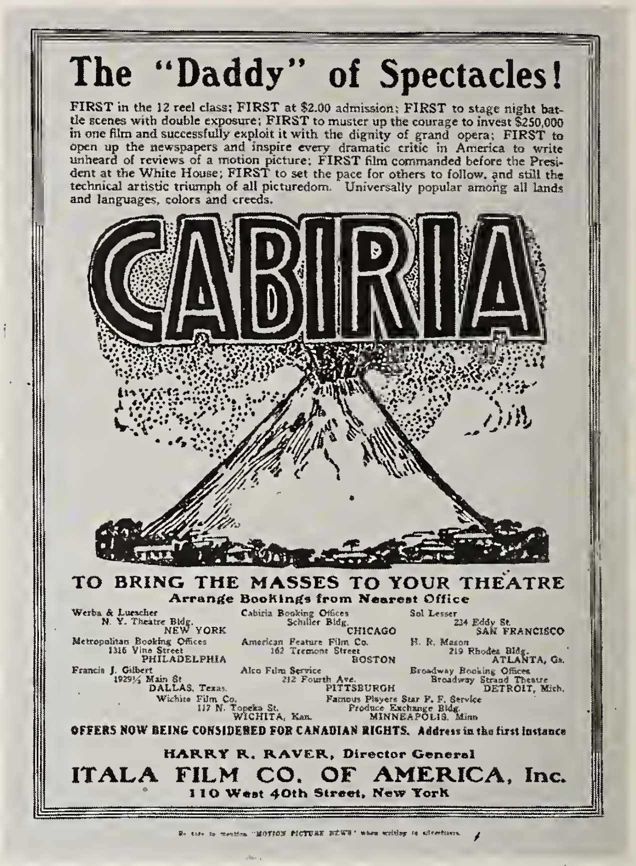
EVER PRODUCED

JACK McDONALD
AS
"FLAPJACK"

For Bookings in Ohio, Indiana, Michigan, Wisconsin and Illinois (*except Cook County*)
Write or wire

F. O. NIELSEN 609-11 Schiller Bldg.
CHICAGO, ILL.

1915



The "Daddy" of Spectacles!

FIRST in the 12 reel class; FIRST at $2.00 admission; FIRST to stage night battle scenes with double exposure; FIRST to muster up the courage to invest $250,000 in one film and successfully exploit it with the dignity of grand opera; FIRST to open up the newspapers and inspire every dramatic critic in America to write unheard of reviews of a motion picture; FIRST film commanded before the President at the White House; FIRST to set the pace for others to follow, and still the technical artistic triumph of all picturedom. Universally popular among all lands and languages, colors and creeds.

CABIRIA

TO BRING THE MASSES TO YOUR THEATRE
Arrange Bookings from Nearest Office

Werba & Luescher
N. Y. Theatre Bldg.
NEW YORK

Cabiria Booking Offices
Schiller Bldg.
CHICAGO

Sol Lesser
234 Eddy St.
SAN FRANCISCO

Metropolitan Booking Offices
1316 Vine Street
PHILADELPHIA

American Feature Film Co.
162 Tremont Street
BOSTON

H. R. Mason
219 Rhodes Bldg.
ATLANTA, Ga.

Francis J. Gilbert
1929½ Main St
DALLAS, Texas.

Alco Film Service
212 Fourth Ave.
PITTSBURGH

Broadway Booking Offices
Broadway Strand Theatre
DETROIT, Mich.

Wichita Film Co.
117 N. Topeka St.
WICHITA, Kan.

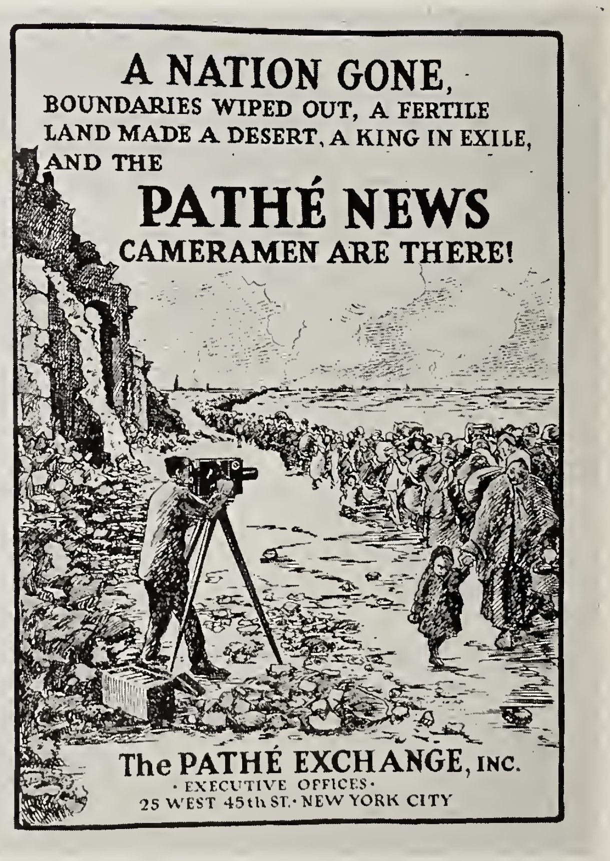
Famous Players Star F. F. Service
Produce Exchange Bldg.
MINNEAPOLIS, Minn

OFFERS NOW BEING CONSIDERED FOR CANADIAN RIGHTS. Address in the first instance

HARRY R. RAVER, Director General
ITALA FILM CO. OF AMERICA, Inc.
110 West 40th Street, New York

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

1915

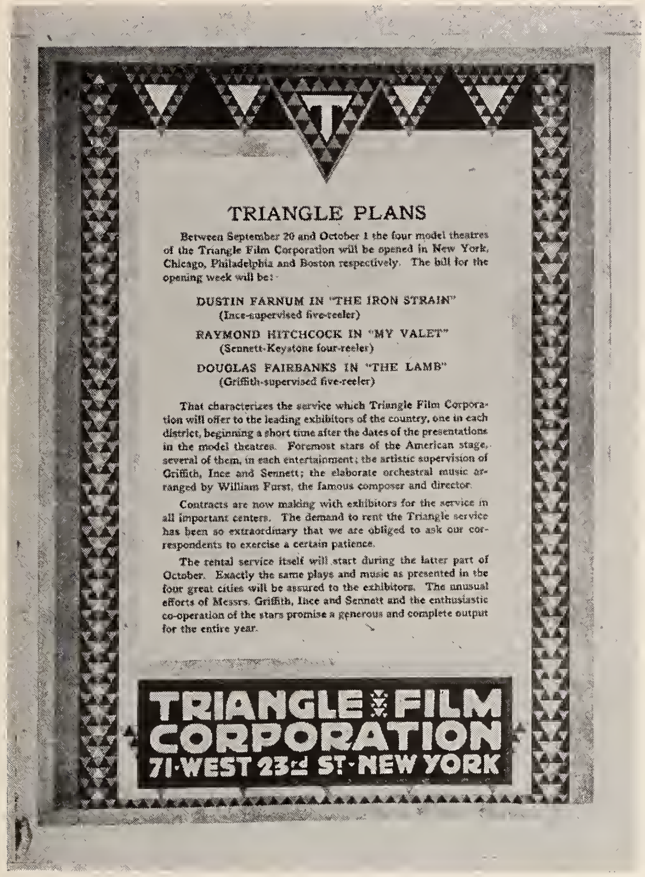


A NATION GONE,
BOUNDARIES WIPED OUT, A FERTILE LAND MADE A DESERT, A KING IN EXILE, AND THE
PATHÉ NEWS
CAMERAMEN ARE THERE!

The PATHÉ EXCHANGE, INC.
· EXECUTIVE OFFICES ·
25 WEST 45th ST. · NEW YORK CITY

1915

PICTURES THAT MADE MOTION PICTURE HISTORY



TRIANGLE PLANS

Between September 20 and October 1 the four model theatres of the Triangle Film Corporation will be opened in New York, Chicago, Philadelphia and Boston respectively. The bill for the opening week will be:

DUSTIN FARNUM IN "THE IRON STRAIN"
(Ince-supervised five-reeler)

RAYMOND HITCHCOCK IN "MY VALET"
(Sennett-Keystone four-reeler)

DOUGLAS FAIRBANKS IN "THE LAMB"
(Griffith-supervised five-reeler)

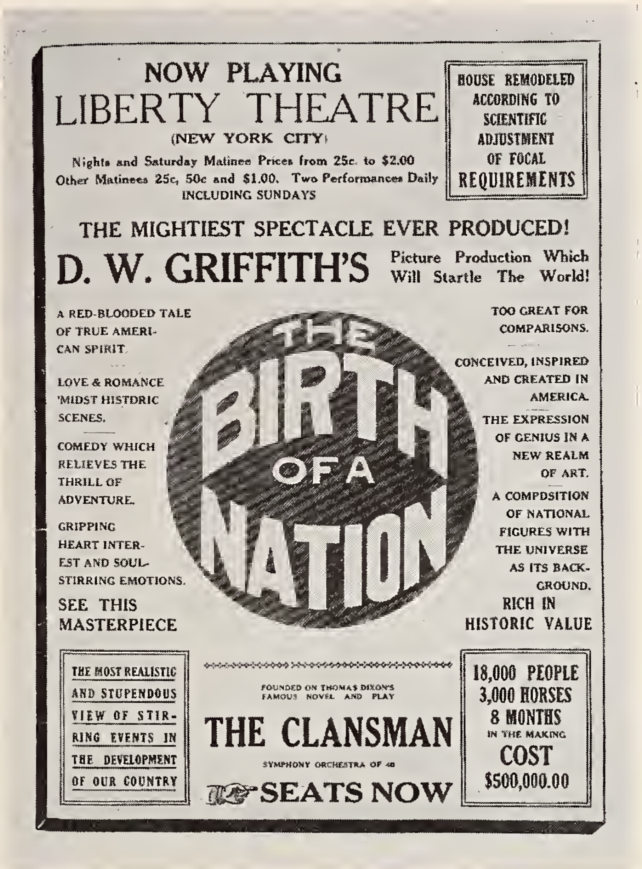
That characterizes the service which Triangle Film Corporation will offer to the leading exhibitors of the country, one in each district, beginning a short time after the dates of the presentations in the model theatres. Foremost stars of the American stage, several of them, in each entertainment; the artistic supervision of Griffith, Ince and Sennett; the elaborate orchestral music arranged by William Furst, the famous composer and director.

Contracts are now making with exhibitors for the service in all important centers. The demand to rent the Triangle service has been so extraordinary that we are obliged to ask our correspondents to exercise a certain patience.

The rental service itself will start during the latter part of October. Exactly the same plays and music as presented in the four great cities will be assured to the exhibitors. The unusual efforts of Messrs. Griffith, Ince and Sennett and the enthusiastic co-operation of the stars promise a generous and complete output for the entire year.

TRIANGLE FILM CORPORATION
71 WEST 23d ST. NEW YORK

1915



NOW PLAYING
LIBERTY THEATRE
(NEW YORK CITY)
Nights and Saturday Matinee Prices from 25c. to $2.00
Other Matinees 25c, 50c and $1.00. Two Performances Daily
INCLUDING SUNDAYS

HOUSE REMODELED ACCORDING TO SCIENTIFIC ADJUSTMENT OF FOCAL REQUIREMENTS

THE MIGHTIEST SPECTACLE EVER PRODUCED!

D. W. GRIFFITH'S Picture Production Which Will Startle The World!

THE BIRTH OF A NATION

A RED-BLOODED TALE OF TRUE AMERICAN SPIRIT.

LOVE & ROMANCE 'MIDST HISTORIC SCENES.

COMEDY WHICH RELIEVES THE THRILL OF ADVENTURE.

GRIPPING HEART INTEREST AND SOUL-STIRRING EMOTIONS.

SEE THIS MASTERPIECE

TOO GREAT FOR COMPARISONS.

CONCEIVED, INSPIRED AND CREATED IN AMERICA.

THE EXPRESSION OF GENIUS IN A NEW REALM OF ART.

A COMPOSITION OF NATIONAL FIGURES WITH THE UNIVERSE AS ITS BACKGROUND.

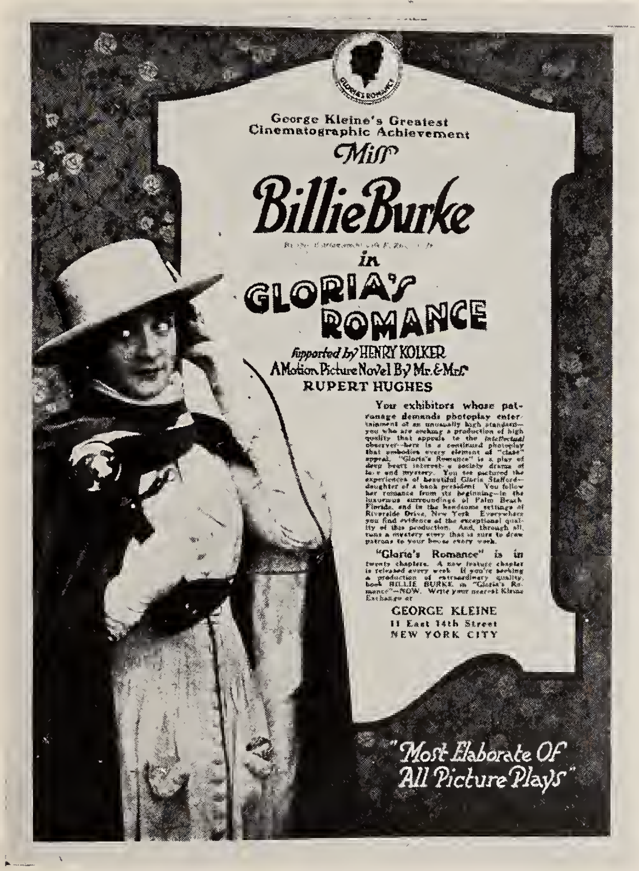
RICH IN HISTORIC VALUE

THE MOST REALISTIC AND STUPENDOUS VIEW OF STIRRING EVENTS IN THE DEVELOPMENT OF OUR COUNTRY

FOUNDED ON THOMAS DIXON'S FAMOUS NOVEL AND PLAY
THE CLANSMAN
SYMPHONY ORCHESTRA OF 40
☞ SEATS NOW

18,000 PEOPLE
3,000 HORSES
8 MONTHS
IN THE MAKING
COST
$500,000.00

1915



George Kleine's Greatest Cinematographic Achievement

Miss
Billie Burke
in
GLORIA'S ROMANCE

supported by HENRY KOLKER
A Motion Picture Novel By Mr. & Mrs. RUPERT HUGHES

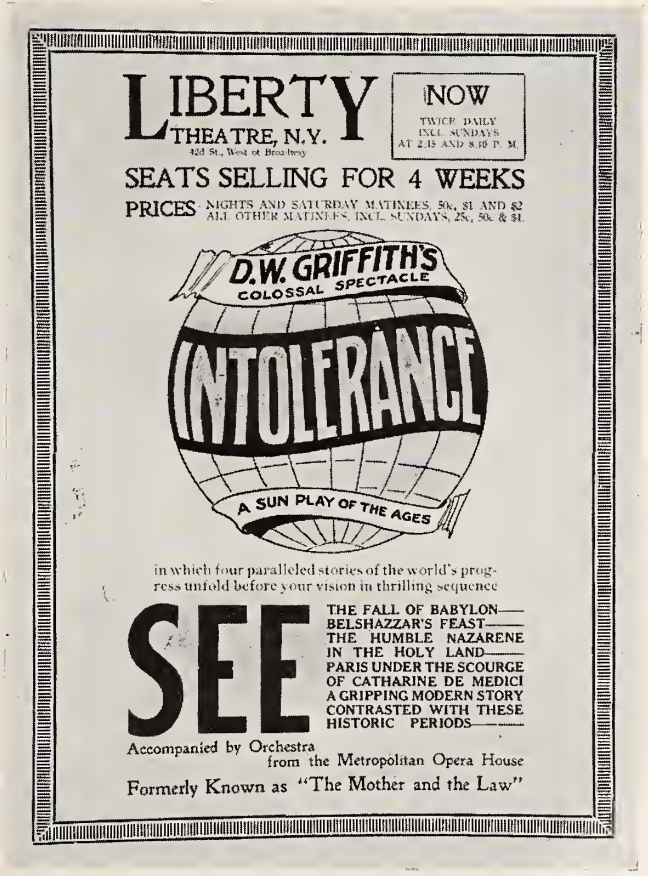
Your exhibitors whose patronage demands photoplay entertainment of an unusually high standard—you who are seeking a production of high quality that appeals to the *intellectual* observer—here is a continued photoplay that embodies every element of "class" appeal. "Gloria's Romance" is a play of deep heart interest—a society drama of love and mystery. You see pictured the experiences of beautiful Gloria Stafford—daughter of a bank president. You follow her romance from its beginning—in the luxurious surroundings of Palm Beach, Florida, and in the handsome settings of Riverside Drive, New York. Everywhere you find evidence of the exceptional quality of this production. And, through all, runs a mystery story that is sure to draw patrons to your house every week.

"Gloria's Romance" is in twenty chapters. A new feature chapter is released every week. If you're seeking a production of extraordinary quality, book BILLIE BURKE in "Gloria's Romance"—NOW. Write your nearest Kleine Exchange or

GEORGE KLEINE
11 East 14th Street
NEW YORK CITY

"Most Elaborate Of All Picture Plays"

1916



LIBERTY THEATRE, N.Y.
42d St., West of Broadway

NOW
TWICE DAILY
INCL. SUNDAYS
AT 2:15 AND 8:10 P. M.

SEATS SELLING FOR 4 WEEKS

PRICES NIGHTS AND SATURDAY MATINEES, 50c, $1 AND $2
ALL OTHER MATINEES, INCL. SUNDAYS, 25c, 50c & $1.

D.W. GRIFFITH'S COLOSSAL SPECTACLE
INTOLERANCE
A SUN PLAY OF THE AGES

in which four paralleled stories of the world's progress unfold before your vision in thrilling sequence

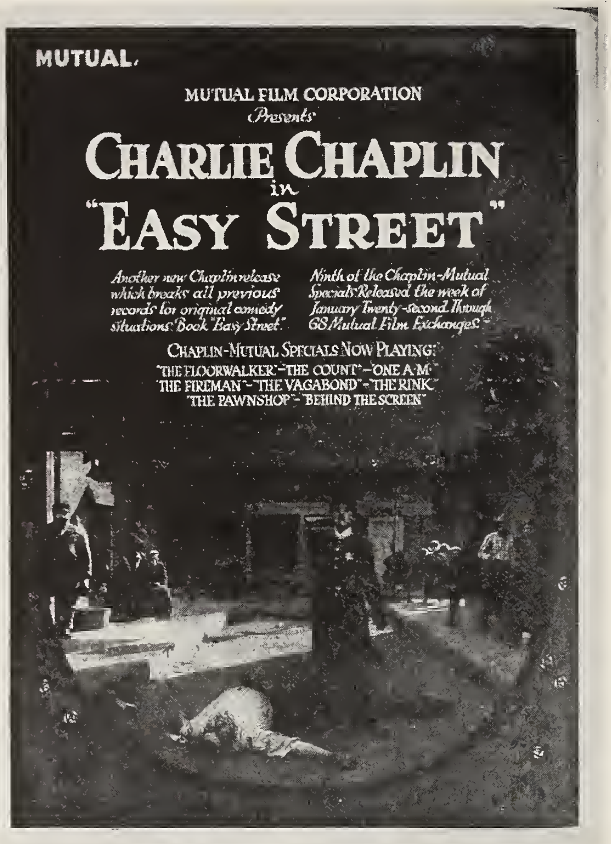
SEE THE FALL OF BABYLON—BELSHAZZAR'S FEAST—THE HUMBLE NAZARENE IN THE HOLY LAND—PARIS UNDER THE SCOURGE OF CATHARINE DE MEDICI A GRIPPING MODERN STORY CONTRASTED WITH THESE HISTORIC PERIODS—

Accompanied by Orchestra from the Metropolitan Opera House

Formerly Known as "The Mother and the Law"

1916

PICTURES THAT MADE MOTION PICTURE HISTORY



MUTUAL.

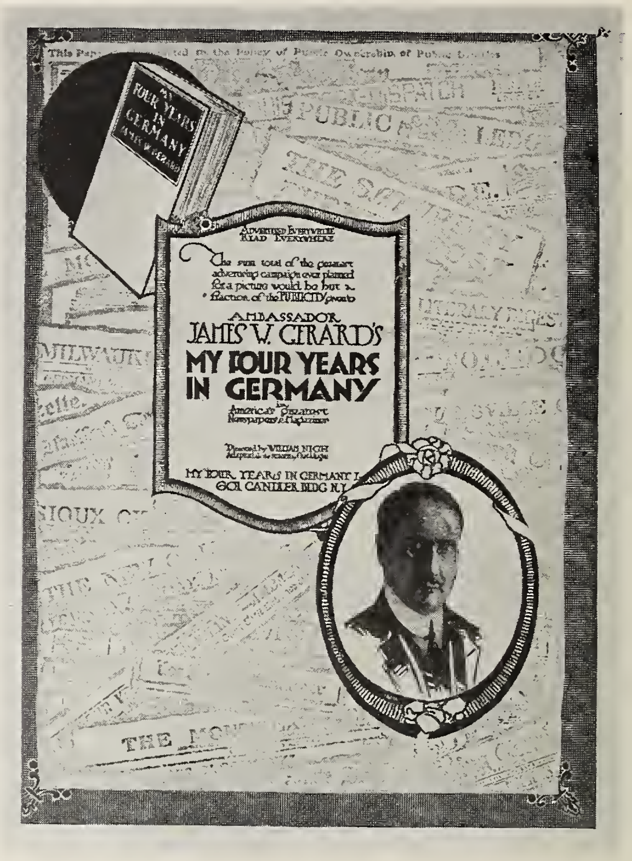
MUTUAL FILM CORPORATION
Presents
CHARLIE CHAPLIN
in
"EASY STREET"

Another new Chaplin release which breaks all previous records for original comedy situations. Book "Easy Street."

Ninth of the Chaplin-Mutual Specials. Released the week of January Twenty-second. Through 68 Mutual Film Exchanges.

CHAPLIN-MUTUAL SPECIALS NOW PLAYING:
"THE FLOORWALKER"—"THE COUNT"—"ONE A.M."
"THE FIREMAN"—"THE VAGABOND"—"THE RINK"
"THE PAWNSHOP"—"BEHIND THE SCREEN"

1917



ADVERTISED EVERYWHERE
READ EVERYWHERE

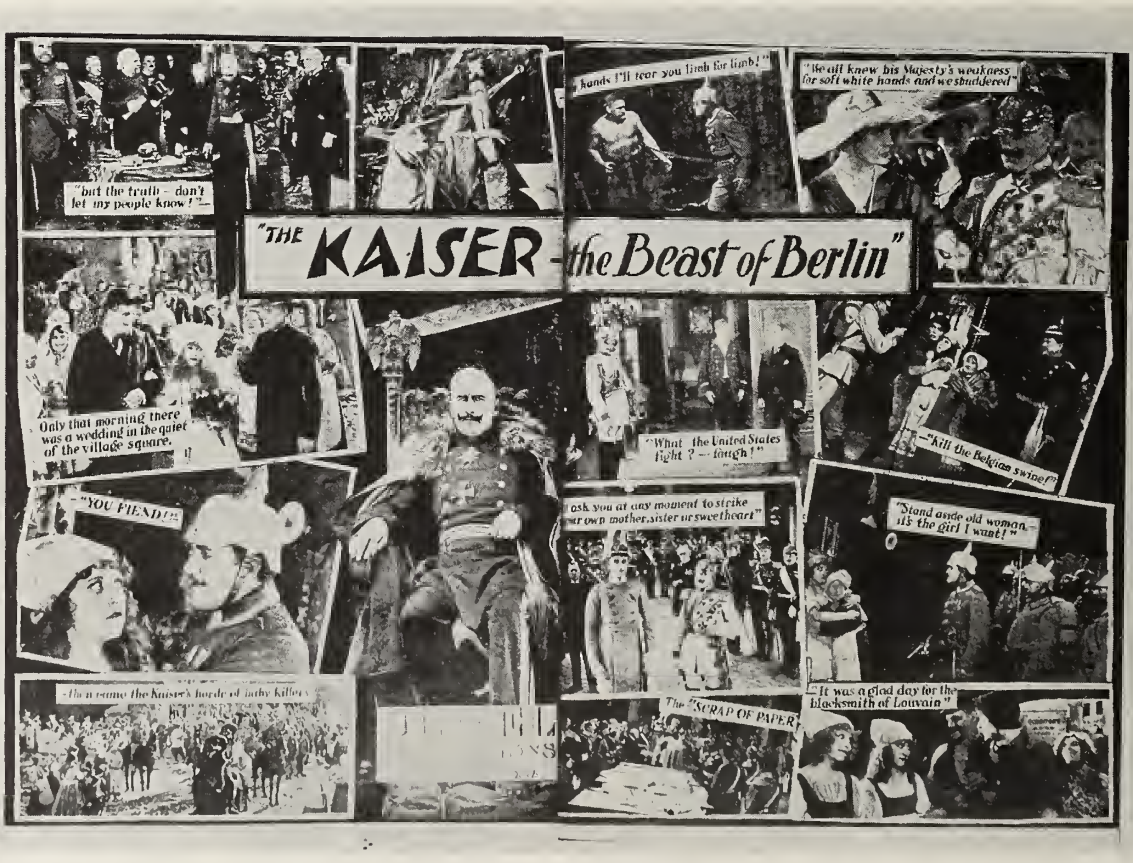
The sum total of the greatest advertising campaign ever planned for a picture would be but a fraction of the PUBLICITY given to

AMBASSADOR
JAMES W. GERARD'S
MY FOUR YEARS IN GERMANY
in
America's Greatest Newspapers & Magazines

Directed by WILLIAM NIGH

MY FOUR YEARS IN GERMANY I
601 CANDLER BLDG N.Y.

1918



"THE KAISER—the Beast of Berlin"

"but the truth – don't let my people know!"—

hands I'll tear you limb for limb!"

"We all knew his Majesty's weakness for soft white hands and we shuddered"

Only that morning there was a wedding in the quiet of the village square.

"What the United States fight? — laugh!"

—"Kill the Belgian swine!"

—"YOU FIEND!!"

ask you at any moment to strike your own mother, sister or sweetheart"

"Stand aside old woman—it's the girl I want!"

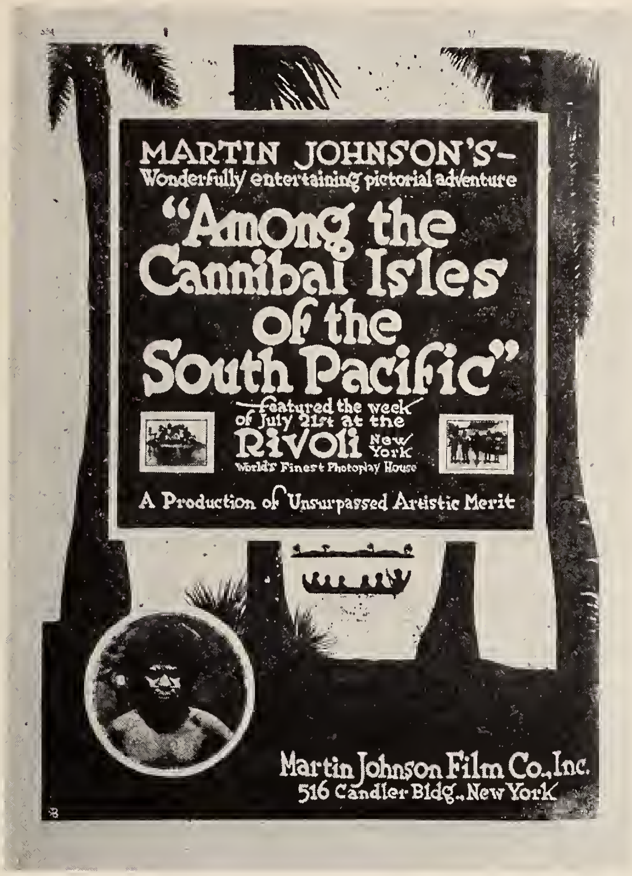
—then came the Kaiser's horde of baby killers

The "SCRAP OF PAPER"

—"It was a glad day for the blacksmith of Louvain"

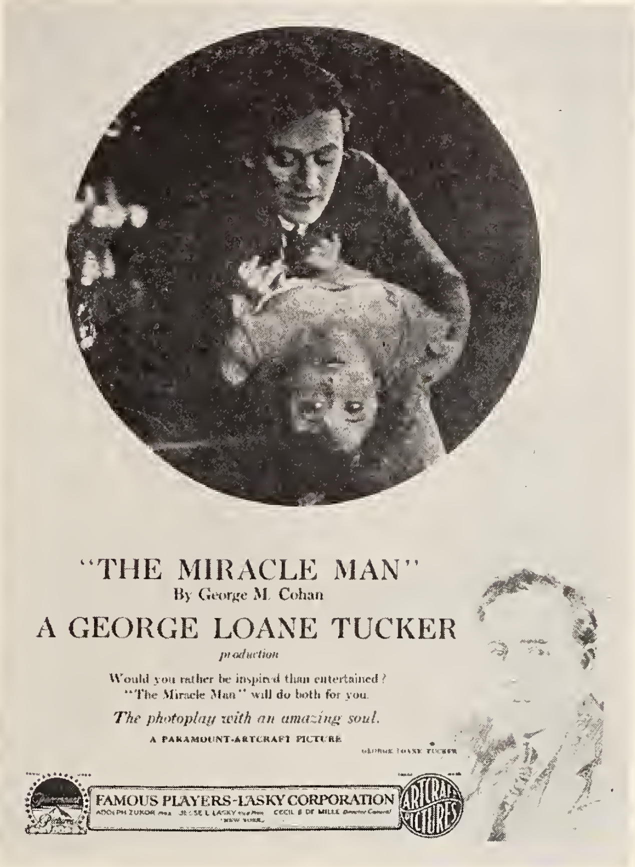
1918

PICTURES THAT MADE MOTION PICTURE HISTORY



MARTIN JOHNSON'S—
Wonderfully entertaining pictorial adventure
"Among the Cannibal Isles of the South Pacific"
featured the week of July 21st at the
RIVOLI New York
World's Finest Photoplay House
A Production of Unsurpassed Artistic Merit
Martin Johnson Film Co., Inc.
516 Candler Bldg., New York

1918



"THE MIRACLE MAN"
By George M. Cohan
A GEORGE LOANE TUCKER
production

Would you rather be inspired than entertained?
"The Miracle Man" will do both for you.

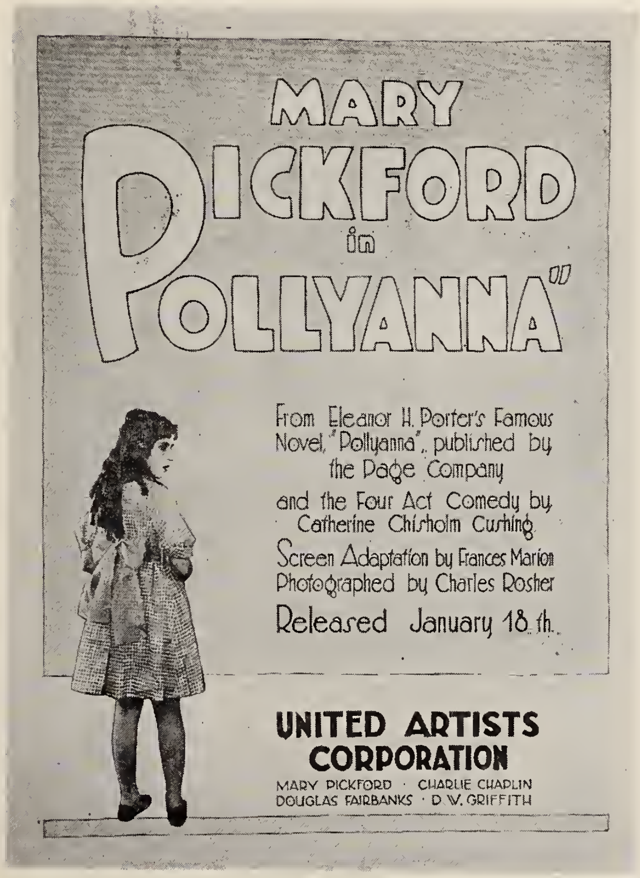
The photoplay with an amazing soul.

A PARAMOUNT-ARTCRAFT PICTURE

GEORGE LOANE TUCKER

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

1919

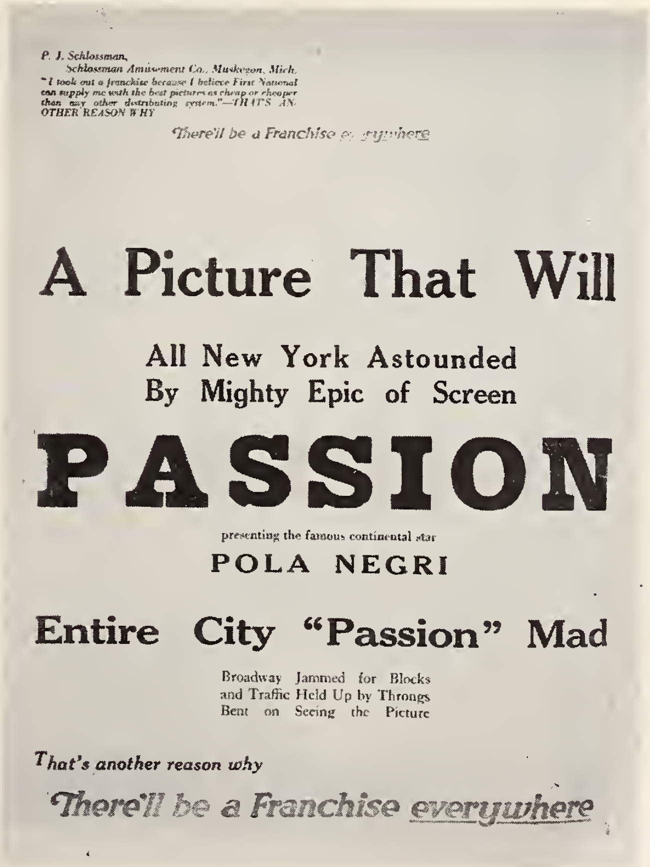


MARY
PICKFORD
in
"POLLYANNA"

From Eleanor H. Porter's Famous Novel, "Pollyanna", published by the Page Company
and the Four Act Comedy by Catherine Chisholm Cushing
Screen Adaptation by Frances Marion
Photographed by Charles Rosher
Released January 18 th.

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D. W. GRIFFITH

1920



P. J. Schlossman,
Schlossman Amusement Co., Muskegon, Mich.
"I took out a franchise because I believe First National can supply me with the best pictures as cheap or cheaper than any other distributing system."—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

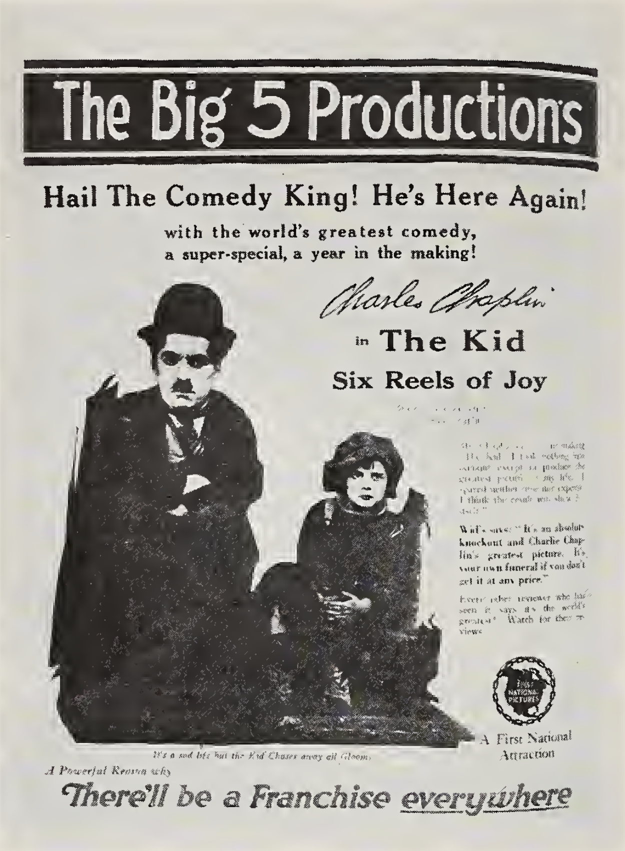
A Picture That Will
All New York Astounded
By Mighty Epic of Screen
PASSION
presenting the famous continental star
POLA NEGRI
Entire City "Passion" Mad
Broadway Jammed for Blocks
and Traffic Held Up by Throngs
Bent on Seeing the Picture

That's another reason why

There'll be a Franchise everywhere

1921

PICTURES THAT MADE MOTION PICTURE HISTORY



The Big 5 Productions

Hail The Comedy King! He's Here Again!

with the world's greatest comedy,
a super-special, a year in the making!

Charles Chaplin
in **The Kid**
Six Reels of Joy

[illegible]

Wid's says: "It's an absolute knockout and Charlie Chaplin's greatest picture. It's your own funeral if you don't get it at any price."

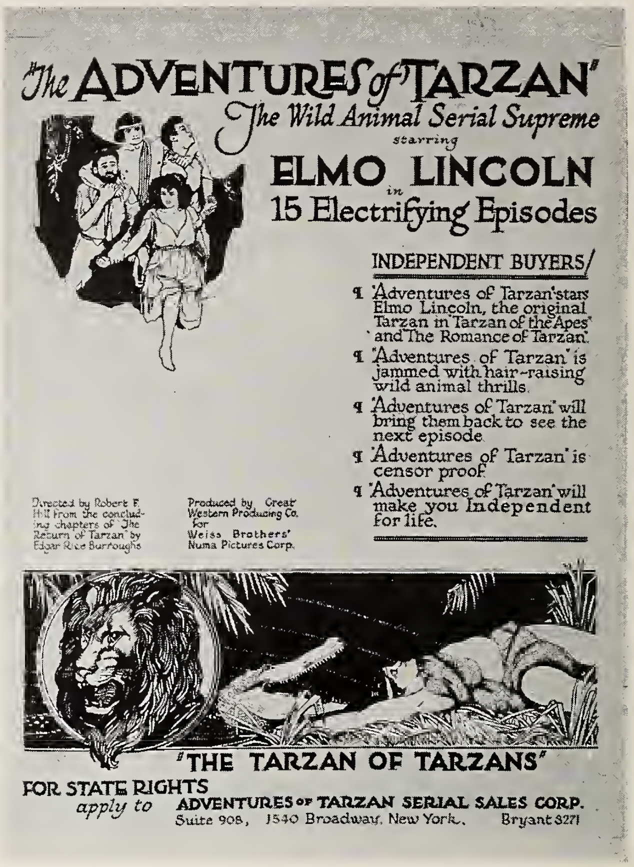
Every other reviewer who has seen it says it's the world's greatest! Watch for their reviews.

It's a sad life but the Kid Chases away all Gloom

A First National Attraction

A Powerful Reason why
There'll be a Franchise everywhere

1921



"The ADVENTURES of TARZAN"
The Wild Animal Serial Supreme
starring
ELMO LINCOLN
in
15 Electrifying Episodes

INDEPENDENT BUYERS/

- ¶ "Adventures of Tarzan" stars Elmo Lincoln, the original Tarzan in "Tarzan of the Apes" and "The Romance of Tarzan."
- ¶ "Adventures of Tarzan" is jammed with hair-raising wild animal thrills.
- ¶ "Adventures of Tarzan" will bring them back to see the next episode.
- ¶ "Adventures of Tarzan" is censor proof.
- ¶ "Adventures of Tarzan" will make you Independent for life.

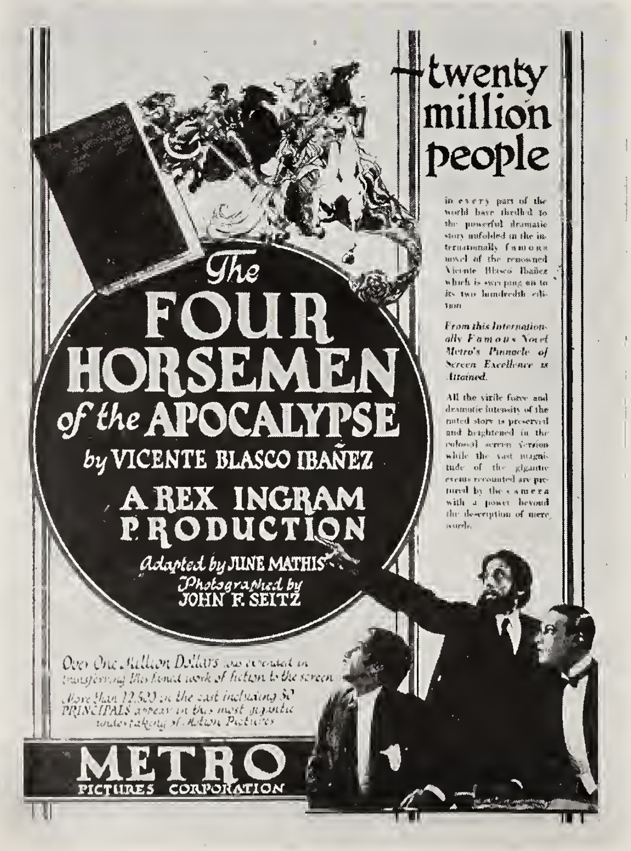
Directed by Robert F. Hill from the concluding chapters of "The Return of Tarzan" by Edgar Rice Burroughs

Produced by Great Western Producing Co. for Weiss Brothers' Numa Pictures Corp.

"THE TARZAN OF TARZANS"

FOR STATE RIGHTS
apply to ADVENTURES OF TARZAN SERIAL SALES CORP.
Suite 908, 1540 Broadway, New York. Bryant 3271

1921



twenty million people

in every part of the world have thrilled to the powerful dramatic story unfolded in the internationally famous novel of the renowned Vicente Blasco Ibañez which is sweeping on to its two hundredth edition.

From this Internationally Famous Novel Metro's Pinnacle of Screen Excellence is Attained.

All the virile force and dramatic intensity of the noted story is preserved and heightened in the colossal screen version while the vast magnitude of the gigantic events recounted are pictured by the camera with a power beyond the description of mere words.

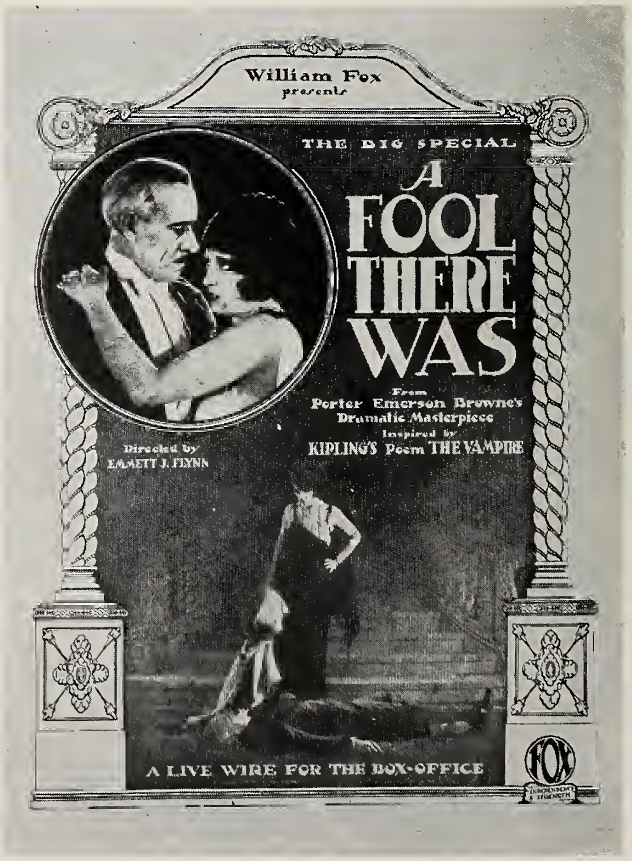
The
FOUR HORSEMEN
of the **APOCALYPSE**
by VICENTE BLASCO IBAÑEZ
A REX INGRAM PRODUCTION
Adapted by JUNE MATHIS
Photographed by JOHN F. SEITZ

Over One Million Dollars was invested in transferring this famous work of fiction to the screen

More than 12,500 in the cast including 50 PRINCIPALS appear in this most gigantic undertaking of Motion Pictures

METRO
PICTURES CORPORATION

1921



William Fox
presents

THE BIG SPECIAL

A FOOL THERE WAS

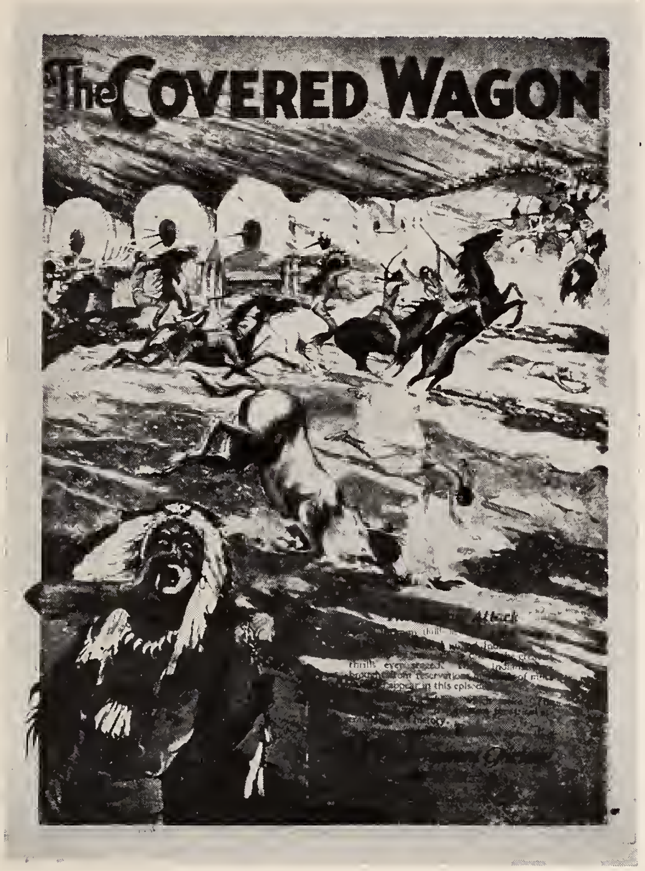
From
Porter Emerson Browne's
Dramatic Masterpiece
Inspired by
KIPLING'S Poem THE VAMPIRE

Directed by
EMMETT J. FLYNN

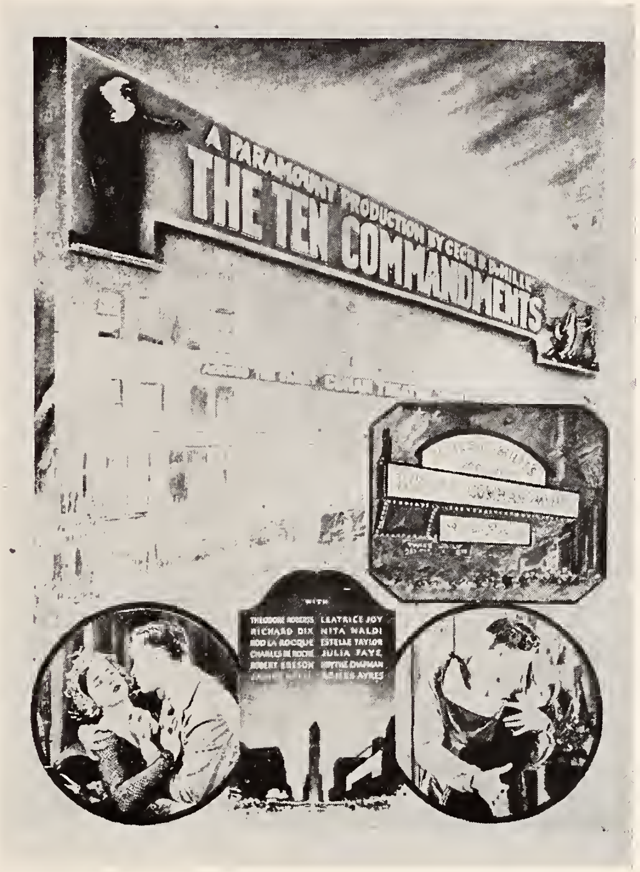
A LIVE WIRE FOR THE BOX-OFFICE

1922

PICTURES THAT MADE MOTION PICTURE HISTORY

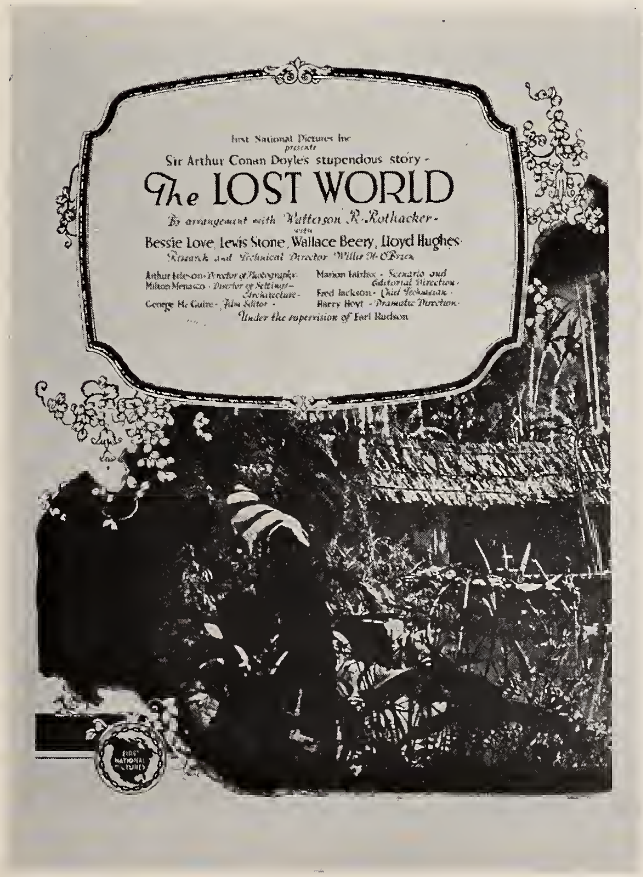

The COVERED WAGON
Attack

1923


A PARAMOUNT PRODUCTION BY CECIL B. DeMILLE
THE TEN COMMANDMENTS

WITH
THEODORE ROBERTS LEATRICE JOY
RICHARD DIX NITA NALDI
ROD LA ROCQUE ESTELLE TAYLOR
CHARLES DE ROCHE JULIA FAYE
ROBERT EDESON EDYTHE CHAPMAN
[illegible] AGNES AYRES

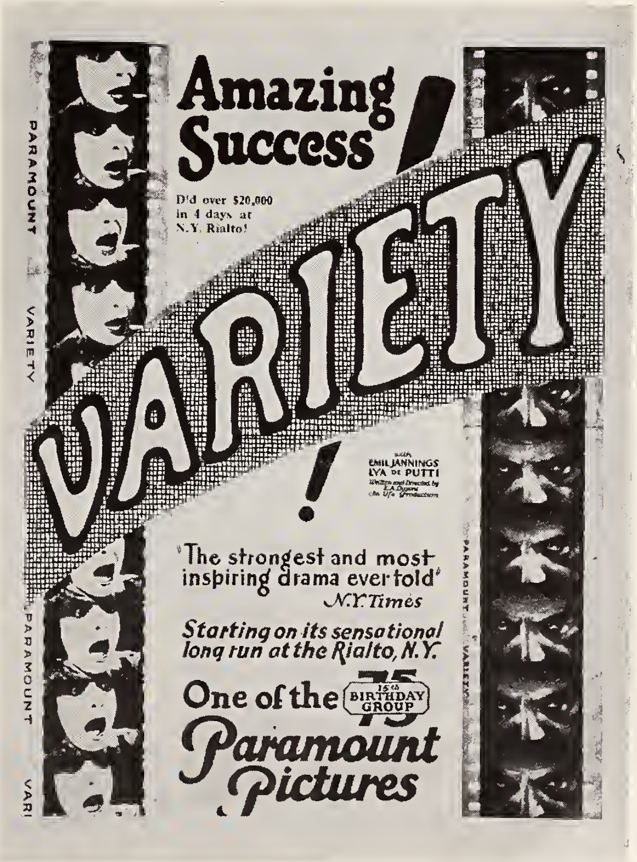
1924


First National Pictures Inc
presents
Sir Arthur Conan Doyle's stupendous story -
The LOST WORLD
By arrangement with Watterson R. Rothacker -
with
Bessie Love, Lewis Stone, Wallace Beery, Lloyd Hughes
Research and Technical Director Willis H. O'Brien

Arthur Edeson - Director of Photography
Milton Menasco - Director of Settings - Architecture -
George McGuire - Film Editor -
Marion Fairfax - Scenario and Editorial Direction -
Fred Jackman - Chief Technician -
Harry Hoyt - Dramatic Direction -
Under the supervision of Earl Hudson

First National Pictures

1924


PARAMOUNT VARIETY PARAMOUNT VARI
PARAMOUNT VARIETY

Amazing Success!

Did over $20,000 in 4 days at N.Y. Rialto!

VARIETY!

with
EMIL JANNINGS
LYA DE PUTTI
Written and Directed by E. A. Dupont
An Ufa Production

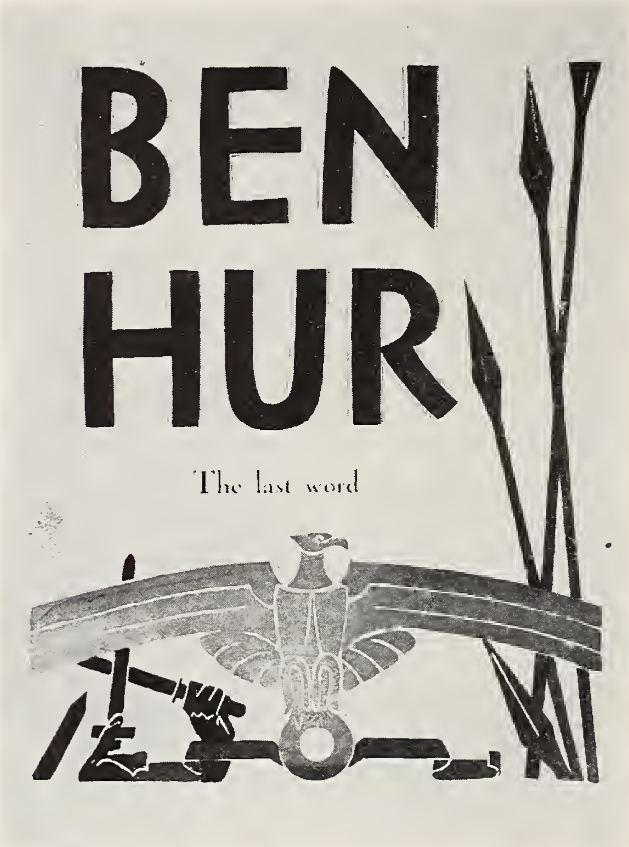
"The strongest and most inspiring drama ever told"
N.Y. Times

Starting on its sensational long run at the Rialto, N.Y.

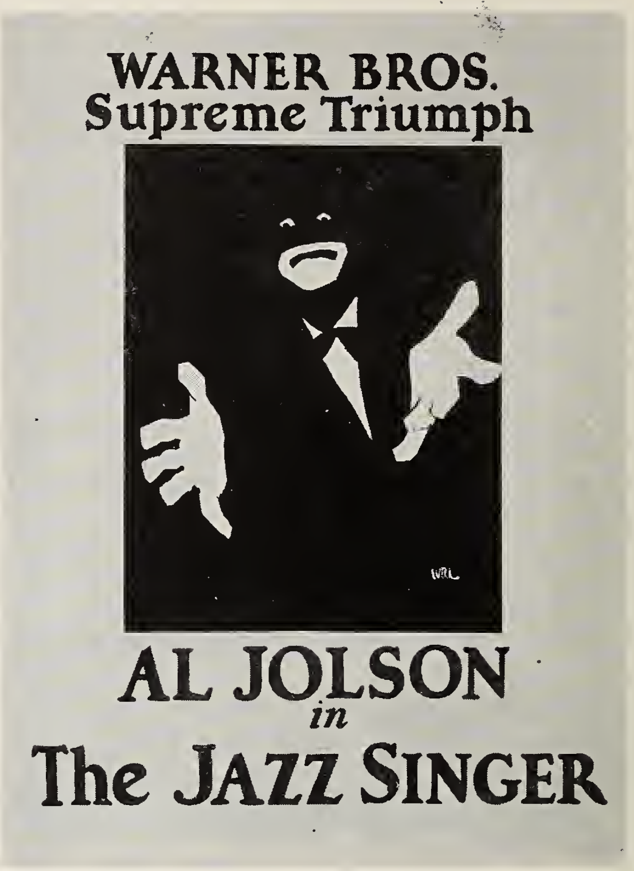
One of the 15th BIRTHDAY GROUP 75 Paramount Pictures

1926

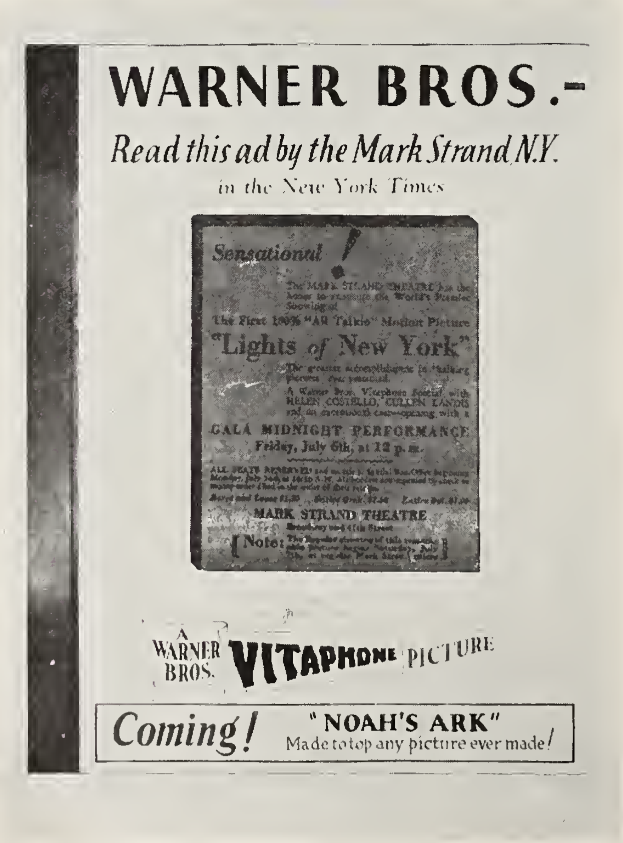
PICTURES THAT MADE MOTION PICTURE HISTORY


BEN
HUR
The last word

1927


WARNER BROS.
Supreme Triumph
AL JOLSON
in
The JAZZ SINGER

1928



WARNER BROS.-

Read this ad by the Mark Strand N.Y.

in the New York Times

Sensational!

The First 100% "All Talkie" Motion Picture

"Lights of New York"

A Warner Bros. Vitaphone Special with HELEN COSTELLO, CULLEN LANDIS

GALA MIDNIGHT PERFORMANCE

Friday, July 6th, at 12 p.m.

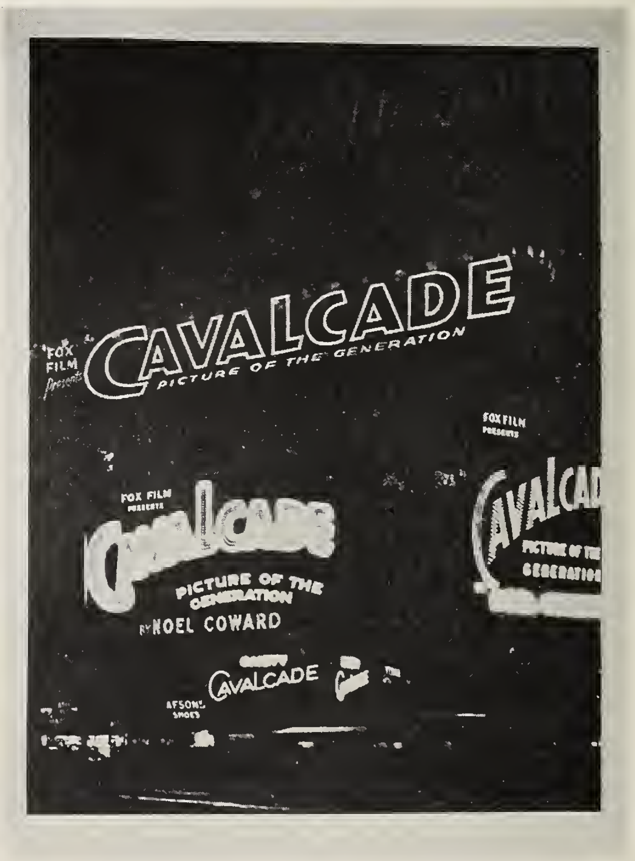
MARK STRAND THEATRE

Note:

A WARNER BROS. VITAPHONE PICTURE

Coming! "NOAH'S ARK" Made to top any picture ever made!

1928


FOX FILM Presents
CAVALCADE
PICTURE OF THE GENERATION
FOX FILM PRESENTS
CAVALCADE
PICTURE OF THE GENERATION
BY NOEL COWARD
CAVALCADE
FOX FILM PRESENTS
CAVALCADE
PICTURE OF THE GENERATION

1933

PICTURES THAT MADE MOTION PICTURE HISTORY

NO MONEY

yet

NEW YORK DUG UP

$89,931

IN 4 DAYS

(MARCH-2-3-4-5)

to see

"KING KONG"

AT RADIO CITY

SETTING A NEW ALL-TIME WORLD'S RECORD FOR ATTENDANCE OF ANY INDOOR ATTRACTION

COOPER-SCHOEDSACK PRODUCTION . . RKO RADIO PICTURE

1933

Metro-Goldwyn-Mayer's Greatest Motion Picture

DAVID COPPERFIELD

NATIONALLY ADVERTISED in 40 MAGAZINES!

STAR CAST of 65 PLAYERS including:

1934

WARNER BROS

present

MAX REINHARDT'S

first motion picture production

"A MIDSUMMER NIGHT'S DREAM"

from the classic comedy by WILLIAM SHAKESPEARE

accompanied by the immortal music of FELIX MENDELSSOHN

The Players

JAMES CAGNEY JOE E. BROWN DICK POWELL ANITA LOUISE

OLIVIA DE HAVILLAND JEAN MUIR HUGH HERBERT FRANK McHUGH

ROSS ALEXANDER VERREE TEASDALE IAN HUNTER VICTOR JORY

MICKEY ROONEY HOBART CAVANAUGH GRANT MITCHELL

Augmented by many hundreds of others in spectacular ballets directed by Bronislava Nijinska and Nini Theilade

The music arranged by Erich Wolfgang Korngold

The one thousand, two hundred and eighty four costumes designed by Max Ree Photography by Hal Mohr

Special photographic effects by Fred Jackman—Byron Haskin—H. F. Koenekamp

The entire production under personal direction of

MAX REINHARDT and WILLIAM DIETERLE

1935

ASIDES & INTERLUDES

[*Continued from page 215*]

200-mile run, to head off the express. They wired to the San Bernardino agent to take charge of the shipment from the train.

When the Fox posse arrived they found the two cases safely locked in the express office and hastily and anxiously they pried them open, only to find a generous amount of good ol' California soil, instead of cavortings in celluloid of the funny Sunshine studio folk.

▽

The custard-pie slapstick comedy vogue was reinstated on production schedules immediately after the Armistice, in November of 1919, *when the United States Government lifted the restrictions on the use of flour!*

▽

Still another anniversary at this time is that of the birth of the name of "Goldwyn" on the occasion of the formation 20 years ago of Goldwyn Pictures Corporation, for which a derivative was effected by and from the family names of the founders: Samuel *GOLD*fish, president, and Edgar Sel*WYN*, vice-president.

Mr. Goldfish, giving effect to his literary aspirations, which were noticeable even then, founded the first "literary advisory board" in production, causing the Indianapolis *Star* to observe: "Goldwyn's is a film company with brains."

Modestly, however, and with dramatic gusto, Mr. Goldfish replied: "In Goldwyn we do not profess to be superhuman."

But, as an extraordinary testimonial to his faith in the increasing greatness of the motion picture, Mr. Goldfish, on January 11, 1919, appropriated the firm's name and became Samuel Goldwyn.

▽

Vitagraph, later absorbed by Warners, engaged professional "still" photographers, some 16 *years ago, to shoot some night shots of the crowds pouring into Samuel Lionel Rothapfel's Rialto theatre at Times Square to see "The Girl Phillipa." They shot off a ton of flashlight powder—or at least the effect seemed like it, for the explosion that followed broke all the store windows around Times Square and bowled over dozens of customers in the line and near by.*

▽

And then there was the time when John Cunningham Flinn was press agenting the road showing of "Joan, the Woman" (De Mille-Paramount, 1917) at the 44th Street Theatre, off Broadway. They advertised: "FREE ELEVATORS TO THE BALCONY," and added: "If you can't get to the 44th Street Theatre to see it, you can see it later, as it will be shown throughout the city and country after its run on Broadway."

Such advertising today, tending as it does to divert business from Broadway to the neighborhoods, would be a subsequent-run exhibitor's idea of perfect downtown first-run cooperation.

▽

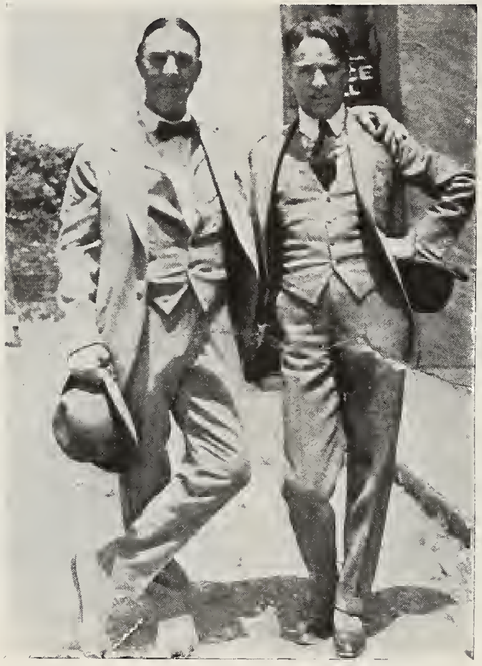
Charlie Chaplin hurt his nose while making "Easy Street," when a lamp post which he was climbing fell on him. He refused to be hospitalized, however, dramatically braving continuance of the performance with the remark, "I can't afford to be off the job a minute, really."

Now Charlie can't afford to be on the job, and it is only with the greatest effort that the Great Spirit and Sales Manager Al Lichtman move him to the lot once every two years, or thereabouts.

▽

There wasn't a single motion picture man appointed a Kentucky colonel through all of 1915. *Think of it!*

As Chaplin Stood Back in 1910



Two English music hall comedians, partners for years in a drunkard-and-pie-throwing team, set out from New York a quarter of a century ago to conquer new fields in the American music halls. They did, Billy Reeves going on from there into the Lubin two-reel motion picture family, and Charles Chaplin striking out elsewhere, on his own, in the same motion picture comedy division. Today Billy Reeves is back across the water in England on the stage. Chaplin remained in Hollywood.

GONE ARE THE DAYS when, working against the better element of the industry, some producers and distributors proceeded on the premise that sex and sex alone was the box office lure, as witness some of the titles of 1915-1918:

Protect Your Daughters
The Easiest Way
Damaged Goods
The Foolish Virgin
Motherhood
The Price She Paid
The Weaker Sex
Unprotected
The Girl Who Didn't Know
The Girl Who Didn't Think
The Girl Who Didn't Care
Enlighten Thy Daughters
He Was a Traveling Man
Passion
The Battle of the Sexes
One Touch of Sin

Of course, there was the humorous title, too—all actual releases:

Peck o' Pickles
A Macaroni Sleuth
Polly Put the Kettle On
Jolts and Joolery
Pots-and-Pans Annie
Captain Jinks of the Horse Marines
Perfectly Fiendish Flanagan
The Gooseburg Elopement
The Wanderer of the Whoozit
Jane A-Wooing Goes
Where D'Yu Get That Stuff
Mouth Organ Jack
Alma, Where Do You Live?
Ethel's Deadly Alarm Clock
Dirty Dan's Demise
Gussie's Day of Rest
All on Account of a Sneeze
Rosemary Climbs the Heights
The Lady Detective and His Wedding Day

▽

If you asked an exhibitor in the early days how many seats his theatre had, he would usually reply: "Well, she has a seating capacity of 250, but she will hold 500."

▽

Charles C. Pettijohn, now a staunch defender of the block booking system, speaking as counsel for the Affiliated Distributors Corporation, had this to say one fine January day in 1918:

"The exhibitor is through with the order of things which forced him to put into his theatre pictures he didn't want, pictures his audience didn't want, in order that he might play the pictures that he wanted to play. They are determined as never before to buy their product on the sounder economic principle of buying what they want and what they can retail to advantage."

▽

They told the story many years ago of the time when Joe Brandt, always very thrifty, then a sales executive of Universal Film on Broadway, ordered a press showing, for reviewing purposes, of "Twenty-Thousand Leagues Under the Sea." The day held the record for rain in New York, and, at the appointed hour, Joe emerged from his office and proceeded to the projection room. There, he was extremely disappointed to find that only two journalistic apostles had braved the storms. So, he then made a rapid calculation of the cost per capita for running the picture to the select few and with the most nonchalant air announced that it was too wet for showing submarine pictures.

▽

This is the 20th anniversary, too, of the beginning of the trend of motion picture futurity toward "big things," started by David Wark Griffith with his production in 1915 of "The Birth of a Nation," a record box office holder of the silents, with its $3,500,000 admissions gross, and blue ribbon winner for having the longest box office life, lasting for years. The million-dollar grosses of his subsequent successes are an integral part of the continuity of the motion picture's history. Today he is in England looking for the road back.

▽

Believe it or not, but the Mutual Film Company one day received the following letter from the management of the Princess theatre, at Piqua, Ohio:

Dear Sir:

We presented your picture entitled "The Rink," featuring Charles Chaplin, in our theatre last night. Persistent laughter and shouting on the part of the audience brought down most of the house. The plaster fell off the ceiling and part of the floor sagged.

We have been showing pictures many years without loss of life or damage to property. "The Rink" has proven a menace to real estate, and the result of one day's run cost us considerable outlay in repairs. Therefore, we enclose plasterer's and carpenter's bills and would appreciate a check by return mail.

▽

Theatre "mashers" have been the cause of much annoyance to both exhibitors and female patrons down through the ages. Sometimes their alibis are amusing. The

(*Continued on page* 281)

260 NEW THEATRES IN NINE MONTHS

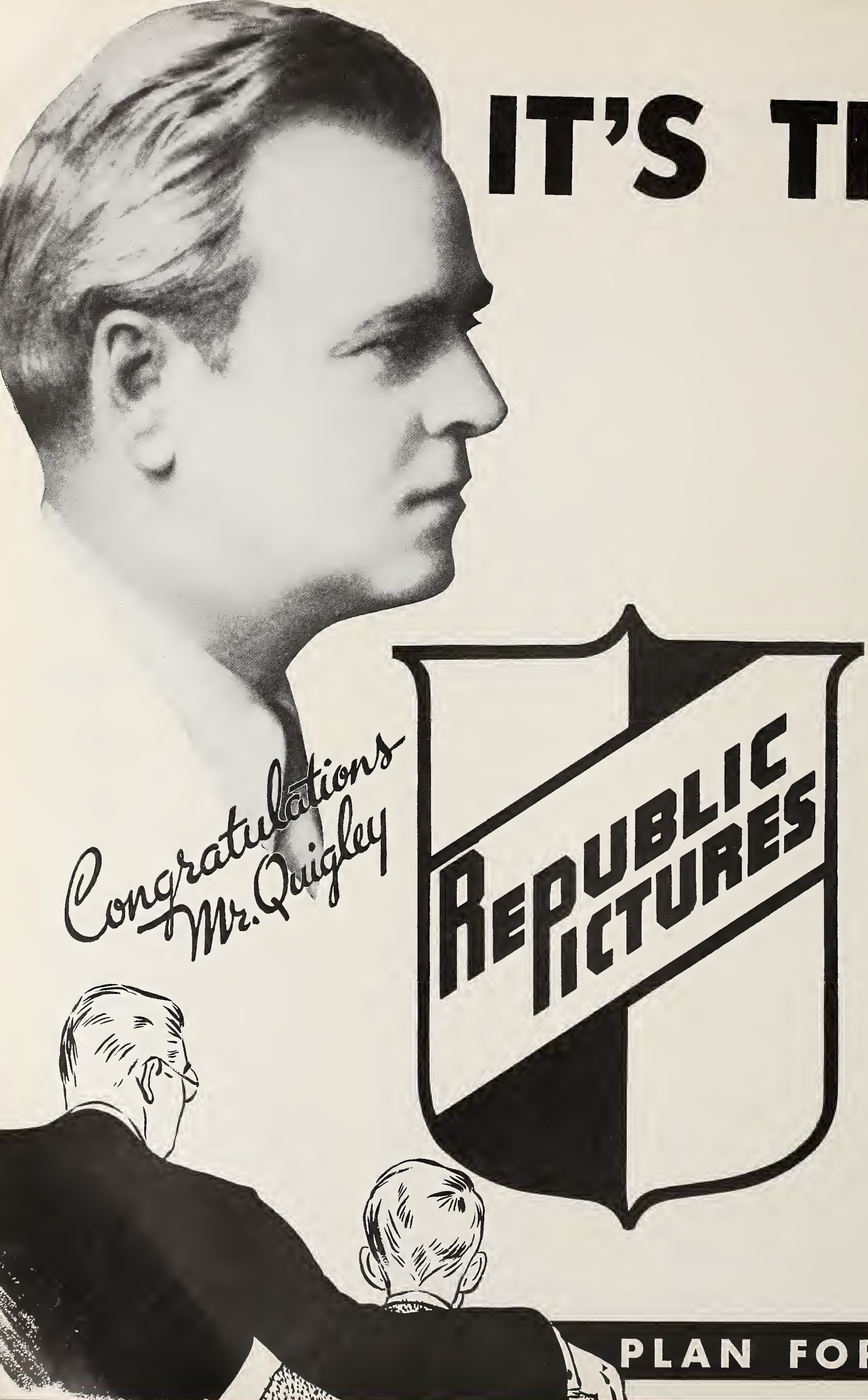
The first nine months of 1935 brought forth the largest capital investment made in new theatre construction since the period of retrenchment set in late in 1929, resulting in the erection of 260 theatres in 199 cities in 38 states and the District of Columbia.

Not until the turn of the year did general building show any indication of a pickup that reflected general business improvement, and since then there has been a slow, but steady upturn, with which motion picture theatre construction has been keeping pace. New theatre buildings reported in the nine-month period ending Sept. 30th, or announced for construction, with the names, capacities and construction costs, where available, together with the names of the persons or corporations who will operate, follow:

STATE AND CITY	NAME OF THEATRE	CAPACITY	COST	OPERATORS
ALABAMA				
Andalusia	Paramount	520		R. E. Martin, Z. D. Studill
Demopolis				J. L. Duncan
Greenville		1,200	$30,000	W. J. Ray
Selma			$60,000	W. E. Bruce
CALIFORNIA				
Alameda	Vogue	1,000		I & O Theatres Corp.
Brentwood			$25,000	Peterson Theatre Circuit
Brentwood			$40,000	Peterson Theatre Circuit
Burbank			$45,000	Warner Brothers
Compton		1,000		Albert Hansen
Compton				F. W. C.
Laguna Beach	Lynn	800	$50,000	Fred L. Aufdenkamp
Los Angeles		900	$75,000	H. Sheehan
Los Angeles			$180,000	RKO Studios
Napa			$100,000	F. W. C.
Truckee		215	$15,000	V. S. Shattuck
Westwood		12,000		
COLORADO				
Colorado Springs		1,200		Interstate Theatres
La Junta		450		Crawford Brothers
Rifle				Fred Lind
Sagauche				Ross Labach
CONNECTICUT				
Rockville	Metropolitan			A & W Amusement Co.
Stamford		1,200		Rena Realty Corp.
FLORIDA				
Chipley	Manavista			
Leesburg	Palace	500	$25,000	Earle M. Fain
GEORGIA				
Atlanta		1,400	$100,000	Myer S. Schain
IDAHO				
St. Anthony		800		Idaho Theatre Enterprise
ILLINOIS				
Anarga				
Chicago	Beverly			
Chicago		2,000	$135,000	Central Theatre Building Corp.
Chicago		1,600		Loew's
Freeport			$7,000	Winnishiek Players
Macomb				A. L. Hainline
Naperville				
Pana				Tanner Amusement Co.
Pecatonica				
Piper City				
Stronghurst				
INDIANA				
Jasper		400		O. K. Smith
Rochester	Ritz			
IOWA				
Algona		500	$62,000	G. L. Petit
Manchester	Castle	500	$40,000	Wayne Dutton
Charles City		750		Central States Corp.
Des Moines	Roosevelt	650	$70,000	A. H. Blank
Des Moines	Uptown	650	$60,000	A. H. Blank
Des Moines			$20,000	Roy Lepovitz
Ottumwa			$65,000	Tri-State Corp.
KANSAS				
Abilene	Plaza	650	$25,000	Homer Strowig
Anthony				
Augusta	Augusta	700	$75,000	David A. Bisagno
Gridley	Electric	300	$5,000	M. M. Osborne
Lyndon	Rialto	350	$15,000	A. N. Johnston

[Continued on page 229]

IT'S THE


Congratulations
Mr. Quigley
REPUBLIC PICTURES

PLAN FOR THE

YEAR 1955!

AN OPEN LETTER FROM A FATHER TO HIS SON

Today, my boy, Republic has won the respect and confidence of the entire exhibitor body. Twenty years ago, in 1935, when it was born, Republic chose a policy of service, courage and loyalty as exemplified by the gentlemen of the trade press of whom Martin Quigley was then celebrating his twentieth anniversary.

1935 was the year Republic gave to its exhibitors and supporters such attractions as

FORBIDDEN HEAVEN
starring
Charles Farrell and Charlotte Henry

CAPPY RICKS RETURNS
based on
PETER B. KYNE'S FAMOUS STORY

JOHN WAYNE
in an Epic of the Far West
WESTWARD HO!

TWO SINNERS
Based on WARWICK DEEPING'S Novel
starring OTTO KRUGER
with Martha Sleeper and Minna Gombell

SPANISH CAPE MYSTERY
the ELLERY QUEEN Novel
Starring HELEN TWELVETREES

GENE AUTRY
Singing Star of the Screen and Radio
in **TUMBLING TUMBLEWEEDS**

★

FUTURE—BOOK REPUBLIC PICTURES

to MARTIN QUIGLEY

The men of Republic Exchanges salute you as a great publisher and a great leader in the motion picture industry.

For 20 years you have guided and encouraged the industry through the trade papers you represent. You have exerted a profound influence on the progress and growth of this business. We hope that the industry may continue to profit by your constructive policies and valued assistance for many years to come.

Mr. Quigley, the men of Republic Exchanges recognize in you a loyal friend, an impartial champion of rightful causes and a man of progress.

Sincerely,

HERMAN GLUCKMAN
NEW YORK

J. T. SHEFFIELD
SEATTLE

J BERKOWITZ
BUFFALO

FLOYD ST. JOHN
SAN FRANCISCO

HERMAN RIFKIN
BOSTON

IRVING MANDEL
CHICAGO

ARTHUR C. BROMBERG
ATLANTA

BERNARD H. MILLS
ALBANY

SAM SEPLOWIN
DETROIT

●

REPUBLIC PICTURES

SOUTH SHOWS GAINS IN BUILDING

(*Continued from page 225*)

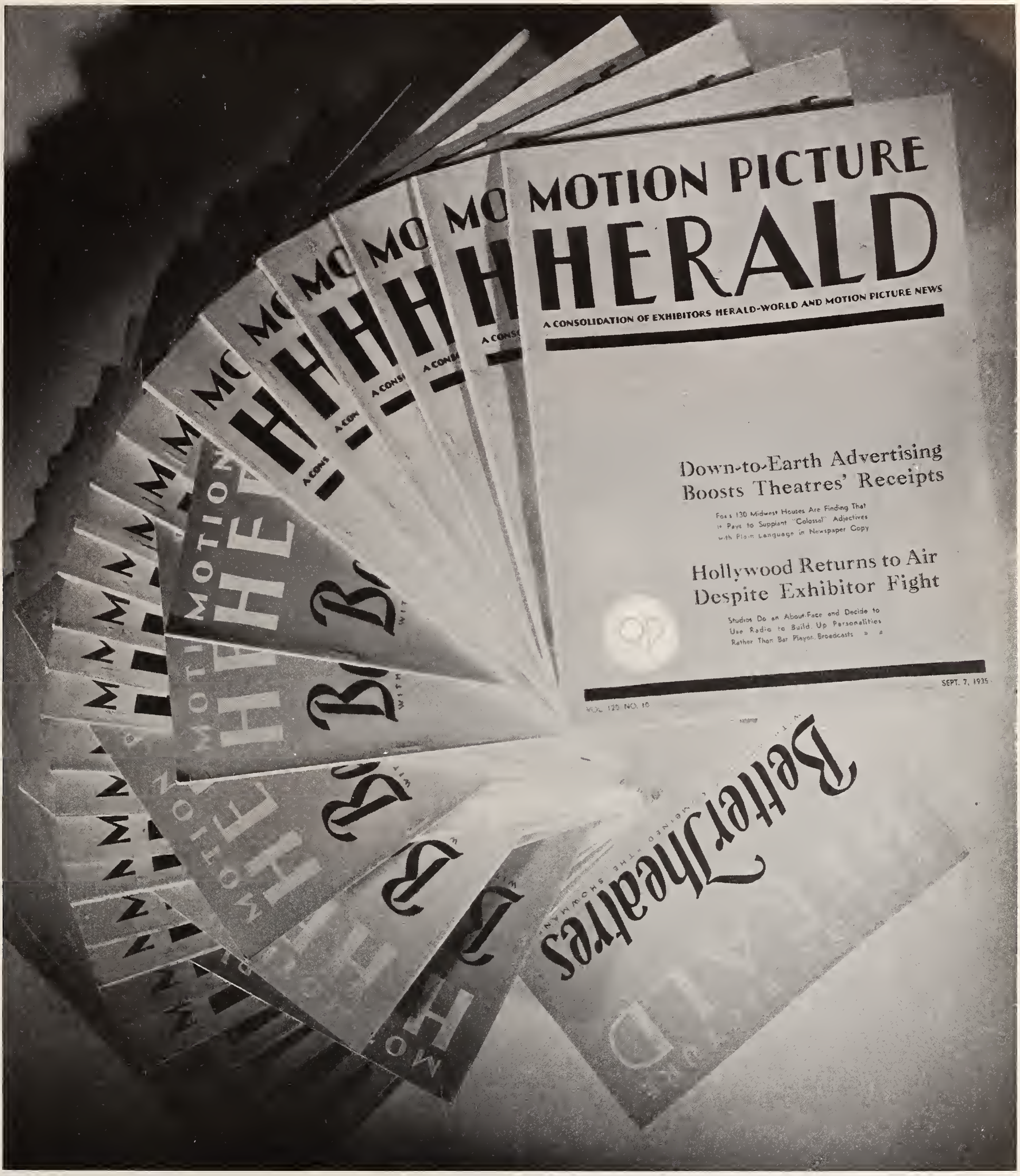
STATE AND CITY	NAME OF THEATRE	CAPACITY	COST	OPERATORS
Osawatomie	Zephyr	240	$5,000	B. F. Churchill
Ottawa	Plaza	750	$35,000	Fox Midwest
Spring Hill	Community	250	$2,500	Local business men
Wichita	Southern	700	$25,000	T. H. Slothower
KENTUCKY				
Henderson		1,000		Citizen's Theatre Co.
LOUISIANA				
Arcadia	Joy	350	$7,000	Joy Hauck
Bastrop		400	$15,000	Charlie Goodwin
Baton Rouge				Joe Barcelona
Baton Rouge				Joe Barcelona
Lake Charles		1,000	$100,000	C & C Enterprises
New Orleans	Carrollton	1,000	$75,000	United Theatres
New Roads		450	$18,000	Lionel Langlois
Rayne	Roxy	400	$5,000	J. Frankard
Shreveport	Centenary	600	$40,000	C & C Enterprises
Shreveport	Venus	500	$30,000	C & C Enterprises
Sulphur	Strand	500	$10,000	Joe Heard
MAINE				
South Portland				Leon P. Gorman
MARYLAND				
Baltimore	Ambassador	1,100	$70,000	Durkee Enterprises
Baltimore	Lord Calvert			
Rockville	Milo	700	$35,000	Sidney B. Lust
MASSACHUSETTS				
Quincy			$4,000	Mrs. Mary A. Yule
MICHIGAN				
Detroit	Alger	1,500		United Detroit Theatres
Detroit	State	750	$50,000	Herb & Andy Anderson
Hastings		240	$2,000	C. C. Gardner
St. Johns			$30,000	R. G. Beechler
MINNESOTA				
Long Prairie				L. H. Lano
Minneapolis				Nathan Fisher
Owatoma		1,000	$65,000	Ernest Zimer, Minot J. Brown, George Rostie
MISSISSIPPI				
Ackerman	Ackerman	300	$10,000	G. Carey
Ackerman	New Theatre			G. Carey
Columbus	Dixie	450	$10,000	Edward Kuykendall
Columbus	Varsity	600	$20,000	David Flexer
Corsiaca	New Theatre			G. Carey
Jackson	State	450	$15,000	R. W. Tepson
Jackson	Capitol		$4,500	R. W. Tepson
Kosciusko	Kosciusko	350	$10,000	G. Carey
Moss Point	Joy	400	$8,000	Joy Hauck
Starkville				Harry Stevens
MISSOURI				
Bosworth	Bosworth	300	$3,500	Bosworth Commercial Club
Brookfield	Civic	350	$15,000	O. W. Williams
Brunswick	Roxy	450	$20,000	Elmer Bills
Camdenton	Palace	250		S. F. Wilson
Columbia	Upton	700	$50,000	C. A. Schultz
Columbia		700	$25,000	A. C. H. Lassiter
De Soto			$15,000	Karte Trading Co.
Elvins				Collins Theatres, Inc.
Jefferson City	New Capitol	1,236		Dubinsky Brothers
Kansas City	State	400	$25,000	Stanley Schwartz
Kansas City		1,500		Jacobs Realty Co.
Mt. Vernon	Strand	500	$10,000	George Leathers
St. Louis	U-City		$10,000	S. D. Rossi, Inc.
St. Louis			$50,000	Ansell Amusement Co.
St. Louis				Maurice Davis
Overland			$20,000	Henry J. Halloway
Pattonsburg	Binney	467	$17,500	J. A. Binney
St. Johns Station				Gem Theatre Corp.
Warrenton			$8,000	Viga Theatre Co.
MONTANA				
Shelby		600	$37,000	F. A. Brinkman
Shelby			$30,000	H. M. Kluth, Inc.
NEBRASKA				
Norfolk	Granada	800		Harry Weinberg
Ogallala		600	$50,000	
NEW JERSEY				
Clinton			$20,000	Q. Kent
Millburn				Paper Mill Playhouse

[*Continued on page 230*]

NEW YORK LEADS CITIES IN PROJECTS

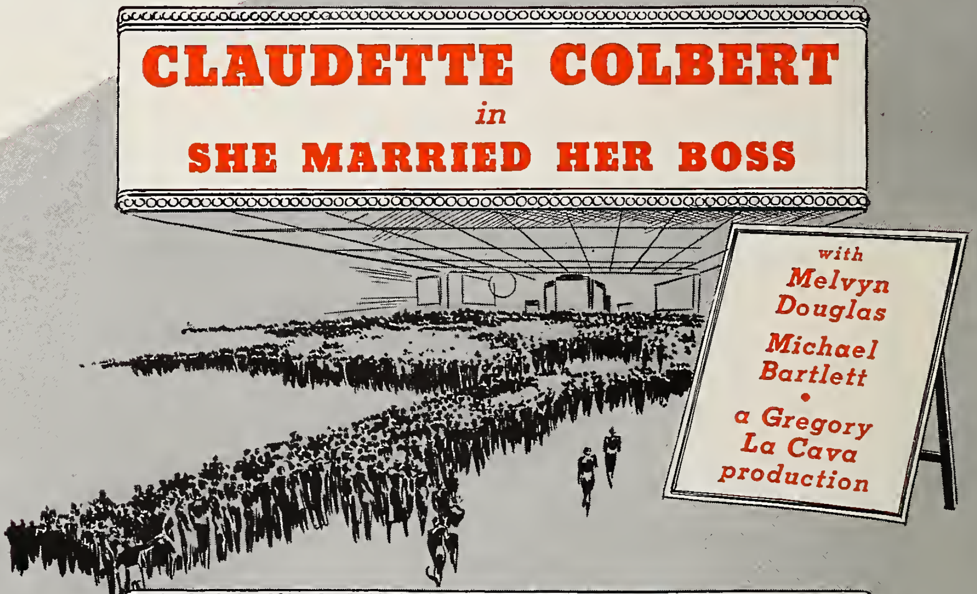
STATE AND CITY	NAME OF THEATRE	CAPACITY	COST	OPERATORS
NEW YORK				
Arverne	Arvene			Arvo Co.
Auburn			$150,000	P. M. Hulsken
Lock Sheldrake		500		Sam Rosenshine
Massapequa				Hillet Realty Corp.
New York City	Rialto	800		Fairmay Theatres Corp.
New York City	Tribune	600		Springer & Cocalis
New York City		600		Rosenzweig & Katz
New York City		600		Rosenzweig & Katz
New York City				Camedo Corp.
New York City		1,200	$85,000	Stadium Properties Corp.
New York City		1,800		City Bank Farmers Trust Co.
New York City			$20,000	Ponton Realty Corp., Inc.
New York City			$75,000	Henry Mandel
New York City				Van Dyck Amusement Corp.
New York City				Eli Maran
New York City				Brennan & McCarthy
New York City				Consolidated
New York City			$25,000	V. Leone
New York City	Trans-Lux	550		Trans-Lux
New York City				Corkansteel Co.
New York City		1,600		Corkansteel Co.
New York City			$50,000	South Fifth Amusement Corp.
Perry		1,200	$105,000	Schine Chain Theatre Corp.
Westchester Square		600		M. Steinberg
NORTH CAROLINA				
Asheville				Publix-Bamford Corp.
Waynesville			$15,000	M. M. Master
Waynesville		700	$40,000	James Massie
NORTH DAKOTA				
Devilia Lake		800	$25,000	Archie Miller
OKLAHOMA				
Oklahoma City	Plaza		$50,000	Standard Theatres Inc.
Oklahoma City		1,200	$100,000	Standard Theatres Inc.
Oklahoma City			$160,000	K. C. Burwell
Guthrie				Gem Theatres Co.
Guthrie				Gem Theatres Co.
OHIO				
Akron			$100,000	J. G. Deetjen & Co.
Bowling Green		500	$10,500	Clark M. Young
Bucyrus	Schine			Schine Enterprises
Cleveland			$200,000	Shaker Heights Theatre Co.
Cleveland		1,700	$281,000	
Cleveland		1,400	$75,000	Alex Truehaft
Coshocton	Mu Wa Tu	400		Lemotto Smith
Columbus	Arlington	700		C. A. McDonald
Fostoria	Emerine	540		C. M. Kahn
Norwalk	Forum	580		Schine Enterprises
Port Clinton	Erie	400		Francis Reeh
Tiffin	Tiffin			Theatre Operating Co.
Trenton				C. O. Dearth
Van Wert	Schine's			Schine Enterprises
OREGON				
Silvertown	Palace		$25,000	Art Adams
PENNSYLVANIA				
Bellevue				C. W. McCall
Bellevue	New Linden	400		Lou Padolf
Duquesne	Grand	350		Glen Floyd & Joe Huszar
Homer City	Empire	300		William Lipsie
Philadelphia				Charles Kahn
Philadelphia	Trans-Lux	400		Trans-Lux
Pittsburgh	New McClure	260		W. H. Virgin
Pittsburgh	Weiland	350		A. A. Weiland
Saxton	New Liberty	350	$25,000	T. J. Hickes
Six Mile Run		400		J. S. Shapiro
Wilkes-Barre		1,200		Comerford-Publix
Warren	New Pastime	750	$50,000	Lon Vail
SOUTH CAROLINA				
Charleston			$100,000	
St. Stephens				Norbut C. Cummings
SOUTH DAKOTA				
Lemmon		500		Otto Rodenbour
TENNESSEE				
Kingsport				F. Reuning
North Chattanooga		800	$75,000	Independent Theatres, Inc.
TEXAS				
Anahuac	Rig			Jefferson Amusement Co.
Archer City	Royal			John Richardson

[*Continued on page 234*]


MOTION PICTURE
HERALD
A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS
Down-to-Earth Advertising Boosts Theatres' Receipts
Hollywood Returns to Air Despite Exhibitor Fight
SEPT. 7, 1935
VOL. 120, NO. 10
Better Theatres

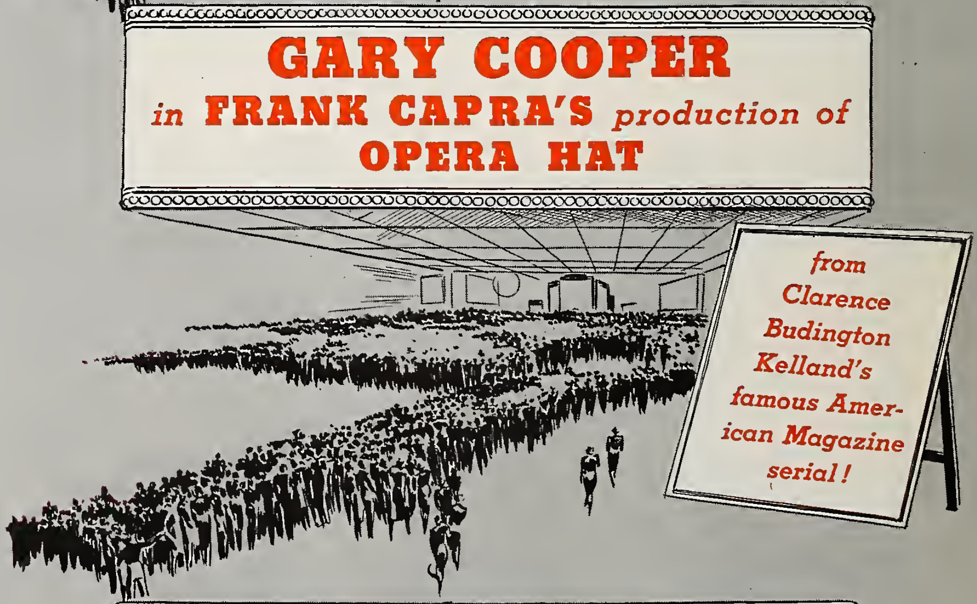
EXPERT, ALERT, SWIFT, TIRELESS IN CONTINUOUS SERVICE OF THE SHOWMEN OF THE MOTION PICTURE

WHAT THE WELL-DRESSED MARQUEE WILL WEAR THIS FALL!



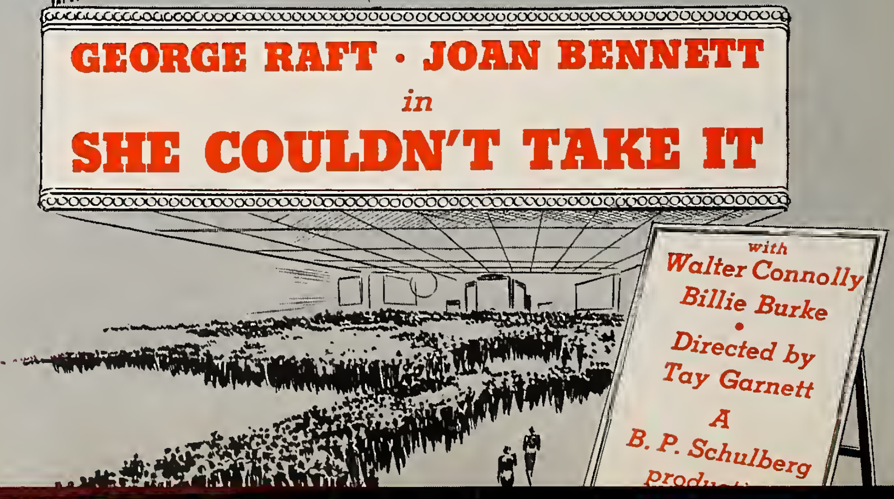
CLAUDETTE COLBERT
in
SHE MARRIED HER BOSS

with
Melvyn Douglas
Michael Bartlett
•
a Gregory La Cava production



GARY COOPER
in **FRANK CAPRA'S** *production of*
OPERA HAT

from Clarence Budington Kelland's famous American Magazine serial!



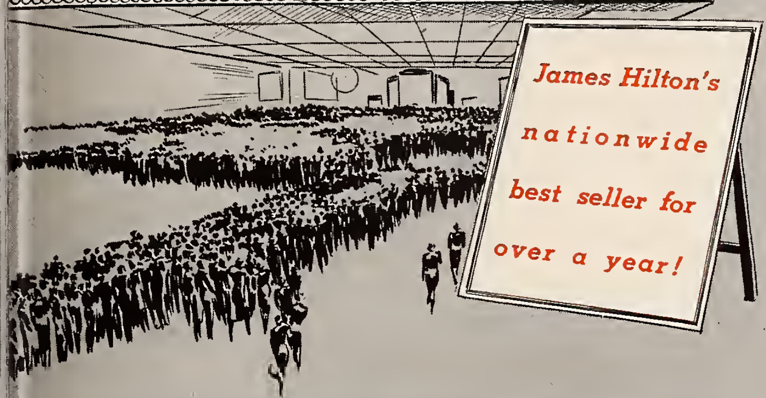
GEORGE RAFT · JOAN BENNETT
in
SHE COULDN'T TAKE IT

with
Walter Connolly
Billie Burke
•
Directed by Tay Garnett
A B. P. Schulberg

GRACE MOORE
. . . most glorious of stars . . . in
A NEW PRODUCTION

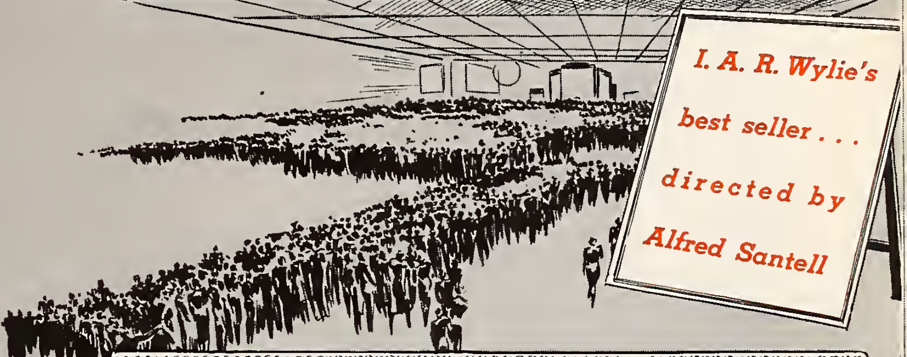
Lovelier than ever . . . fresh from her continental triumphs!

RONALD COLMAN *in*
RANK CAPRA'S *production of*
LOST HORIZON



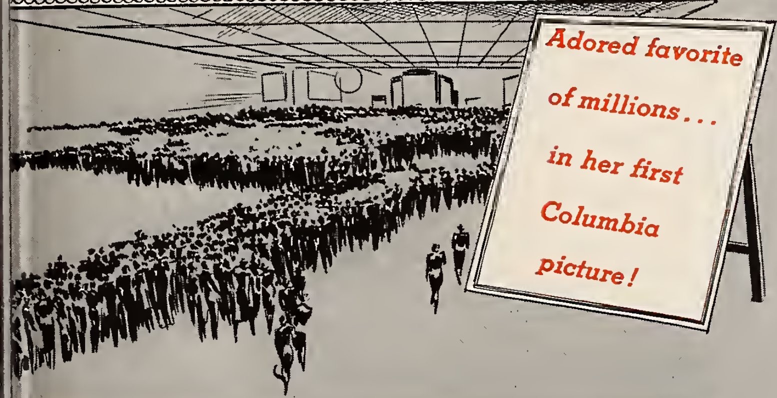
James Hilton's nationwide best seller for over a year!

A FEATHER IN HER HAT
with **PAULINE LORD**
BASIL RATHBONE **LOUIS HAYWARD**
BILLIE BURKE **WENDY BARRIE**



I. A. R. Wylie's best seller . . . directed by Alfred Santell

IRENE DUNNE
soaring to greater triumphs in
A NEW PRODUCTION

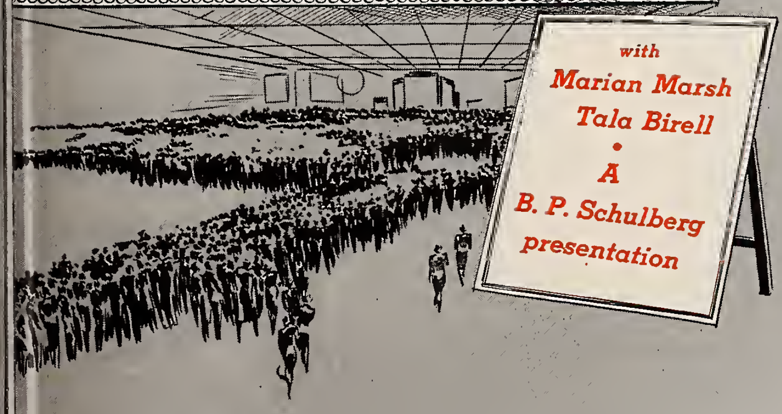


Adored favorite of millions . . . in her first Columbia picture!

HARRY RICHMAN · ANN SOTHERN
in **SUSANNA**

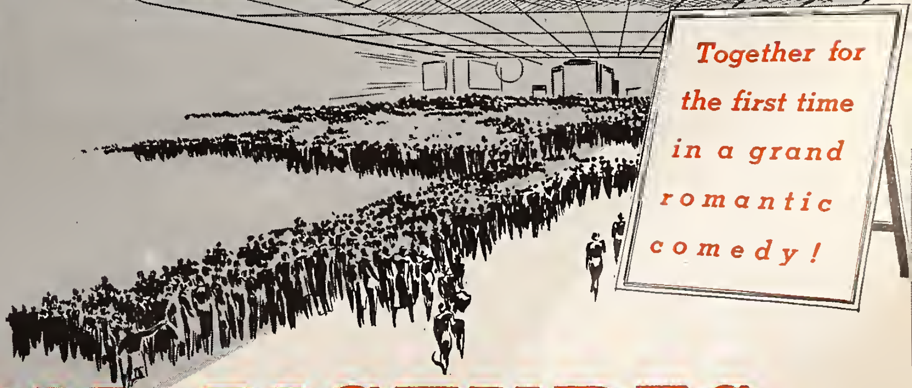
A gay, glorious musical directed by VICTOR SCHERTZINGER

DWARD ARNOLD · PETER LORRE *in*
ON STERNBERG'S *production of*
CRIME AND PUNISHMENT



with Marian Marsh Tala Birell
•
A B. P. Schulberg presentation

HERBERT MARSHALL · JEAN ARTHUR
in **IF YOU COULD ONLY COOK**



Together for the first time in a grand romantic comedy!

ALL COLUMBIA PICTURES

TEXAS SETS PACE IN NEW HOUSES

(Continued from page 230)

STATE AND CITY	NAME OF THEATRE	CAPACITY	COST	OPERATORS
Athens	Liberty			W. M. Shields
Austin			$45,000	Hoblitzelle Holding Co.
Bertram			$90,000	R. W. McFarland
Bertram	New			Ben Goode, Jr.
Boling	Boling			J. G. Long
Bowie	Ritz			A. V. Wade
Conroe				Blum Hester
Dallas		1,300		
Dallas	Houston	1,300		Will Horwitz
Dallas	Fort Worth	1,000		
Denton	Texas			Texas Consolidated
Denton				Hoblitzelle Holding Co.
Dublin	Ritz			J. W. Blevins
Edinburg	Aztec			C. G. Harryman
El Paso		700		Texas Consolidated Theatres
Forney	Star			Roy Starling
Ft. Worth	Harlem			T. J. Farrington
Frost	Frost			Charles Barker
Georgetown	Aztec			L. B. Crow
Granger	Tab			Tab Amusement Co.
Hargill	Hargill			S. C. Lackland
Houston	Uptown			Interstate
Houston		950	$100,000	Interstate Theatres
Humble	Lindell			E. N. Collins
Ingleside	Texas			G. Raetzsch
Moran	Moran			R. L. Hansard
Morton	Wallace			W. B. Blankenship
Naples	Morris			Harry Roth
Navasota	Queen			J. Miller
Ozona	Palace			A. C. Hammett
Quemado	Palace			W. A. Chennault
Quitman	Quitman			J. C. Chrietzberg
Palestine	Pal			R & R Theatres
Palestine	Yale			Roy Fuller
Panhandle	Panhandle			S. M. May
Pecos	Palace			O. K. Theatres
Poth	Princess			Mrs. L. W. Grief
Prairie View	Auditorium			State of Texas
Refugio	Low's			Eugene Low
Robert Lee			$6,000	Wotjek Brothers
San Angelo	Rex			R & R Theatres
San Angelo	Cactus			H. F. Donaldson
Seguin	Austin			East Texas Theatres
Seymour	Ritz			P. V. Williams
Seymour				T. J. Hooser
Sherman	Ritz			R & R Theatres
Strawn	Strawn			A. M. Morgan
Sweetwater				R & R Theatres
Tuscola	Cupid			H. J. McFerrin
Troupe	Texas			J. W. Holcomb
Wharton	Rio			Rubin Frels
VIRGINIA				
Lynchburg	Harrison	450	$20,000	Dan Weinberg
Martinsville	Rives	900	$50,000	Bernard M. Depkin, Jr.
Martinsville			$12,000	R. S. Brown
Newport News		450	$15,000	Bertha Gordon
Norfolk			$40,000	William S. Wilder
Onancock	Booker	300	$10,000	R. L. Smith
Richmond	Lee	588	$32,500	Loew-Wilmer-Vincent
Richmond	Park		$75,000	Charles A. Somma, Walter J. Coulter
WASHINGTON				
Colfax		400	$30,000	F. C. Weskill
Everett	Roxy	750	$20,000	Art Adams
Vancouver			$25,000	Hollywood Theatres, Inc.
Vancouver			$125,000	J. P. Higgins
Vancouver		800	$125,000	Evergreen Amusement Co.
Winchester				Eckersley Bros.
WASHINGTON, D. C.				
Washington	Penn	1,500	$75,000	Warner Bros.
Washington	Uptown	1,500	$75,000	Warner Bros.
WEST VIRGINIA				
Beckley		600		Fred Middelburg
Beckley		900	$100,000	Crawford & Porter
Gauley Bridge	Gauley	400		J. S. Shanklin
Weston		300		William Pritchard
WISCONSIN				
Dodgeville	Dodge	342		Jake Eskin
Milwaukee	Sherman	1,000		Fox Wisconsin
Milwaukee	Times	500		Times Theatre, Inc.
Newald	Gerl	250		A. Gerl
Omro	High School Annex	300		Omro Businessmen's Assn.
Ripon		500		Ben Marcus, I. E. Svirnoff
Wauwatosa				L. W. Orlove

Basis for U. S. Making $27,000,000 Theatrical Grant, a Capitol Mystery

Motion Pictures Will See None of Relief Projects for Alleviating Stage Conditions

The newest mystery shrouding the tangible aspects of the Administration's $4,800,000,000 program to relieve unemployment by spending large sums on public works and other projects, is the basis on which more than $27,000,000 was set aside two weeks ago by President Roosevelt for so-called "cultural" projects, especially the rehabilitation of the stage of the drama. Nobody can be found in Washington who will admit knowing the basis, and the word has been sent forth from national relief headquarters not to talk.

This much is definitely known: the motion picture will be completely ignored, getting no part of the relief program, which, in its present vague form appears to be a concentration of effort to relieve indigent talent for the sum of $94 maximum salary per month per person—the Government's relief wage scale.

However, in view of the apparent plan to roadshow stage attractions, particularly to outlying districts, it is considered just as well that the project will not embrace traveling motion picture exhibitions because of the potentialities of competition to the regularly established film theatre. The possible competition of the stage shows is another matter.

Plan Abandoned

Heeding the protests of the theatrical industry as a whole that the original plan for showing the road-plays without charging admission thereto would hurt the stage and eventually swell the army of jobless actors, the Administration has abandoned the plan to give the people "culture" through the medium of the stage without expense and will charge a more or less nominal admission. With sponsors of the movement largely protagonists of the "little theatre" and "high art" form of drama, there looms the possibility that after seeing one show or so the bulk of the outlying audiences will return to the motion picture theatre; were there to be no admission charge, however, it is likely many would put up with, to them, uninteresting entertainment.

The production of motion pictures with part of the $27,000,000 grant was considered, though lightly, and was dropped when it became evident it would cost too much to do the work and that more employment could be given by confining the effort to the showing of live talent.

Announced without conferring with Hallie Flannagan, in charge of the actor projects, the President's action in setting aside the grant, made known by the Works Progress Administration, this week found that official and her associates "up in the air," with little idea as to how many persons were to be taken care of or how.

30,000 Persons Involved

However, it was indicated unofficially that the relief authorities estimated 12,000 performers, writers, directors, stagehands and others connected with the stage would be provided with jobs at a cost of between $7,500,000 and $10,000,000. But there was nobody at Washington who could say definitely that the 12,000 jobs to be created would take care of all the unemployed in those groups.

Analysis of the project showed that more than 30,000 persons will be involved, with jobs that will last for about six months. Of this number, it is estimated 9,000 are actors, 3,000 are connected with the theatre in other capacities, 5,000 are artists and sculptors, 10,000 musicians and 6,500 writers. The artists and sculptors, of course, are in no way involved in the theatrical phases of the project.

Just how the Government expects to give work to 6,500 writers and in what branch of theatricals they will be engaged, are matters that have not been explained.

Announcing the grant, the Works Project Administration said: "The WPA theatre project will employ actors, playwrights, designers, directors, vaudeville artists, stage technicians and others in the theatrical field. Approximately 12,000 professional workers will be included, of which about 9,000 are actors, the balance being stage technicians and others."

"The purpose of the theatre program," the Administration explained, "aside from giving employment to needy workers, will be to establish standards of theatre production which will improve the skill of the artists and to develop methods by which the drama units may become self-supporting in whole or in part by providing entertainments to large audiences at low cost on a regional basis."

Difficulties in Offing

Obviously the WPA's theatre project cannot embrace stage persons of any important theatrical standing, what with a $94-per-month wage minimum. And, if stage technicians follow the course taken in other lines, there will be considerable dissatisfaction expressed by organized theatrical labor over the low wage scale. Many unions in other industries, especially in construction, have denounced the low maximum as being directly responsible for lowering living standards.

Heretofore efforts to relieve distress in vaudeville and legitimate stage fields have been confined locally to municipal or state projects, with the effort in this connection being concentrated largely in and about New York City, and, elsewhere, to Civilian Conservation Camps.

Further complications threaten in the nature of action promised by the Dramatists' Guild, which, having determined that shows sponsored by the federal government kill amateur and stock rights to plays, is urging its members to discontinue the practice of permitting this use of their productions without payment of royalties. Recommendation is also made that the royalty be "commensurate" with the use to be made of the play. The Guild has a committee at work investigating.

Casting Starts

Casting for the new jobs, for dramatic plays, vaudeville entertainment and traveling circuses, has started in New York, where, under the supervision of Colonel Earle Boothe, the division unit staff personnel has been tripled to handle the expansion. Meanwhile, no word was forthcoming from Washington as to how the actors who are to play outside the New York area will be selected. Casting offices are expected to be established also in such large centers as Chicago and Los Angeles.

There has been a report that in addition to the performance of plays on the road, the national project also will sponsor schools for the teaching of dramatic appreciation in colleges and universities throughout the country.

FREE TICKETS GIVEN FOR CHILDREN'S TOGS

Because many children in Cincinnati are unable to attend school because they lack proper shoes and clothing, ten neighborhood houses there are giving a free matinee ticket to anyone donating a useful article of wearing apparel to the children. The arrangement is being promoted in connection with the Cincinnati Post.

First Division Changes

Several new changes have been made in the New England division of First Division Exchanges by manager Harry Segal. Gene Goss, who was office manager of the Boston branch of Franklin Productions, has been given the same position in the First Division office and Z. Goldman, formerly salesman for American Pictures in New England, has been named Massachusetts salesman. Mike Thomas will handle the Maine territory and Jeremiah Swaede New Hampshire and Vermont with Hyman Levine traveling through Southern New England.

Opens Distributing Office

Hungaria Pictures Distributing Company, under the management of Berta and Max Farkas, has opened offices at 23 East 107th street. Joseph Simon is field manager for the new company.

PROGRESS AND ACHIEVEMENT

THROUGHOUT the years of motion-picture progress, the cinema and the name of Eastman have been inseparable. Technical difficulties have been overcome through coöperative effort. Screen triumphs have been mutually shared. And Eastman still strives persistently for new perfection in scientific film manufacture. Eastman *Super X* . . . latest sensation in 35-millimeter raw film . . . is a good example. In addition to sheer, record-breaking speed, this panchromatic negative stock once more offers generally improved photographic quality. Today it is employed with superior results in the filming of a majority of feature productions. This development is typical of Eastman's constant leadership in cinematic achievement. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

TO MARTIN QUIGLEY

. . . than whom few men have contributed more largely in wise and intelligent stimulation of cinema progress . . . congratulations on the completion of twenty years of achievement.

Captain Varges, in Homer's Odyssey Of Newsreels, Arrives in Ethiopia

"Bullet-Proof" Cameraman, First to Photograph Pope Benedict XV, Is at Front

The photographic interest of American newsreels in the drama that is about to be staged in the Italo-Ethiopian conflict in Africa is increasing hourly with the growing tenseness of the argument internationally. And, so, hopping from the battlefields of China, now comparatively quiet, Captain Ariel Varges, ace cameraman of Hearst Metrotone News, is back in Abyssinia shooting film for the American newsreel, standing beside his colleagues from the other reels.

Captain Varges, whose travels in the past two decades are like those in Homer's Odyssey, arrived the other day at Djibouti, French Somaliland, and immediately entrained for Addis Ababa, capital of Ethiopia, where he already has laid plans to send the camera story of the Italo-Ethopian conflict to the Hearst Newsreel laboratories in New York.

On Familiar Ground

Mr. Varges is upon familiar ground, for some years ago he covered Abyssinia from border to border, the occasion being a vast lion hunt during which he lived with several of the tribes. Later he spent weeks in the capital making pictures of Emperor Haile Selassie and members of his Ethiopian Govgernment.

Captain Varges' work is both well known and obscure, the paradox tracing to his enforced anonymity. The story of his career, however, is as colorful as that of any of the newsreel aces now awaiting Mussolini's promised invasion of Haile Selassie's domain.

Since the World War he has experienced as many desperate and breath-taking adventures as any other man of his calling, and he has faced death so often that he has long since lost count. He likes to remark that any man born to be hanged will never die in a war, an earthquake or any other holocaust.

And there was the time during the war when any news cameraman would have given his right eye to "shoot" pictures of the Pope—no one had ever done it. The occasion was the blessing by Pope Benedict XV of the Knights of Columbus pilgrims in Rome. Thousands in attendance were on their knees, the Pope included, when Captain Varges appeared, set up his camera ten feet away from the Pontiff and started grinding. Cardinals, armed guards and uniformed officials, profoundly concerned, started to hustle him away, but the Pope, still kneeling, saw out of the corner of his eye what was going on and smiled his approval. Thus Americans were afforded the opportunity to see the Pope upon the screen for the first time.

ARIEL VARGES ON THE MARCH

Europe, Asia and Africa are like home to Captain Varges. He has flown across nearly every corner of their vast reaches, and it is estimated that he has covered nearly 1,000,000 miles in his varied Argosies.

Starting with his work in the front lines early in the world war, there has hardly been any event of world note which he hasn't been in on. He is said to have been the first on the ground in the Russian Revolution, the first into Serbia after General Von Mackensen had swept through the country, the first to bring Trotsky to the screens of America, the first to picture the turbulent Irish riot, the first with pictures of the earthquakes in Yokohama and Avezzano, Italy, and he is almost as well known upon the battlefields of China as are the Chinese leaders.

As for Abyssinia, he, too, calls the Emperor by his first name, and Mussolini has posed for him so often that they are now intimate friends.

It was early in the war that Ariel Varges first came to the notice of those anonymous persons concerned with the "shooting" of newsreel pictures. He had been ordered by the Hearst bureau in Washington to "get to Europe as fast as you can," and it was on the ill-fated *Lusitania* that he sailed. He was turned off momentarily by the disastrous Avezzano earthquake in Italy, in which more than 100,000 persons were killed, but his presence in Italy placed him in an opportune spot to engage in his first newsreel resourcefulness.

He had heard that Sir Thomas Lipton was leaving on his yacht with a large Red Cross party for Serbia, which had been ravaged by war. Varges hastened to Marseilles, reaching there as the Red Cross party pulled in, but when he spoke to Sir Thomas he was informed that, as much as the affable tea merchant would like to have him along, he really could do nothing about it. Red tape would prevent it. But two days out of Marseilles Captain Varges appeared on the deck before Sir Thomas—a stowaway—and, of course, nothing could be done about that.

Under Fire in Serbia

For five months Mr. Varges was under heavy fire in Serbia, a great part of his time being spent with Crown Prince Alexander, the same Alexander who, as king of Yugoslavia, was recently assassinated at Marseilles. Captain Varges and his ilk had to be where the action was taking place, and later, when he went with the intrepid British forces to the Dardanelles, he spent months on and in the front lines, giving the United States and Great Britain an official pictorial account of what was transpiring. As a result of that aid at the Dardanelles, Varges was made a Captain in the British Army, and that's where his title comes from.

After the war he "just happened" to be on the scene of the five major earthquakes and volcanic eruptions.

In 1921 the biggest famine the world has ever known occurred in Russia, and newspapermen the world over were barred. But Varges was there with his camera, having got past the frontier as part of the American Relief Commission. He was called the first cameraman on Soviet territory. He went along the Volga river from Kazan to Saratoff, where 3,000,000 died of starvation and exposure. He shipped thousands of feet of film to America.

"Shot" Bolshevik Movement

From the famine region he went to Moscow to picturize the Bolshevik movement, which no one had succeeded in doing up to that time. He started off by "shooting" pictures of a parade of 30,000 members of the Tcheka, the secret police, and got away with it. Next, he got to Trotsky and sent the first pictures of the leader to the United States. Trotsky even went to Varges' hotel room to have the pictures taken because the light was insufficient in his own office.

After having sandwiched in a tiger hunt in India with Lord Reading, Captain Varges started a series of newsreel pictures of peoples and places never before picturized. He barely escaped with his life in Lucknow while photographing a procession of the fanatical Moharem tribe, and then, having crossed the Khyber Pass, he made friends with the warlike Afridis, who put on a raid so that he could have a picture. The raid was said to have cost 20 lives.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended September 21, 1935, from 104 theatres in 18 major cities of the country reached $1,085,790, a decrease of $43,671 from the total of the preceding week, ended September 14, 1935, when 105 theatres in 18 major cities of the country aggregated $1,129,461.

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Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)	
Boston								
Boston	3,246	25c-50c	"Superspeed" (Col.) (Sophie Tucker-V. Lopez & Band on stage)	16,500	"Thunder in the Night" (Fox) (plus stage show of "Follies Bergere")	19,500	High 9-7 "Hot Tip" (plus stage show "Follies Bergere" (6 days) Low 8-3 "A Dog of Flanders" and "What Price Crime"	35,000 4,000
Fenway	1,382	30c-50c	"The Gay Deception" (Fox) and "Here Comes Cookie" (Para.)	3,500	"Little Big Shot" (W. B.) and "Redheads on Parade" (Fox)	4,000	High 1-6-34 "Lady Killer" and "Girl Without a Room" Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"	12,000 2,500
Keith's Memorial	2,907	25c-65c	"Top Hat" (Radio) (3rd week)	19,000	"Top Hat" (Radio) (2nd week)	27,000	High 9-7 "Top Hat" Low 8-17 "Jalna" (6 days)	33,000 5,500
Loew's Orpheum	2,970	25c-55c	"The Call of the Wild" (U.A.)	11,000	"Anna Karenina" (MGM) (2nd week) (25c-65c)	10,000		
Loew's State	3,537	25c-55c	"The Call of the Wild" (U.A.)	10,000	"Here Comes the Band" (MGM) and "Air Hawks" (Col.)	8,000	High 4-7-34 "Riptide" Low 7-6 "Sanders of the River" and "Unknown Woman"	22,000 7,500
Metropolitan	4,332	35c-65c	"Two for Tonight" (Para.) (on stage Major Bowes Amateurs)	26,000	"Page Miss Glory" (W. B.) (on stage Glen Gray and Orchestra)	25,000	High 4-6 "Private Worlds" Low 7-20 "Men Without Names"	41,000 14,000
Paramount	1,793	25c-50c	"The Gay Deception" (Fox) and "Here Comes Cookie" (Para.)	5,500	"Little Big Shot" (W. B.) and "Redheads on Parade" (Fox)	6,000	High 1-6-34 "Lady Killer" and "Girl Without a Room" Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"	12,000 4,000
Buffalo								
Buffalo	3,500	30c-50c	"The Call of the Wild" (U. A.)	13,500	"Page Miss Glory" (W. B.)	11,800	High 1-6-34 "Design for Living" Low 12-19-34 "Music in the Air"	26,000 5,000
Century	3,000	25c	"The Thin Man" (MGM) and "Westward Ho" (Republic)	7,850	"Thunder in the Night" (Fox) and "Redheads on Parade" (Fox)	6,800	High 5-11 "Mark of the Vampire" and "Gigolette" Low 8-3 "Mad Love" and "A Dog of Flanders"	8,200 3,800
Great Lakes	3,000	25c-40c	"Accent on Youth" (Para.)	6,900	"Two for Tonight" (Para.)	8,300	High 9-29-34 "Belle of the Nineties" Low 12-22-34 "Gentlemen Are Born" and "Marie Galante"	18,800 3,800
Hippodrome	2,100	30c-50c	"The Goose and the Gander" (F. N.)	6,200	"Bonnie Scotland" (MGM) and "Without Regret" (Para.)	6,600	High 5-19-34 "The House of Rothschild" Low 8-3 "Shanghai"	18,000 4,000
Lafayette	3,300	25c	"Diamond Jim" (Univ.)	12,500	"Love Me Forever" (Col.) (2nd week)	6,900	High 3-10-34 "It Happened One Night" and "Before Midnight" Low 7-27 "Notorious Gentleman" and "Strange Wives"	16,700 4,100
Chicago								
Apollo	1,400	25c-50c	"China Seas" (MGM)	6,200	"Smilin' Through" (MGM)	3,000	High 9-8-34 "The Cat's Paw" Low 9-14 "Smilin' Through" (re-issue)	16,000 3,000
Chicago	4,000	35c-68c	"She married Her Boss" (Col.) (plus Dave Apollon and stage revue)	35,600	"Page Miss Glory" (W. B.) (plus stage show)	33,500	High 8-11-34 "She Loves Me Not" Low 5-26-34 "Thirty Day Princess"	66,000 19,000
Garrick	900	25c-50c	"Page Miss Glory" (W.B.)	6,000	"The Irish in Us" (F. N.)	5,500	High 7-27 "No More Ladies" Low 5-4 "One New York Night"	9,000 3,000
Oriental	3,940	25c-40c	"The Man on the Flying Trapeze" (para.) (plus Armida and stage show)	13,400	"Thunder in the East" (U. A.) (plus stage show)	16,400	High 1-5 "Big Hearted Herbert" Low 6-16-34 "Registered Nurse"	25,000 12,000
Palace	2,509	25c-50c	"Top Hat" (Radio) (plus stage show) (2nd week)	29,200	"Top Hat" (Radio) (1st week) (plus stage show)	32,500	High 9-14 "Top Hat" Low 12-1-34 "Kentucky Kernels"	32,500 8,000
Roosevelt	1,591	30c-60c	"Annapolis Farewell" (Para.)	8,000	"Steamboat Round the Bend" (Fox) (3rd week)	10,500	High 1-5 "Forsaking All Others" Low 8-18-34 "Paris Interlude"	27,000 6,000
State-Lake	2,776	20c-35c	"Age of Indiscretion" (MGM) (plus Gene Buck and stage show)	13,300	"After the Dance" (Col.) (plus stage show)	14,400	High 9- 8-34 "The Most Precious Thing in Life" Low 7-20 "Alias Mary Dow"	19,000 8,000
United Artists	1,700	30c-60c	"The Dark Angel" (U. A.)	18,600	"China Seas" (MGM) (8 days-3rd week)	12,500	High 5-5-34 "House of Rothschild" Low 4-13 "Vanessa: Her Love Story".	30,000 10,000
Cleveland								
Allen	3,300	30c-42c	"Steamboat Round the Bend" (Fox)	6,250	"The Farmer Takes a Wife" (Fox) (3 days-2nd week) "Keeper of the Bees" (Monogram) (4 days)	1,300 1,700	High 6-8 "Let 'Em Have It" Low 12-15-34 "Silver Streak"	7,250 1,400
Hippodrome	3,800	30c-42c	"Top Hat" (Radio)	27,500	"Steamboat Round the Bend" (Fox)	17,350	High 9-21 "Top Hat" Low 3-17-34 "Journal of a Crime"	27,500 2,900
RKO Palace	3,100	30c-60c	"Special Agent" (W.B.) (on stage Leo Carrillo)	17,500	"Welcome Home" (Fox) (plus Major Bowes' Amateurs on stage)	23,500	High 4-6 "Transient Lady" Low 5-19-34 "Where Sinners Meet"	39,000 4,000
State	3,400	30c-42c	"Two for Tonight" (Para.)	10,000	"The Call of the Wild" (U.A.)	13,000	High 1-12 "Forsaking All Others" Low 12-29-34 "Private Life of Don Juan"	28,000 3,500
Stillman	1,900	25c-35c	"Without Regret" (Para)	4,000	"Anna Karenina" (MGM) (30c-42c)	6,500	High 9-15-34 "Chained" Low 1-12 "Our Daily Bread"	10,000 2,000
Denver								
Aladdin	1,500	25c-60c	"The Dark Angel" (U. A.)	4,000	"Thirty-Nine Steps" (GB Pictures)	3,000	High 5-5-34 "House of Rothschild" Low 6-22 "Nell Gwyn" and "My Heart Is Calling" (6 days)	9,000 600
Broadway	1,500	25c-40c	"Steamboat Round the Bend" (Fox)	2,500	"Diamond Jim" (Univ.)	2,000		
Denham	1,500	25c-40c	"Two for Tonight" (Para.)	5,000	"Annapolis Farewell" (Para.)	6,000	High 9-29-34 "Belle of the Nineties" Low 4-7-34 "She Made Her Bed"	16,500 800
Denver	2,500	25c-50c	"She Married Her Boss" (Col.) (plus stage band)	9,000	"Steamboat Round the Bend" (Fox) (plus stage band)	11,000	High 1-13-34 "Roman Scandals" Low 7-20 "Escapade"	17,500 4,000
Orpheum	2,600	25c-40c	"Top Hat" (Radio) (3 days-3rd week) "Anna Karenina" (MGM) (4 days)	2,500 7,000	"Top Hat" (Radio) (2nd week)	10,000	High 2-17-34 "Hi Nellie" Low 12-29-34 "Hat, Coat and Glove.."	19,500 1,000
Paramount	2,000	25c-40c	"Bonnie Scotland" (MGM)	2,500	"The Clairvoyant" (GB Pictures) (3 days) "Don't Bet on Blondes" (W.B.) (4 days)	600 1,900	High 5-11 "Bride of Frankenstein" Low 6-9-34 "Uncertain Lady"	7,000 400

. . . . . *A few simple words from*

By his works ye shall know him . . .

In a great and far-flung industry like Motion Pictures where names, personalities . . . loyalties change overnight . . . where many are called but few are chosen, one great name and personality stands out.

That name and personality is *Martin Quigley*, Editor and Publisher of Quigley Publications—a great contributing factor to the lasting fame and honor of this business.

For 20 years that name has added to the worth and standing of the Motion Picture as an entertainment and an industry.

Just, fearless, proud of his calling . . . prouder still of the world-wide industry he has helped to build . . . jealous of its good name . . . Martin Quigley has always called a spade a spade, according to his judgments.

So that even the least of his fellows, when they speak of him must say in all sincerity . . . *"there goes a man!"*

And National Screen Service as a unit and its executives individually take infinite pleasure in saying *"Martin Quigley, we wish you well."*

NATIONAL SCREEN SERVICE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)	
Hollywood								
Chinese	2,500	30c-55c	"The Dark Angel" (U. A.) (5 days)	11,700	"China Seas" (MGM) (6 days-2nd week)	15,000	High 4-14-34 "House of Rothschild" Low 12-29-34 "Music in the Air"	25,171 4,292
Pantages	3,000	25c-40c	"Top Hat" (Radio) (3rd week)	9,000	"Top Hat" (Radio) (2nd week)	16,000	High 9-7 "Top Hat" Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	19,000 1,500
W. B. Hollywood	3,000	25c-40c	"We're in the Money" (W. B.) (6 days)	8,700	"Page Miss Glory" (W. B.) (6 days-2nd week)	7,680	High 9-8-34 "Dames" Low 4-13 "Laddie"	25,000 5,700
Indianapolis								
Apollo	1,100	25c-40c	"Steamboat Round the Bend" (Fox) (3rd week)	4,000	"Steamboat Round the Bend" (Fox) (2nd week)	5,000	High 9-7 "Steamboat 'Round the Bend" Low 5-4-34 "Thunder in the East"	8,000 1,600
Circle	2,800	25c-40c	"Two for Tonight" (Para.)	4,500	"Diamond Jim" (Univ.)	4,500	High 8-17 "Smart Girl" Low 1-19 "The President Vanishes" and "Enter Madame"	8,500 2,000
Lyric	2,000	25c-40c	"Special Agent" (W. B.) (plus vaudeville)	7,000	"Redheads on Parade" (Fox) (plus vaudeville)	8,250	High 8-31 "Going Highbrow" Low 7-28-34 "Half a Sinner" and "Embarrassing Moments"	13,000 2,000
Palace	3,000	25c-40c	"The Call of the Wild" (U.A.)	7,500	"Bonnie Scotland" (MGM) and "The Black Room" (Col.)	4,000	High 6-22 "Age of Indiscretion" Low 4-6 "Casino Murder Case"	12,500 2,750
Kansas City								
Mainstreet	3,100	25c-40c	"Top Hat" (Radio) (2nd week)	8,000	"Top Hat" (Radio) (1st week)	15,000	High 6-23-34 "Glamour" Low 1-12 "I Sell Anything"	23,000 2,000
Midland	4,000	15c-40c	"The Call of the Wild" (U. A.)	11,700	"Bonnie Scotland" (MGM)	6,000	High 8-24 "China Seas" Low 12-22-34 "Private Life of Don Juan"	25,000 4,000
Newman	1,800	25c-40c	"Accent on Youth" (Para.)	7,700	"The Man on the Flying Trapeze" (Para.)	7,000	High 9-29-34 "Belle of the Nineties" Low 4-13 "Rocky Mountain Mystery"	14,000 3,500
Tower	2,200	25c	"The Girl Friend" (Col.)	6,400	"$10 Raise" (Fox) (plus stage show)	6,500	High 1-12 "Broadway Bill" Low 5-5-34 "Let's Fall in Love"	14,000 4,000
Uptown	2,000	25c-40c	"Steamboat Round the Bend" (Fox) (3rd week)	3,700	"Steamboat Round the Bend" (Fox) (2nd week)	4,700	High 10-27-34 "Judge Priest" Low 1-27-34 "Good Bye Again"	9,200 1,700
Los Angeles								
Four Star	900	30c-55c	"The Gay Deception" (Fox) (6 days)	5,290	"Sanders of the River" (U. A.) (5 days-3rd week)	2,960	High 5-18 "Les Miserables" Low 12-15-34 "Have a Heart"	7,800 2,500
Hillstreet	2,700	25c-40c	"Top Hat" (Radio) (3rd week)	9,100	"Top Hat" (Radio) (2nd week)	16,000	High 9-7 "Top Hat" (6 days) Low 1-27-34 "Let's Fall in Love"	17,000 1,800
Loew's State	2,500	30c-55c	"The Dark Angel" (U. A.) (5 days)	12,800	"China Seas" (MGM) (6 days-2nd week)	21,500	High 4- 7-34 "Riptide" Low 12-29-34 "Music in the Air"	28,500 4,206
Paramount	3,596	30c-55c	"The Big Broadcast of 1936" (Para.) (plus stage show)	23,500	"Here Comes Cookie" (Para.) (plus Duncan Sisters and stage revue)	15,500	High 8-10 "Paris In Spring" Low 6-22 "People Will Talk"	32,000 12,500
United Artists	2,100	25c-40c	"The Clairvoyant" (GB Pictures) and "Redheads on Parade" (Fox) (5 days)	3,750	"Thirty-Nine Steps" (GB Pictures) and "Welcome Home" (Fox)	5,300	High 1-20-34 "I'm No Angel" Low 5-12-34 "Sorrell and Son"	13,000 2,500
W. B. Downtown	3,400	25c-40c	"We're in the Money" (W. B.) (6 days)	8,100	"Page Miss Glory" (W. B.) (6 days-2nd week)	9,700	High 9- 8-34 "Dames" Low 12-29-34 "White Lies" and "The Last Wilderness"	20,000 4,900
Minneapolis								
Century	1,650	25c-40c	"Here Comes Cookie" (Para.)	4,000	"Page Miss Glory" (W. B.)	4,700	High 10-20-34 "Barretts of Wimpole Street" Low 9-21 "Here Comes Cookie"	6,500 4,000
Lyric	1,238	20c-25c	"Woman Wanted" (MGM)	1,500	"We're in the Money" (W. B.)	1,500	High 8-10 "Charlie Chan in Egypt" Low 1-27-34 "Jimmy and Sally"	2,000 500
RKO Orpheum	2,900	25c-40c	"Top Hat" (Radio)	18,000	"Bright Lights" (F. N.)	5,500	High 9-21 "Top Hat" Low 8-25-34 "The Lady Is Willing"	18,000 2,700
State	2,300	25c-40c	"China Seas" (MGM) (2nd week)	5,000	"China Seas" (MGM) (1st week)	6,500	High 8-18-34 "She Loves Me Not" Low 5-4 "Private Worlds"	7,000 5,000
Time	300	20c-25c	"Western Frontier" (Col.)	1,500	"The Hoosier Schoolmaster" (Monogram)	1,500	High 10-20-34 "Girl of the Limberlost" Low 12- 8-34 "Cimarron"	3,500 1,000
World	400	25c-55c	"The Man Who Reclaimed His Head" (Univ.)	3,000	"Runaway Queen" (U. A.)	2,500	High 6- 8 "Thunder in the East" Low 3-23 "Narcotic"	5,000 2,000
Montreal								
Capitol	2,547	25c-60c	"Every Night at Eight" (Para.) and "Men Without Names" (Para.)	9,500	"Steamboat Round the Bend" (Fox) and "Ginger" (Fox)	10,500	High 2-24-34 "Queen Christina" Low 12-22-34 "Great Expectations" and "Wake Up and Dream"	13,500 3,500
Imperial	1,914	20c-34c	"Famille Nombreuse" (French)	4,000	"L'Agonie Des Aigles" (French)	4,500	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion" Low 3-3-34 "Fanny"	6,500 1,500
Loew's	3,115	30c-60c	"Oil for the Lamps of China" (F.N.) and "We're in the Money" (W.B.) (plus vaudeville)	13,000	"Without Regret" (Para.) and "Spring Tonic" (Fox) (plus stage show)	12,000	High 12-8-34 "Six-Day Bike Rider" Low 7-21-34 "Fog Over Frsico" and "Affairs of a Gentlemen"	14,500 4,500
Palace	2,600	25c-65c	"Escapade" (MGM)	12,000	"Top Hat" (Radio) (2nd week)	8,500	High 4-27 "Roberta" Low 7-21-34 "Shoot the Works" and "Friday the 13th"	15,000 6,000
Princess	2,272	30c-65c	"The Dark Angel" (U.A.) and "Rainbow Over Broadway" (Chesterfield)	10,500	"Love Me Forever" (Col.) and "Eight Bells" (Col.) (2nd week)	6,000	High 9-21 "The Dark Angel" and "Rainbow Over Broadway" Low 8-4-34 "House of Rothschild" and "Most Precious Thing in Life	10,500 4,500
New York								
Astor	1,012	55c-$2.20	"The Crusades" (Para.) (4th week)	7,200	"The Crusades" (Para.) (3rd week)	9,500	High 3-32-34 "House of Rothschild" Low 2-23 "Little Men"	23,600 6,000
Capitol	4,700	25c-85c	"Anna Karenina" (MGM) (5½ days-3rd week)	18,000	"Anna Karenina" (MGM) (2nd week)	34,000	High 10-6-34 "Barretts of Wimpole Street" Low 12-29-34 "The Band Plays On"	65,860 4,500
Palace	2,500	25c-75c	"Jalna" (Radio) (plus vaudeville)	9,000	"Alice Adams" (Radio) (plus vaudeville)	8,900	High 7-21-34 "Of Human Bondage" Low 12-22-34 "Babbitt"	16,200 6,500
Paramount	3,700	35c-99c	"The Big Broadcast of 1936" (Para.)	44,000	"Two for Tonight" (Para.) (2nd week)	17,000	High 8-25-34 "Cleopatra" Low 8-11-34 "Elmer and Elsie"	72,000 10,500
Rivoli	2,200	40c-99c	"The Dark Angel" (U. A.) (2nd week)	22,500	"The Dark Angel" (U. A.) (1st week)	28,600	High 4-27 "Les Miserables" Low 4-11 "Brewster's Millions"	60,115 13,400
RKO Music Hall	5,945	40c-$1.65	"Top Hat" (Radio) (plus stage show) (3rd week)	97,000	"Top Hat" (Radio) (plus stage show) (2nd week)	113,500	High 9-7 "Top Hat" (plus stage show) Low 1-19 "Evergreen"	131,200 52,000
Roxy	6,200	25c-55c	"Thirty-Nine Steps" (GB Pictures) (plus stage show)	43,000	"Diamond Jim" (Univ.) (plus stage show) (3rd week)	30,000	High 8-31 "Diamond Jim" Low 6-30-34 "Affairs of a Gentleman".	47,000 13,700
Strand	3,000	25c-55c	"The Goose and the Gander"	15,000	"Page Miss Glory" (W. B.) (2nd week)	15.731	High 5-11 "The G Men" Low 1-20-34 "Easy to Love"	60,138 9.271

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)	
Oklahoma City								
Capitol	1,200	10c-41c	"We're in the Money" (W. B.)	2,200	"Break of Hearts" (Radio)	1,800	High 1-6-34 "Going Hollywood" Low 9-8-34 "You Belong to Me"	4,100 800
Criterion	1,700	10c-55c	"Bright Lights" (F. N.)	3,300	"Steamboat Round the Bend" (Fox)	10,000	High 1-27-34 "Dinner at Eight" Low 7-27 "She" (5 days)	9,000 2,500
Liberty	1,500	10c-36c	"Don't Bet on Blondes" (W.B.) (4 days) "Jalna" (Radio) (3 days)	1,400 400	"Men Without Names" (Para.) (4 days) "Welcome Home" (Fox) (3 days)	1,300 400	High 4-6 "While the Patient Slept" and "We're Rich Again" Low 3-23 "The Winning Ticket"	4,100 400
Midwest	1,500	10c-56c	"Every Night at Eight" (Para.)	3,800	"The Call of the Wild" (U.A.)	5,400	High 9-29-34 "Bright Eyes" Low 5-26-34 "Merry Wives of Reno"	9,540 2,000
Omaha								
Brandeis	1,200	25c-40c	"Top Hat" (Radio) (2nd week)	5,600	"Top Hat" (Radio) (1st week)	9,500	High 9-14 "Top Hat" Low 2-16 "Babbitt" and "Murder in the Clouds"	9,500 3,000
Omaha	2,200	25c-40c	"China Seas" (MGM) and "Silk Hat Kid" (Fox) (2nd week)	5,250	"China Seas" (MGM) and "Silk Hat Kid" (Fox) (1st week)	10,100		
Orpheum	3,000	25c-40c	"The Dark Angel" (U.A.) and "Woman Wanted" (MGM)	8,800	"Bonnie Scotland" (MGM) and "College Scandal" (Para.) (6 days)	5,800	High 8-31 "We're in the Money" Low 12-29-34 "Babes in Toyland" and "Home on the Range"	18,100 5,000
Philadelphia								
Aldine	1,200	40c-65c	"The Call of the Wild" (U.A.) (4 days-3rd week)	3,800	"The Call of the Wild" (U. A.) (6 days-2nd week)	8,100	High 5-5-34 "House of Rothschild" Low 4-20 "Brewster's Millions"	23,000 3,000
Arcadia	600	25c-50c	"Bonnie Scotland" (MGM) (3 days)	800	"Smilin' Through" (MGM) (4 days-revival)	1,200	High 1-6-34 "Duck Soup" Low 1-27-34 "Women in His Life"	6,500 400
Boyd	2,400	40c-55c	"She Married Her Boss" (Col.) (6 days)	10,500	"Anna Karenina" (MGM) (6 days-2nd week)	11,000	High 1-6-34 "Little Women" Low 8-17 "Jalna" (5 days)	30,000 6,000
Earle	2,000	25c-50c	"Two for Tonight" (Para.) (6 days) (30c-50c)	11,000	"Here Comes the Band" (MGM) (6 days) (40c-55c)	10,500	High 4-7-34 "Harold Teen" Low 9-14 "Here Comes the Band"	40,000 10,500
Fox	3,000	40c-65c	"The Gay Deception" (Fox) (6 days)	11,000	"Steamboat Round the Bend" (Fox) (6 days-2nd week)	12,000	High 12-29-34 "Bright Eyes" Low 7-28-34 "She Was a Lady"	28,500 7,000
Karlton	1,000	25c-40c	"Anna Karenina" (MGM) (6 days)	3,000	"Keeper of the Bees" (Monogram) (6 days)	2,500	High 11-3-34 "One Night of Love" Low 8-17 "She"	8,500 2,100
Keith's	2,000	30c-50c	"The Clairvoyant" (GB Pictures) (5 days)	2,000	"Page Miss Glory" (W.B.) (6 days)	2,700	High 3-3-34 "Carolina" Low 1-5 "Sweet Adeline	8,000 1,500
Stanley	3,700	40c-55c	"Top Hat" (Radio) (6 days-2nd week)	16,000	"Top Hat" (Radio) (6 days-1st week)	25,000	High 9-14 "Top Hat" Low 12-29-34 "Behold My Wife"	25,000 7.500
Stanton	1,700	30c-50c	"The Return of Peter Grimm" (Radio) (6 days)	5,000	"Little Big Shot" (W. B.) (6 days)	4,900	High 3-31-34 "The Lost Patrol" Low 1-5 "Man Who Reclaimed His Head"	9,000 2,000
Portland, Ore.								
Blue Mouse	700	15c-25c	"Star of Midnight" (Radio) and ""Under the Pampas Moon" (Fox)	1,700	"Our Little Girl" (Fox) and "Break of Hearts" (Radio)	1,700		
Broadway	1,912	25c-40c	"The Goose and the Gander" (F.N.)	5,000	"Diamond Jim" (Univ.) (2nd week)	6,000	High 4-7-34 "Wonder Bar" Low 7-14-34 "The Circus Clown" and "I Give My Love"	13,000 3,900
Mayfair	1,700	25c-40c	"She" (Radio) and "Hot Tip" (Radio)	3,000	"Hopalong Cassidy" (Para.) and "The Healer" (Monogram)	3,000	High 9-7 "Alice Adams" Low 1-19 "Behold My Wife" and "Defense Rests"	4,000 1,600
Orpheum	1,700	25c-40c	"Top Hat" (Radio) (2nd week)	6,000	"Top Hat" (Radio) (1st week)	9,000	High 9-14 "Top Hat" Low 11-10-34 "Wednesday's Child"	9,000 3,500
Paramount	3,008	25c-40c	"Special Agent" (W. B.) and "Old Man Rhythm" (Radio)	5,000	"Here Comes Cookie" (Para.) and "Annapolis Farewell" (Para.)	6,000	High 3-24-34 "David Harum" and "Once to Every Woman" Low 6-30-34 "Now I'll Tell" and "Springtime for Henry"	12,000 4,000
United Artists	945	25c-40c	"Broadway Melody of 1936" (MGM)	7,000	"Anna Karenina" (MGM) (2nd week)	6,000	High 4-28-34 "House of Rothschild" Low 8-4-34 "Paris Interlude"	9,800 3,700
San Francisco								
Clay	400	25c-35c	"Scandal in Budapest" (Du World) (3 days) "Camille" (Du World) (4 days)	950	"Thunderstorm" (Amkino)	1,400		
Fox	4,600	10c-35c	"Little Big Shot" (W. B.) and "The Runaway Queen" (U.A.)	4,750	"Without Regret" (Para.) and "This Woman Is Mine" (Para.)	5,000	High 7-27 "The Murder Man" Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally"	14,000 4,500
Golden Gate	2,800	25c-40c	"Top Hat" (Radio) (plus stage band) (2nd week)	17,500	"Top Hat" (Radio) (plus stage band) (1st week)	26,000	High 9-14 "Top Hat" Low 7-7-34 "Cockeyed Cavaliers"	26,000 10,200
Orpheum	3,100	15c-40c	"She Married Her Boss" (Col.)	7,300	"Diamond Jim" (Univ.) (3rd week)	4,500	High 6-9-34 "Sing and Like It" Low 7-13 "Ladies Crave Excitement" and "Hard Rock Harrigan"	19,500 5,000
Paramount	2,670	25c-40c	"Annapolis Farewell" (Para.) and "Thunder in the Night" (Fox)	14,000	"The Gay Deception" (Fox) and "Every Night at Eight" (Para.)	13,000	High 9-29-34 "Belle of the Nineties" Low 1-20-34 "Four Girls in a Boat" and "Fugitive Lovers"	19,000 8,000
St. Francis	1,400	15c-40c	"Anna Karenina" (MGM)	5,200	"Steamboat Round the Bend" (Fox)	6,100	High 1-19 "The County Chairman" Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	11,000 3,500
United Artists	1,400	15c-55c	"The Call of the Wild" (U.A.) (3rd week)	3,900	"The Call of the Wild" (U. A.) (2nd week)	7,500	High 1-6-34 "Roman Scandals" Low 3-9-34 "Private Life of Don Juan"	15,000 4,000
Warfield	2,700	25c-50c	"Special Agent" (W. B.) (plus stage band)	22,500	"Anna Karenina" (MGM) (plus stage band)	23,750	High 12-29-34 "Bright Eyes" Low 3-31-34 "Gambling Lady"	29,000 15,500
Seattle								
Blue Mouse	950	25c-55c	"Diamond Jim" (Univ.)	3,200	"China Seas" (MGM) (3rd week)	4,350	High 2-17-34 "Roman Scandals" Low 7-7-34 "Tomorrow's Children"	7,500 2,550
Fifth Avenue	2,500	25c-55c	"Page Miss Glory" (W. B.)	6,700	"Alice Adams" (Radio)	7,150	High 4-14-34 "Riptide" Low 3-24-34 "Fashions of 1934"	12,750 3,500
Liberty	1,800	10c-35c	"Atlantic Adventure" (Col.) and "Outlawed Guns" (Univ.)	3,700	"Harmony Lane" (Mascot) and "Superspeed" (Col.)	4,100	High 7-27 "Love Me Forever" Low 4-13 "White Lies" and "Happy Landing"	7,150 2,700
Music Box	950	25c-55c	"Steamboat Round the Bend" (Fox) (2nd week)	3,850	"Steamboat Round the Bend" (Fox) (1st week)	3,800	High 4-14-34 "Spitfire" Low 1-26 "Man Who Reclaimed His Head"	6,500 2,850
Orpheum	2,450	25c-55c	"Top Hat" (Radio)	10,400	"Diamond Jim" (Univ.) (25c-40c)	7,400	High 9-21 "Top Hat" Low 4-21-34 "Two Alone" and "I Believed in You"	10,400 3,750
Paramount	3,050	25c-40c	"Redheads on Parade" (Fox) and "Hot Tip" (Radio)	3,650	"Here Comes the Band" (MGM) and "Don't Bet on Blondes" (W.B.)	3,700	High 3-23 "Shadow of Doubt" Low 12-8-34 "Peck's Bad Boy" and "Menace"	8,700 3,300

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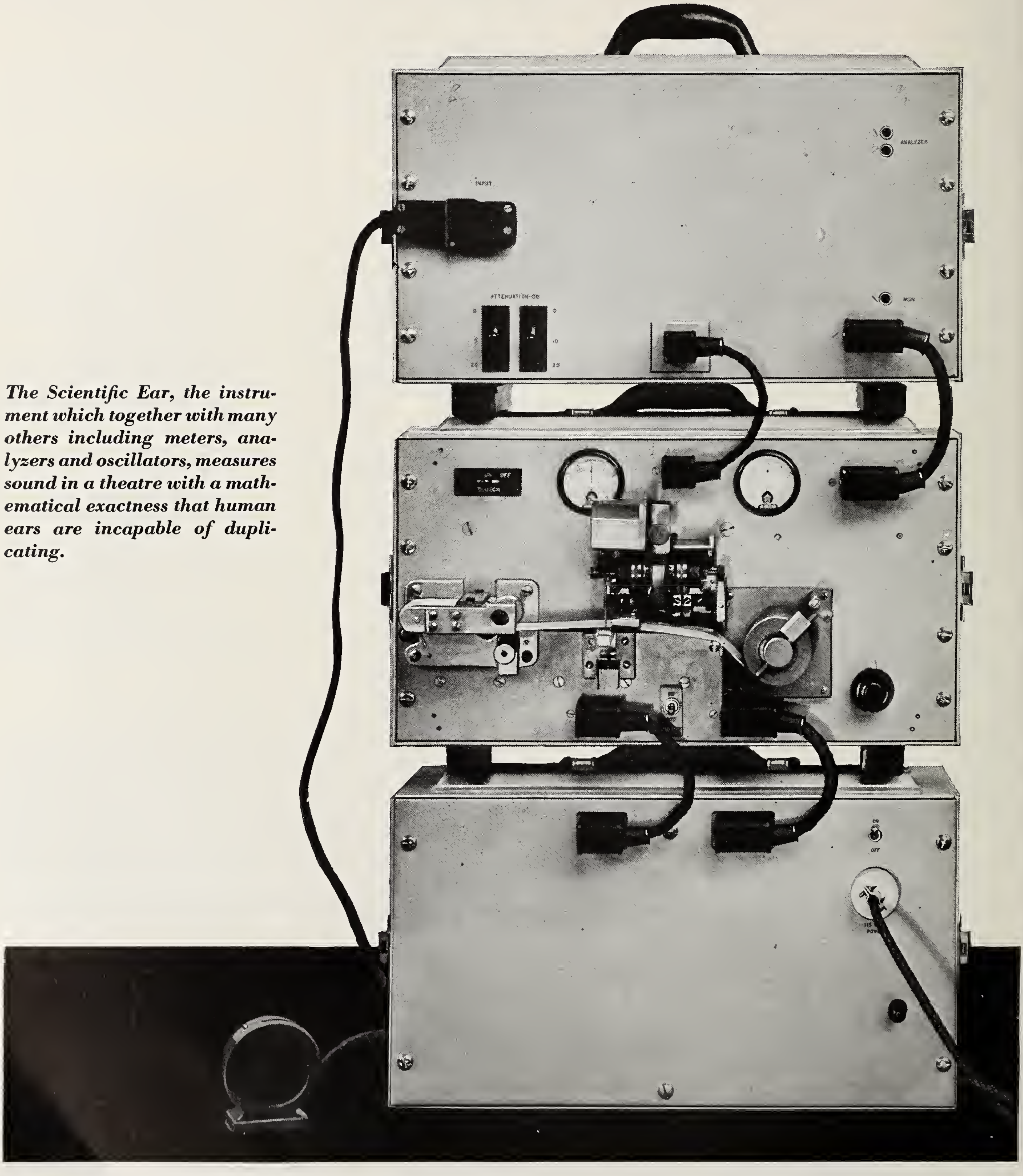
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SHOWMEN'S REVIEWS

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Shipmates Forever

(Warner-Cosmopolitan)

Romantic Drama

Against the martial, patriotic and thrilling backgrounds of the Navy and the Annapolis Naval Academy, "Shipmates Forever" tells a human interest character drama story that sets it completely apart from any of the many previously produced "service" pictures. All that preserves the fine traditions of the Navy and its men and makes them definite showmanship and entertainment quantities has been retained and actually embellished. They have been included in such a manner that they are not formula; rather, as they serve to endow the motivating romance tinged dramatic story, they have an atmosphere of newness and difference as substantiating features that lends a novel significance to their worth as inspiring entertainment assets.

The basic plot is simple and powerful. In the beginning, Dick Melville, a Broadway crooner, is the descendant of a long line of naval officers, but he is possessed of a hatred for the service, which even the retirement of his Admiral father from command of the battle fleet to become superintendent of the Naval Academy cannot change. Following a flirtation with June, daughter of a family whose lives have been claimed by the fleet, he falls in love with her. Admiral Melville's ambition is that his son will follow in his footsteps. Following a fatherly ruse, the pride of the night club takes the exams and passes.

Ensue scenes reflecting cadet life at the Academy; boys from all walks of life—mechanics, cowhands, a sailor from the ranks—learning to become officers in situations revealing every phase of the Academy's activities. Dick, a shark at the books, loses the most valuable lessons, those contacts and comradeships that instill the esprit de corps. Comedy comes as the boy who hates the school and service is hazed with other plebes. Years pass and the leading student becomes a social pariah, cutting himself off from all contact, determined only to finish the course that he may resign his commission. He gets sympathy from June, but his father and classmates ignore him completely. A bit of pathos is inserted as the ambitious ex-gob Coxwain flunks and has to leave the Academy. Comes the final year; officers insist that Dick give up his hermit existence, and he goes to room again with Sparks, Slim and Ted.

The class goes out on a practice cruise. Coxwain again appears, again as a gob who has passed his examinations and can reenter the Academy the following term. During firing practice with Coxwain and Dick in the engine room, an accident happens. A bursting steam pipe causes fire. Heroic Coxwain is scalded trying to shut off the oil lines. Dick, missing him in the panic, rushes back to the seething room. He finishes the job that Coxwain started, but both are horribly burned. The coxwain, dying, is buried with full Naval honors. Dick, recovering, having proved himself a man and an officer fully worthy of carrying on the traditions of the navy and the Melville family, receives the honors of first student on graduation day to be presented with the flags by June in the inspiring ceremonies.

In character, the entertainment appeal of this picture is universal. It is something to hold the interest and attention of every class of patron. Besides its theme and production values, it offers much that is novel to engage showmanship interest. Headed by Dick Powell and Ruby Keeler, the name value of the cast is unusually strong. Powell is heard singing several numbers, two that are romantically sentimental and a hummable marching song, "Don't Give Up the Ship." The kind of picture that can count upon plenty of outside cooperation and makes possible a wide variety of business building contacts in various lines, a sound and well thought out advance publicity campaign should establish it as a highly popular all-audience attraction. —McCarthy, Hollywood.

Produced and distributed by Warner-First National. A Cosmopolitan production. Directed by Frank Borzage. Assistant directors, Lew Borzage and Bill Cannon. Photographed by Sol Polito. Art director, Robert M. Haas. Film editor, Wm. Holmes. Technical advisors, Commander M. S. Tisdale, U. S. N.; Lieut. (J. G.) W. J. Beecher, U. S. N.; Edward L. Adams. Story and screen play by Delmer Daves. Music and lyrics by Harry Warren and Al Dubin. Gowns by Orry-Kelly. Musical director, Leo F. Forbstein. P. C. A. Certificate No. 1177. Running time, when seen in Hollywood, 108 minutes. Release date, October 12, 1935. General audience classification.

CAST

Richard John Melville III	Dick Powell
June Blackburn	Ruby Keeler
Admiral Melville	Lewis Stone
Sparks	Ross Alexander
Slim	Eddie Acuff
Gifford	Dick Foran
Coxswain	John Arledge
Ted Sterling	Robert Light
Commander Douglin	Joseph King
Admiral Graves	Frederick Burton
The Doctor	Henry Kolker
Spike	Joseph Crehan
Slim's Girl	Mary Treen
Sparks' Girl	Martha Merrill
2nd Classman	Carlyle Moore
Harry	Harry Seymour

The Virginia Judge

(Paramount-Rogers)

Comedy Drama

Intelligent showmanship, material for which is amply present in the picture, should do much for this attraction. The show is a combination of two elements; a completely atmosphered picturization of Walter C. Kelly's "Virginia Judge" specialty vaudeville act, the popularity of which endured for more than a generation, and a volatile, romance-tinged story of spoiled boy regeneration. Both are uniquely interesting and provide a means not only of arousing the attention of those who might like to see Kelly in his characteristic role again, but also offer to those who never heard of Kelly the appealing entertainment worth of a timely, modern, domestic family problem.

Currently timed, set in a small town of the Old South, the natural spirit of which is keenly preserved, the picture opens to a presentation of the Judge's old act. As he tries various Negro prisoners for everyday misdemeanors, the principal feature of which is a dispute between Spasm and Varius for the regal robes of a grand lodge office, the character of Judge Davis is established as he mingles justice with mercy and kindness.

Plunging into the more serious phase of the production, the Judge, even though it is his greatest hope, can do nothing with his headstrong stepson Jim, who actually hates him. Jim, jealous of rich Bob Stuart and the advantages which his wealth gives him in the race for Mary Lee's affections, as is typical with many modern boys, cannot understand why the Judge does not provide him with everything Bob has. Stealing neighbor Higgins' tin lizzie, he takes Mary Lee for a ride and finally wrecks the car. Lacking the necessary funds with which to pay for repairs, he steals and sells Higgins' shotgun to Bob. Later at a carnival, envious Jim gets into an argument with Bob, which builds to a thrill-packed scuffle and is climaxed by Jim shooting his young rival.

In the meantime, the picture occasionally flashes back to the running gag between the battling Negroes for comedy contrast, but following the shooting, Jim, fleeing the law and armed with a pistol, hides out in the Judge's attic. Upon the Judge's discovery of the scared boy's hiding place ensues the picture's grim but finely human drama. Knowing that this is the crisis in the youth's life, the Judge makes one final play to bring him back to normalcy. Pleading with his dangerous stepson, he uses just the right tactics to show the boy the error of his ways. The climax is a return to the little courtroom, with son on trial before his father for assault with intent to kill. The yarn takes a deep human interest tinge when, upon sentence, Bob pleads for mercy and the court remands Jim to its custody. The finale is consummation of an understanding palship between father and son with Davis returning to his Virginia Judge character, trying to find a way to deal with the hilarious and obstreperous Varius and Spasm.

Handled in such a way that the full entertainment value of the story's two elements are made plain and evident to patrons, it is quite likely that this picture will create interest. In both phases it makes good use of that quality of understandable humanness, an exploitation fact which, in view of the production's none too strong name value, should be given the widest possible publicity.—McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Charles R. Rogers. Directed by Edward Sedgwick. Assistant director, Cullen Tate. Screen original, Octavus Roy Cohen and Walter C. Kelly. Screen play by Henry Johnson. Adaptation by Frank Adams and Inez Lopez. Sound, W. H. Oberst. Art directors, Hans Dreier and Robert Odell. Photographed by Milton Krasner. Running time, when seen in Hollywood, 62 minutes. Release date, September 27, 1935. General audience classification.

CAST:

Judge Calhoun Davis	Walter C. Kelly
Mary Lee Calvert	Marsha Hunt
Spasm Johnson	Stepin Fetchit
Bob Stuart	Johnny Downs
Jim Preston	Robert Cummings
Martha Davis	Virginia Hammond
Varius Trigg	Dudley Dickerson
Plato Jones	William Robertson
Capt. Dick Smiley	Davison Clark
Cyrus Higgins	Charles Middleton
Advertising Man	J. Roy Barnes
Old Fellow	Erville Alderson
Zeke	Sam McDaniels
Bailiff	Arthur Aylesworth
Clerk	Bernard Carr
Willie Gaylor	LeRoy Broomfield
Granby Tucker	Spencer Williams
Tyler	Billy McClain
Tiny Millbank	Etta McDaniels
Gideon Ramsbottom	J. H. Allen
Negro at Wedding	Darby Jones
Officer Skeets	James Pierce
Gus Skinner	Irving Bacon
John Smith	Al Hill
Violet	Anna Lee Johnson
Barker	John Hyams
Typsy	Mme. Bonita

The Girl Who Come Back

(Chesterfield)

Melodrama

The story of a girl whose association with a gang of counterfeiters threatens to dog her footsteps even when she has earnestly expressed the desire to break away and begin life anew, this production contains fairly entertaining values. While dragging in spots, the picture has some lively moments and is particularly fast moving in its climax.

Stressing the efforts of the girl to go straight and the stumbling blocks she encounters in her path would seem to be the best line of approach for exhibitors to follow. Another angle is presented in the question, "What would the man's reactions be when he discovers the girl he loves to be a criminal and counterfeiter?" Shirley Grey and Sidney Blackmer head the cast, which otherwise contains no outstanding names. The supporting players are Noel Madison, Mathew Betz, Torben Meyer, May Beatty and Frank LaRue.

Shirley Grey, daughter of a famous engraver, who was unjustly convicted of a crime, in a spirit of revenge has followed a life dedicated to counterfeiting in particular and crime in general. Her knowledge of engraving and etching, acquired from her father, is expert and a great asset to a gang of counterfeiters operating in a large city. Resolving to go straight, Miss Grey makes known her plans to the gang, who, reluctant to lose her, threaten Miss Grey with violence. Unmoved by the threats, Miss Grey is cajoled into one more crime to prove that she hasn't lost her nerve.

The crime is accomplished, but instead of giving the loot to the gang, Miss Grey returns the stolen goods to the rightful owner. Quietly leaving town, Miss Grey goes to California and finds employment in a bank. Her knowledge of counterfeiting bills is a source of wonder to Miss Grey's employer, Sidney Blackmer. Blackmer, however, is greatly pleased with Miss Grey's work and when he notices some sketches of obvious merit on her desk, Blackmer invites her to his home. Together a good deal, Blackmer, who has made Miss Grey his private secretary, falls in love with her, but Miss Grey, although loving Blackmer, will not admit it because of her past, a motivating complication in the plot which at the same time provides a plausible reason for the complications and action sequences which follow.

The counterfeiting gang, having located Miss Grey, arrive in town seeking vengeance. Discovering that she is employed in a bank, the gang asks Miss Grey's help to rob the bank. She refuses, but fears the truth will be made known to Blackmer. The gang, unwilling to wait for the girl's decision, makes plans to rob the bank that night. The job is done and Blackmer, who is working late, is kidnaped. Miss Grey, knowing her own identity will be made known, nevertheless leads the police to the gang's hideout.

Capturing the criminals, the police free Blackmer, who when the truth about Miss Grey is made known, pacifies the police. Free, Miss Grey acknowledges her love for Blackmer.—MOONEY, New York.

Produced and distributed by Chesterfield. Produced by George R. Batcheller. Production manager, Lon Young. Directed by Charles Lamont. Story and screenplay by Ewart Adamson. Photography by M. A. Andersen. Recording engineer, L. E. Clark. Art director, Edward Jewell. Film editor, Roland Reed. Assistant director, Melville Shyer. P. C. A. Certificate No. 873. Running time, 65 minutes. Release date, June 6, 1935. Adult audience classification.

CAST

Rhodes	Sidney Blackmer
Gilda	Shirley Grey
Brewster	Noel Madison
Smoky	Mathew Betz
Zarabella	Torben Meyer
Aunty	May Beatty
Burke	Frank LaRue
Mathews	Robert Adair
Mrs. Rhodes	Ida Darling
Madison	Edward Martindel
Wadsworth	John Dilson
Sims	Lou Davis
Jason	Don Brodie

Peg of Old Drury

(British & Dominion)

Costume Romance

This Herbert Wilcox production is another British effort well up to a high American standard. It is robust entertainment lifted by well-acted sound drama, rollicking humor and effective atmosphere right out of the "period piece" category.

The plot, founded on the love story of David Garrick and Peg Woffington, is set in 18th century London, with historical landmarks such as Theatre Royal, Drury Lane, Vauxhall Gardens and the Cheshire Cheese, reproduced with both artistry and fidelity to detail. The general technical standard, and especially the photography, is excellent. Direction and continuity are sound.

Peg Woffington follows her sweetheart, Michael, from Dublin to London, where he delays their promised marriage and then jilts her. With a passion for play-acting, Peg blarneys her way into Drury Lane, a small part in Garrick's company—and his affections. Against his judgment, she induces him to let her play a leading Shakespearean role, in which she acquits herself brilliantly, only subsequently to lose Garrick's affection when her former Irish sweetheart forces his way into her dressing room.

Masquerading as a man at the notorious Vauxhall Gardens, she is rescued from a brawl, which has involved her in a duel, by Garrick. Reunited with her lover, she hides from him her doctor's accidental revelation that she has but little time to live, and as the curtain descends on her performance as "Rosalind," she dies in Garrick's arms.

Anna Neagle, in the title role, is at her best in the broad comedy episodes, of which there are many, and least effective when she essays the part of Shakespearean actress. Acting honors must go to Sir Cedric Hardwicke, as Garrick. In cleverly interpolated flashes from "Richard III," "The Merchant of Venice" and "The Alchemist," as the stage idol of the day and as Peg Woffington's lover, he is equally brilliant. Minor roles contribute several clever cameos, notably Maire O'Neill as Peg's simple but sharp-tongued mother, and Hay Petrie as the eccentric theatre manager.

Hartwicke's performance, the roystering atmosphere of 18th century London, the semi-historical value of the Garrick angle and the glamour of the stage background are all selling values.—ALLAN, London.

Produced by British & Dominions. Directed by Herbert Wilcox. Photography by F. A. Young. Music by Roy Robertson. Art director, L. P. Williams. Sound, L. E. Overton. Scenario, Miles Malleson. Running time, 75 minutes. Adult audience classification.

CAST

Peg Woffington	Anna Neagle
David Garrick	Cedric Hardwicke
Peg's Mother	Maire O'Neill
Miss Dallaway	Dorothy Robinson
Peg's Dresser	Polly Emery
A Singer	Stuart Robertson
Peg's Father	Arthur Sinclair
Michael	Jack Hawkins

Old Man Rhythm

(RKO Radio)

Musical Romance

Lilting music and Charles Buddy Rogers—there's the combination value of this song picture of the campus. True, Rogers does not dominate the production, either in story or singing, but the melodies have a rhythmic tang, and there is zest in the movement of the story throughout. No effort is made to emphasize realism; it is a stagey campus, yet that is no obstacle to movement of the picture. Half a dozen songs are introduced and one, "When You Are in My Arms," backgrounds the love scenes.

George Barbier actually seems to take charge of the story action, almost from the start, while the singing is assigned to half a dozen members of the cast, and several have dance specialties. Grace Bradley and Barbara Kent are the girls.

The picture opens on a train bound for the college town, and the featured characters are introduced by each singing a verse of "Nothing Like a College Education," novelly done but rather long. It is established that Rogers is hypnotized by Grace Bradley while Rogers' father, Barbier, wants to marry Barbara Kent. Barbier goes to the school to talk it out with Rogers, but instead is given a lecture on his own need of younger ideas. Barbier thinks it a good idea, because he can keep an eye on his son. Barbier enrolls.

John Arledge, freshman, also entranced by Miss Bradley, gets the idea that Miss Bradley wouldn't be so interested in Rogers if she thought that his father was a poor man. Barbier writes his secretary (Donald Meek) to send him a letter that the company has failed. His partner comes with word that the concern has gone into the red during his absence at college—the catch is that Eric Blore, registrar and whatnot, has forgotten to mail Barbier's letter, but Barbier doesn't know that.

It's an all-family picture.—ROVELSTAD, New York.

Produced and distributed by RKO Radio. Directed by Edward Ludwig. Music by Lewis Gensler. Associate producer, Zion Myers. Screen play by Sig Herzig and Ernest Pagano. Additional dialogue by H. W. Hanemann. From a story by Lewis Gensler, Sig Herzig and Don Hartman. Lyrics by Johnny Mercer. Dance numbers staged by Herman Pan. Song numbers staged by Sam White. Photographed by Nick Musuraca. Musical director, Roy Webb. Art director, Van Nest Polglase. Associate, Perry Ferguson. Recorded by John Tribby. Edited by George Crone. P. C. A. Certificate No. 1063. Running time, 75 minutes. Release date, August 2, 1935. General audience classification.

CAST

Johnny Roberts	Charles Buddy Rogers
John Roberts, Sr.	George Barbier
Edith Warren	Barbara Kent
Marion Beecher	Grace Bradley
Sylvia	Betty Grable
Phillips	Eric Blore
Frank Rochet	Erik Rhodes
Pinky Parker	John Arledge
Colonel	Johnny Mercer
Paul Parker	Donald Meek
Andy	Dave Chasen
Lois	Joy Hodges
Oyster	Douglas Fowley
Honey	Evelyn Poe
Margaret	Margaret Nearing
Ronald	Ronald Graham
Blimp	Sonny Lamont
Bill	William Carey

Romance of the West

(Vitaphone)

Beautiful Color Film

This short subject is done in Technicolor and the photography is strikingly beautiful. Laid in the west, scenes of Yosemite National Park and of the Grand Canyon are interpolated into the story and these beauties of nature are presented in their natural changing hues. A good story, combined with the color, makes this excellent entertainment. The plot has Dorothy Dare, Henry Armetta and others stranded near a ranch owned by Phil Regan when their plane is grounded. Regan brings them to his home and entertains with cowboy tricks by himself and others and by several western ballads. In the end Miss Dare loses her heart to him and stays on as his bride as the others fly away. Running time, 20 minutes.

All-American Drawback

(Vitaphone)

Fairly Entertaining

Edgar Bergen, ventriloquist, is the coach of a football team and his star player is his dummy, "Charlie McCarthy," always in difficulties because of his studies and forced to appear before the dean for an oral examination before he can continue to play. Bergen attempts to prompt the dummy during the quiz but is caught and asked to leave. He listens at the door and after some time breaks in to find the entire faculty, led by the dean, in a football game with "McCarthy." Taken as a whole, this short subject is fairly entertaining. Running time, 10 minutes.

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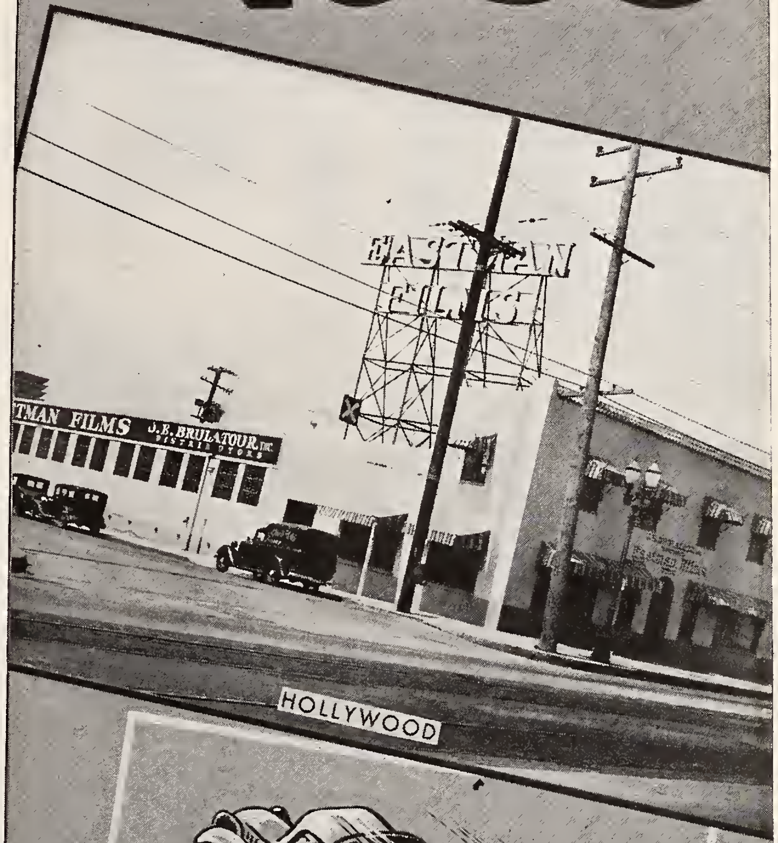
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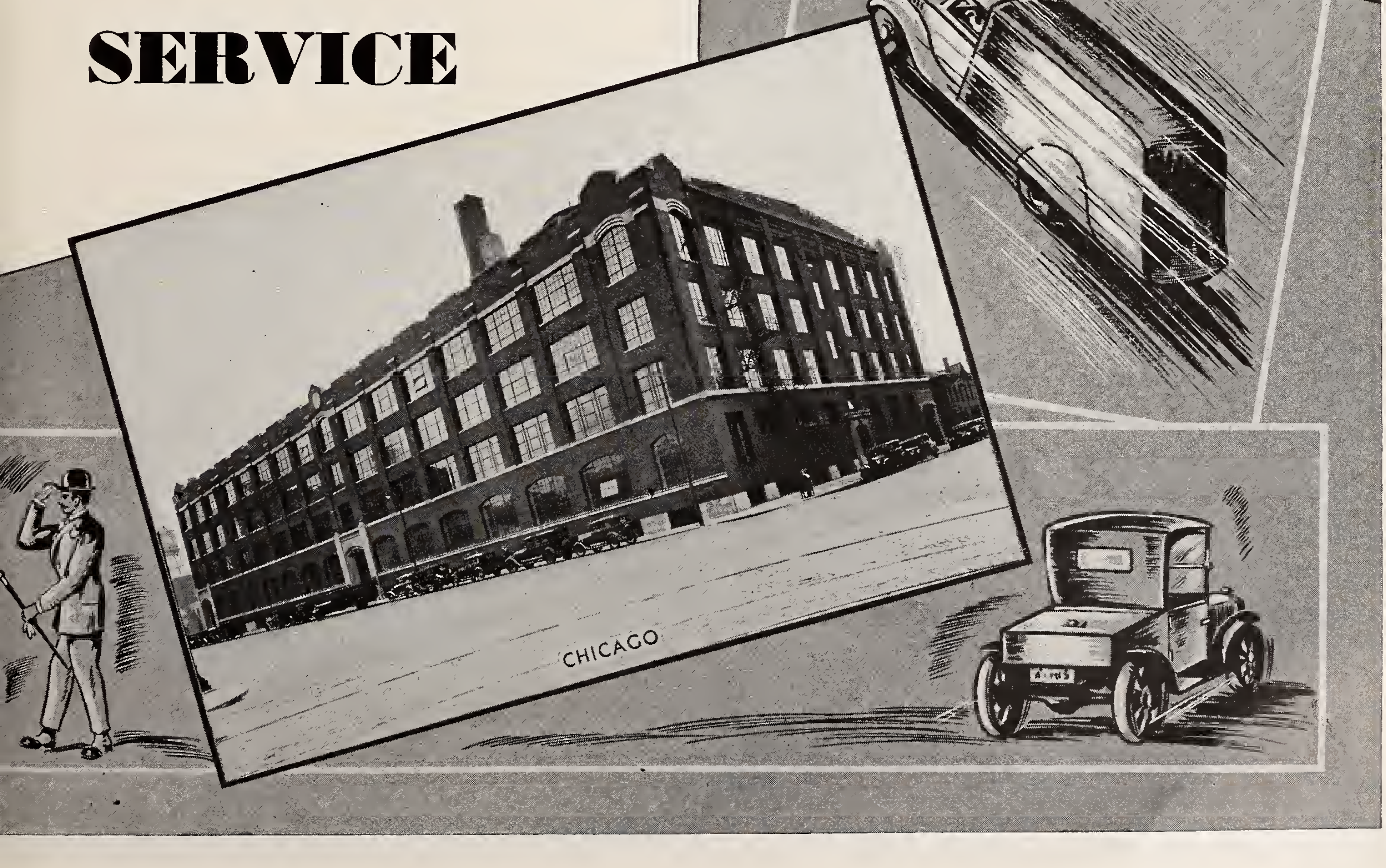

CARL LAEMMLE, JR., PRODUCTIONS

1935-1936

''BRIDE OF FRANKENSTEIN''

''REMEMBER LAST NIGHT?''

Directed by James Whale

With Edward Arnold, Constance Cummings,
Sally Eilers, Robert Young, Robert Armstrong,
Gregory Ratoff

''SHOW BOAT''

Directed by James Whale

With Irene Dunne

''DRACULA'S DAUGHTER''

A WILLIAM POWELL PRODUCTION

A MARGARET SULLAVAN PRODUCTION

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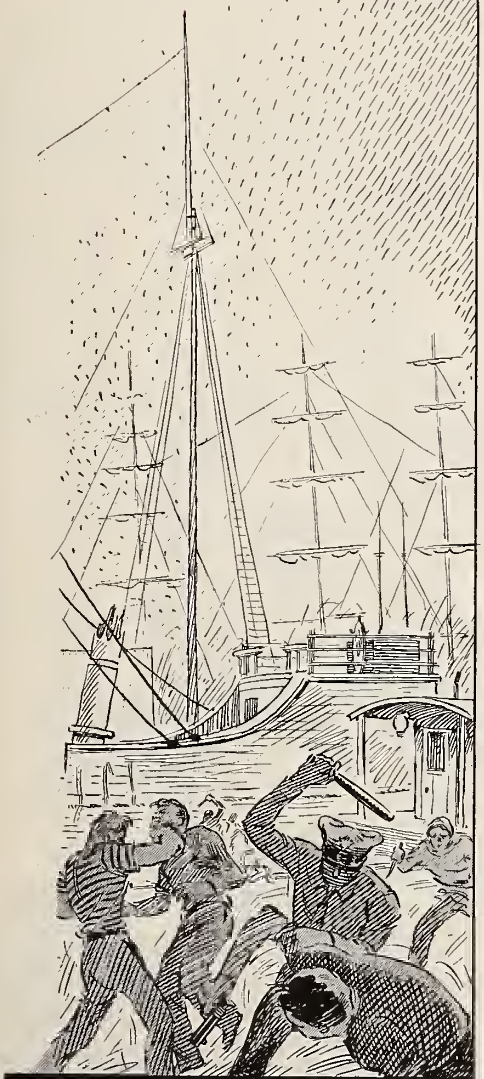

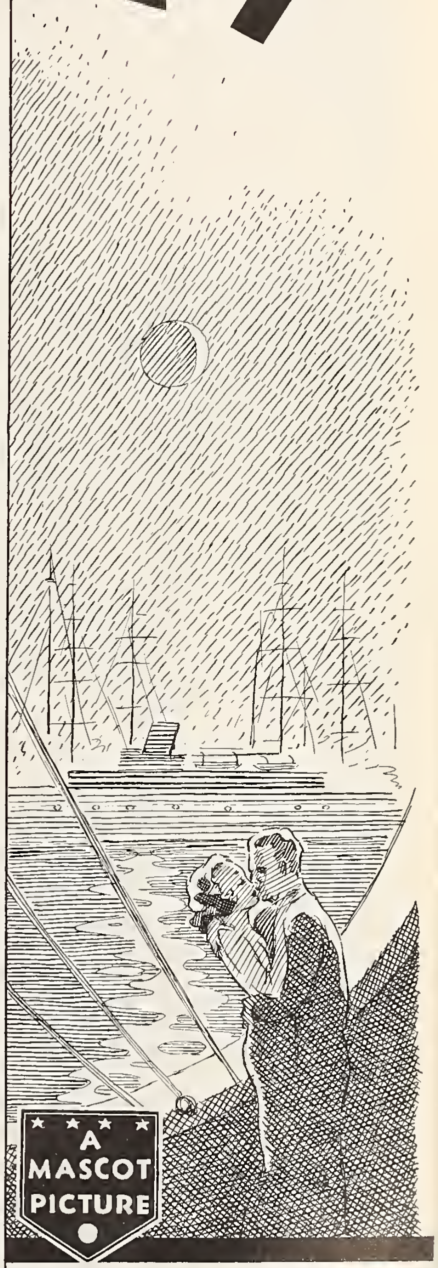

With

ANN RUTHERFORD

and

**Frank Albertson
J. Farrell MacDonald
Barbara Pepper
Grant Withers
Jack La Rue**

DIRECTED BY JOSEPH SANTLEY

A MASCOT PICTURE

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 284.—(A) In equipments using stage loudspeakers having 100-volt fields, should the field supply unit fail, what emergency measure can be employed to supply loudspeaker voltage? (B) Why is it important that motor-generators supplying "A" and "B" voltage for sound amplifiers be given more frequent attention and inspection than is accorded other generating equipments? (C) What care should be given the commutator and brushes of this type of generator?

Answer to Question No. 278

Bluebook School Question No. 278 was: (A) If you have an equipment that uses a separate rectifier power source for each exciter lamp, would failure of one of the rectifiers mean that the show must be continued using only one projector, or what emergency connection might be made to enable the use of both projectors? (B) What precaution should be observed when handling a mercury tube such as, for example, an 866? (C) What is the correct procedure when switching on an amplifier equipped with this type (866) of tube?"

The engineers who prepared this question reply as follows:

"(A) Where two separate exciter lamp power sources are incorporated in an equipment, the show may be continued, using both projectors alternately, power for both exciter lamps being obtained from one rectifier unit. This may be very easily accomplished, provided a cable is in readiness (as it should be), with a single-pole, double-throw switch, for use in such emergency. Manufacturers will, upon request, be very willing to supply full details of such an emergency connection.

"(B) When Type 866 tubes are handled or transported, it is always possible the mercury may get spattered on the filament and plate. Therefore when first installed in service, such tubes should be heated for fifteen minutes before any plate voltage is applied. This will distribute the mercury. When the amplifier is first put into use for a day's run, the filament current should first be applied to the 866 tube. Then, after a lapse of time sufficient to count fifty without hurrying (in seconds of time approximately 30), the plate voltage may be applied. This allows the mercury in the tubes to become vaporized."

"(C) A photocell may very easily be ruined by misuse. It is important that photocells not be exposed to the light from any very brilliant source of light (especially sunlight) at any time, whether or not the polarizing voltage be applied. *It is good practice to keep spare cells in their shipping cartons, thus making certain there is no such exposure."*

The following projectionists made answers that "got by," though in a few instances it required some squeezing:

C. Rau and S. Evans; D. Danielson; T. Van Vaulkenburg; G. E. Doe; A. F. Sprafke; C. Oldham; J. E. Wyman; H. Edwards; J. Wentworth; P. and L. Felt; H. Pitchkey and M. C. Mellinger; T. Turk and O. Davis; B. Diglah; F. H. S. and P. Dalbey; J. and C. Hawkens; G. H. Biggers and L. D. Mason; O. Thum and I. D. Ackerly; S. F. and W. Love; H. B. Roth, B. L. Sarno and W. Andrews; D. Goldberg and L. Hutch; H. L. Granby; T. B. Anderson; D. L. Sinklow; C. Cummings and T. Kelley; B. Davidson; G. and S. L. Thompson; D. Holler and D. R. Peters; R. D. Grady; D. Anderson, W. L. Stanley and H. May; D. M. Stull; U. Grimes; D. N. Morgan and T. N. Mitchel; D. R. Bainbridge; L. F. Evans; J. L. Davis; H. N. McClellan; D. L. Mason and J. T. Ballinger; H. D. Bagby and F. N. O'Brien; J. L. Murphy; M. and J. Devoy; P. Lathrope; R. Samuels and P. L. Luther.

The following answers are for your consideration, and friendly criticism is invited. Answering Section A, D. Danielson says:

"No, it would not be necessary to continue the show on one projector for the reason that both exciters could, by proper temporary connections, be supplied by the same rectifier, though in the event the rectifier has insufficient capacity to handle both, it might be necessary to use a double throw switch to avoid burning both lamps at once. The change could thus be so quickly made that little or no ill effect would be heard by the audience. It is well, using such equipment, to have a shielded cable made up, including proper D. T. switch, with clips attached for quick connection."

T. VanVaulkenburg says, "I have such an equipment and have had exactly that thing happen. I now have a cable installed with good strong clips, so that with but very little delay I can make a connection that enables me to operate either exciter from the same rectifier."

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P. and L. Felt answer, "Certainly not. The projectionist should have a shielded flexible conductor equipped with clips or otherwise, so that a connection made be made that will enable the operation of either exciter lamp from one rectifier. A double throw switch connected into it will permit the making of a very quick change if the rectifier is too small to handle both exciters without too much strain upon it."

The real meaning of Section B seems to have been misunderstood by hundreds. In fact, the only ones who even considered the item of physical handling were D. Danielson, A. F. Sprafke, P. and L. Felt, and D. Goldberg and L. Hutch, all of whom dealt with it very briefly. Many excellent ideas as to treatment while in use were set forth, but they were really answers to Section C. G. Goldberg and L. Hutch answer Section B thus:

"Rough or careless handling of a tube of this kind may get mercury all over its various elements, and if the plate voltage be applied and the tube put into operation immediately, damage may result. After installing such a tube the filament current should be turned on for at least a quarter of an hour before applying voltage to the plate. By that time any mercury that may have got out of place, particularly on the plate, will have been vaporized, and everything will be all right."

Section C was answered by J. E. Wyman thus: "The correct procedure in switching on an amplifier equipped with 866 tubes is to first turn on the filament current, wait a short while, then switch on the plate voltage."

A. F. Sprafke says, "First turn on the rectifier power source, then close the switch marked 'Filament' and adjust to proper meter reading. Next turn on the filament control on the amplifier and let the filament heat up for a short space of time, after which bring it up to proper rating and switch on the plate voltage, and the show is ready to start."

This answer serves to illustrate something that often puzzles me. Brother Sprafke says he turns on the filament current and adjusts it to proper meter reading. Then he adjusts again.

Now I am all wet, or why the second adjustment? Every week there are many answers about which I cannot possibly be certain for the reason that they are so worded that their meaning is not altogether clear.

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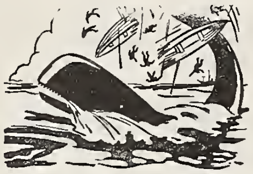

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Rainbow Riley
Brown Derby
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NEWSREEL CENSORSHIP IN JAPAN LAUNCHES GOVERNMENT CONTROL

Picture Association Starts Its First Complete Survey of the Industry; Election Reform Slogans Inserted in All Films

by CHIKUSHI TANI
Tokyo Correspondent

Proposals to establish an organization to exercise control over the motion picture business in Japan in the interest of the state, laid before Japanese leaders by Home Minister Fumio Goto, have brought forth two concrete developments. They are:

A complete survey of the industry in Japan, the first of its kind, is being undertaken by the Motion Picture Association.

Methods of establishing a new system of censorship regulations over imported and exported motion pictures are being evolved. Censorship of newsreels was noted.

Election reform slogans and the emblem of the Rising Sun, the national flag of Japan, must be shown at the beginning of each reel of photoplays in general and on the newsreels.

Taking cognizance of a noticeably increased output of Japanese pictures in recent years, discussions have been advanced on the need of effecting national control of the motion picture and the industry.

Considered of prime importance is enactment of censorship regulations of all product. The Home Office is very eager to achieve these, but this question involves also the foreign, educational, war, navy, and finance offices. Present at a meeting of the Cinema Control Commission on July 23d were a number of noted governmental officials from these various offices.

Newsreel Censorship Voted

The Commission as a first step passed a resolution in favor of establishment of regulations on newsreel censorship.

Following this assembly, on August 3d the Home Office called in for conference representatives of 14 Japanese and foreign motion picture companies.

Director Karazawa of the Police Bureau, chairman of the meeting, explained the detail of the cinema control plan, and asked for their cooperation with the Government to attain its aim.

An arrangement was made to insert election reform slogans and the mark of the Rising Sun, the national flag of Japan, at the beginning of each reel of photoplays, starting August 15th, and on the newsreels, beginning August 10th. In foreign made pictures as well as in the Japanese product, "A Vote of Pure Heart," one of the popular slogans, is being inserted.

In so deciding to enlist the cooperation of producers in the clean election campaign to be waged until April of next year, the Government took a cue from the American propaganda methods which employed the motion picture to spread the gospel of the National Recovery Administration. It is the first venture for Japan in the field of making use of the screen for such purpose of national importance.

Extensive Survey Undertaken

Keeping pace with the Government plan of national cinema control, the Motion Picture Association also has launched an extensive survey of the industry in this country.

On July 22d, representatives of various film companies in Tokyo met to discuss practical methods of conducting the investigation.

The census will cover nearly the whole field of film activities: quantity of pictures, Japanese and foreign, played at each theatre, analysis of theatres as to sound equipment, number of seats, personnel, admissions, operating expenses and taxes.

The census also covers the amount of electric power consumed at each theatre, and even the hours of greatest attendance.

The objective of the census is to provide statistics as a starting point for determination of the type of federal control, as well as to serve all motion picture men with information.

The move has evoked great interest throughout the trade. Of course it is apparent that many long hours will be required before the census is completed.

Race for Foreign Product

The fight for theatre control between Ichizo Kobayashi and the Shochiku company in Tokyo is taking on a greater significance than as a competitive struggle between two groups. It has importance to the public as well, in a race for high standard product.

The positive policy of Kobayashi along the line of theatre expansion and efficient management apparently is destined to prove worthwhile also in the selection of outstanding pictures to be shown at his theatres.

In this light, it meant something important that he recently sent to America and European countries T. Hata, manager of the Nippon-Gekijo, because on the return of Hata to Tokyo it is reported that Kobayashi initiated his plan of importing films, mainly European product, direct from various producing companies of the West, and of having those imports distributed widely by P.C.L. (Photo Chemical Laboratory), a newly-risen film concern.

Meanwhile, the Schochiku Company was formulating plans to bring to its screens the greatest possible number of European pictures. Importation of the product, it is reported, will be taken in charge by Towa Shoji, a leading distributing company of European product.

Pictures from Europe have been in the ascendency in public interest of late. Released with great success in this country in the last 18 months have been such pictures as "Girl in Uniform," "Congress Dances," "Le Paquebot Tenacity," "Poil De Carotte," "Grand Jeu," "Leise Flehen Meine Lieder."

Fight for Theatre Control Between Kobayashi and Shochiku Circuits Brings Race for U. S. and European Product

Furthermore, Kobayashi apparently aims to import many American films direct from producing companies with the support of a capitalist whose name he is not divulging.

Film leaders in Tokyo are awaiting the next step in the fight for theatres and product.

Permanent Boston Theatre Started on Subscription

A permanent theatre in Boston for presentation of new plays and revivals with New York casts has been started on a subscription plan, with a nucleus of 5,000 subscribers, according to the sponsors of the plan.

The Majestic, closed after two unsuccessful film ventures, will probably be the site. Lawrence Robinson, formerly connected with Elmer Rice, is the managing director of the project.

Sitterly Opens Office

John M. Sitterly of Buffalo, N. Y., has opened a new independent office called Pyramid Exchange and will distribute state right pictures through the New York territory west of Albany. Mr. Sitterly, formerly was with the Warner organization in Buffalo.

Blank Warner Chicago Manager

Leo Blank, manager of the Warner Minneapolis branch, has been transferred to a similar post in the company's Chicago exchange. Mr. Blank replaces James Winn, former Chicago manager, who recently was promoted to Midwest district manager for the company. Rud Lorenz, salesman in the Minneapolis branch, has been promoted to branch manager of Minneapolis.

Latin America to Expand

Latin America Pictures Corporation plans to extend its distributing activities in South America and Spain. Frank Z. Clemente will leave New York sometime next week to establish new offices. It is planned to release 12 Spanish language films in that market during the new season.

Ashcraft Opens Factory

The C. S. Ashcraft Manufacturing Company, manufacturers of projection machines and studio arcs, has opened a new factory in Long Island City, New York.

Patterson Opens Exchange

Pat Patterson has opened an independent film exchange in San Francisco. The exchange will specialize in old hits such as "Hell's Angels," "Scarface" and the like.

Our Friend

For twenty years, Martin Quigley has been my friend—your friend—the industry's friend.

For twenty years, Martin Quigley, as an able interpreter of public opinion and public demand, has continuously rendered supreme service to the industry as a whole.

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For twenty years, Martin Quigley has always been among the leaders in every movement which has had as its aim the betterment of motion pictures.

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Mr. F. H. Richardson's department in itself has been of inestimable benefit to theatre owners, managers and projectionists, as well as to every manufacturer of motion picture equipment.

We, therefore, are quite sincere in extending congratulations to you at this time, and sincerely hope that you will be permitted for many years to continue the good work you are doing.

Very truly yours,

S R Burns

President
INTERNATIONAL PROJECTOR CORPORATION

Our industry—producer, distributor and exhibitor—owes a debt to Martin Quigley for his unfaltering service to the motion picture and

We are happy to acknowledge, on behalf of our organization and our associates, our appreciation of that service.

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Palace Theatre Finally Yields to Film Policy

The Palace theatre on Broadway, goal of all vaudeville actors everywhere for a generation and still a magnate for those who remember it when it was the top house for all performers, is about to give up the struggle against red ink and will go entirely to films, it is reported.

For two weeks, at least, beginning September 27, it will run a single feature policy with "Top Hat," after that reverting perhaps to double features. The attendance at the house under the new policy will decide the future, however.

Some comfort is to be left stage performers, however. Boris Morros will reinstate stage shows at the Paramount after a summer of all-film policy on October 4. And the Center, tentatively scheduled to open early next month with "The Last Days of Pompeii," probably will have a stage show.

All five of Brooklyn's downtown theatres will be operating on an all-film policy starting this week when the Fox, last of the quintet, will drop vaudeville for dual features.

Si Fabian, who operates, and Paramount and Strand in Brooklyn, as well, has decided to discontinue stage entertainment because Loew's Metropolitan and RKO's Albee are exhibiting twin bills at lower admissions. The Paramount will continue single feature programs while the Strand's dual schedule will not be disturbed.

Selznick Acquires Joyce Agency Share

Myron Selznick has acquired the entire control of the Myron Selznick-Frank Joyce, Ltd., agency in Hollywood by purchasing the fifty per cent interest held by the Frank Joyce estate from Mrs. Dora Joyce, Mr. Joyce's widow. Selznick also acquired full control of the Frank Joyce, Ltd., agency which heretofore had been the sole property of the deceased.

The combined concerns hereafter will be known as Myron Selznick, Inc., and it is said that Mrs. Joyce will receive $250,000 for the properties.

Center Theatre Reopens Early in October

With a policy of films of an "epic" and "spectacular" type, the Center theatre, sister house of the RKO Music Hall, will reopen early in October, it was announced Wednesday. For the past year it has been operated as a legitimate playhouse. John Kenneth Hyatt, associated with the Rockefeller Center, is the new managing director of the theatre.

Plans Ethiopian Feature

Paramount has closed a deal in Hollywood with T. Mechsler for six reels on the Ethiopian war situation. The reels, photographed by Mr. Mechsler, will be rushed into a feature and immediately distributed. Gayne Whitman will do the narration, from a script being written by Garrett Weston.

Resigns Tokyo Post

Siegfried S. Lindstrom has resigned as managing director of RKO Radio Pictures, Ltd., in Tokyo. No successor has been named as yet.

BEST WISHES TO

Martin Quigley

★
★
★
FROM ★

C. J. O'BRIEN, Inc.

PRINTERS OF THE QUIGLEY PUBLICATIONS

TO

MARTIN QUIGLEY

★ ★

Who has so quietly played such a constructive part in the building of this industry and keeping it in repair both inside and out.

I salute you,

With love and respect,

MARSHALL "MICKEY" NEILAN

20TH CENTURY-FOX ★ WESTERN AVENUE, HOLLYWOOD CALIFORNIA

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AGENCY

ARTISTS' REPRESENTATIVE

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Congratulates Martin Quigley
on his 20 years of service to the motion picture industry.

★

8118 SUNSET BOULEVARD
HOLLYWOOD

ASIDES AND INTERLUDES

(*Continued from page 224*)

classic, however, was used some 16 years ago:

"I demand to see the manager at once!" She was tall, dignified and a newspaper reporter would have called her a beauty. They usually do.

The urbane, very urbane Mr. Rivington M. Bisland, home manager of the Rivoli theatre on Broadway above Longacre Square in New York, came forth into his cream and ivory waiting room forthwith, bowing profoundly—"Rivoli service, Madame."

"I have been insulted in your theatre—two men across the aisle kept making motions at me through the whole performance."

Mr. Bisland, in true de luxe management fashion, called a page boy who called an usher who called the head usher who called the assistant manager who called the house detective, and the culprits were brought to the manager's office with a jerk of their collars.

The suspected pair affected on the spot an extremely dignified poise and radiated that solemnly abstracted air that flows in the wake of the great scientific expert.

"What do you mean," etc., demanded Manager Bisland, "waving at this lady," etc.

The suspects were offended, grievously so.

"Purely a scientific matter," they explained. "You see, those Prizma color pictures—we were trying to find a separation of the colors on the screen by looking at them through the slits between our fingers, moving the hand up and down at the rate of 16 vibrations per second and they should catch the alternate images—you see—a—an analysis of light. That's it, an analysis of light."

"Why, pardon us, professors," apologized Manager Bisland, bowing profoundly. He also turned to the lady complainant.

"Purely a scientific matter, madame, purely a scientific matter."

"Purely," she replied and swept out.

▽

Typical of the scripts submitted by the public in the early days when a scenario shortage was most always existent is the following piece received by J. L. Friedman, of Celebrated Players, in Chicago:

Dated De. 27th 1916

Submitted at
Usual Rates

Seenario

Resident 1 John an Willie arrive in auto
2 Willie jumped from auto
3 Rushed to door ring Bell
4 Anny open door
5 willie raised hat to go in
6 John seted in auto
7 anny willie from resident
8 in to auto dash away

▽

George Schaefer, today Paramount's vice-president in charge of its distribution throughout the world, blushed like a June bride one day in February, 1919, when he was summoned to the New York home office of World Film and there was told that he had won a green gold watch (Ingersoll) for the performance of his New York exchange, which he managed, in securing the greatest number of bookings on "America's Answer," one of the official United States World War pictures.

Mr. Schaefer's exchange grossed 60 *per cent of the possible local business. Today a* 60 *per center would be fired on the spot and asked how come later.*

(*Continued on following page*)

To

MARTIN QUIGLEY

A REAL FRIEND OF THE INDUSTRY

COMPLIMENTS OF

SHERMAN S. KRELLBERG

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COMPLIMENTS OF

ROSTA THEATRES CORPORATION

JOSEPH PLUNKETT
S. S. KRELLBERG
MYRON ROBINSON

★

COMPLIMENTS AND BEST WISHES ON
YOUR TWENTIETH ANNIVERSARY

ALFRED S. KRELLBERG

ASIDES AND INTERLUDES

(Continued from preceding page)

The motion picture "vampire" and the screen's first "recluse" was born just 20 years ago, in the person of Theda Bara, when she signed a contract submitted to her by William Fox, who insisted upon the following stipulations:

That she would not appear any place in public unless heavily veiled; would not ride in a street car, in the subway or on the elevated, or go shopping unless heavily veiled.

Nor could Theda go to her costumer unless her features were entirely covered; or show her physical features to the public, but could only show them through the medium of Fox pictures on the screen, or by photographs supplied by William Fox.

Too, she was prohibited, for a period of three years, from taking her daily constitutional by the light of day. She had to do that at night, and then had to be veiled.

▽

One of the first moves ever made publicly to raise the standards of motion picture advertising to secure the confidence and goodwill of the public, was Martin Quigley's shot at the 1915-16 practice of some exhibitors—("probably working under instruction of the president of a big film company")—who used displays that read something like this:

Billie Ritchie in a better motion picture than a

FIRST RUN CHAPLIN

It is a long and rocky road from those days to the New York desk of Joseph Jefferson McCarthy, in the Advertising Advisory Council, where a staff of experts inspect for objectionalities motion picture advertisements that are voluntarily submitted by the industry.

▽

"In days of old, when knights were bold"—January, 1917, to be exact—a new picture producing plan was started by Thomas Alva Edison, Inc., in the form of Conquest Pictures, whose opening announcement indicated that they would confine their dramatic efforts merely to "the mountains, the sea, the plains and the forests." And, they added, "No anemic men and neurasthenic women will be found among the characters appearing in them."

▽

A decade and a half ago, when Douglas Fairbanks was more contained of vim, vigor and vitality, he hit upon the idea of making his extra and supporting players chase him around the lot and to keep pace with him through a series of neck-breaking athletic feats. As an incentive Doug offered prizes of $5, $3 and $2.

It was during the filming of his "Pet of Paragonia" that Fairbanks vaulted a chandelier and chirped: "I am going to be doing this kind of stunts until I get too old. The film theatre patrons can't be neglected at any cost."

▽

Many a distribution pioneer will remember with a chuckle the early-day "chisel" by which shootin' gallery operators sought to get motion pictures for showing without paying any rentals. "Send me some samples of your films, and I will let you know by return mail if I can use same," they would write to the exchanges, staggering their letters to various companies in the hope they would get a continuous supply.

▽

Announcement, March 17, 1917: "The Vitagraph studios in England have been closed down until the war ends."

The announcement was made after 50 prints of Max Linder's "Max Comes Home" (Essanay) went down to the deep when the *SS. Laconia* was torpedoed by a German U-boat off the English coast.

▽

Films were not "released" in those days; they were "published."

▽

William Farnum's 1919 silent-picture contract with William Fox pickerized Connie Bennett's $15,000-a-week agreement, 10 years later, with Pathe.

Farnum got $20,526.33 for each of 38 weeks a year. This amounted to $3,420 a day, $1,140 an hour, or $190 a minute, which is 31 2/3 cents a second.

Besides, eggs and butter cost less then.

▽

Unique was the situation created in theatres by the severe influenza epidemic of 1918, when city authorities in those places where theatres were not closed entirely, ordered exhibitors to use only alternating rows. They concluded that they would eliminate the danger of contraction in theatres if patrons were separated by an empty row. But, they did not realize that little of the contagious potentialities were avoided because patrons in the usable rows sat side by side.

There was a more serious side, however: some 10,000 theatres having been closed for from one week to two months, at a cost of $40,000,000 in admissions. In California, 60 per cent of production ceased, while in the East filming was stopped completely.

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Western Costume Co.
JOSEPH I. SCHNITZER, PRES.

CONGRATULATES
MARTIN QUIGLEY
ON TWENTY YEARS
OF CONSTRUCTIVE JOURNALISM

●

STORIES BOUGHT IN YEAR FOR SHOWMEN'S SCREEN

On this and succeeding pages appears a complete compilation of stories purchased by the studios, potentially for screen material. This is the first time such a gathering of information has been made to provide the exhibitor with advance data on what he may expect in forthcoming product. The period covered is from September 1, 1934, to September 1, 1935. An article analyzing the data appears on page 29.

Accent on Youth, play, by Samson Raphaelson, purchased by Paramount.

Adventure for Three, original, by Marcella Burke and R. B. Wills, purchased by MGM.

Adventures of Robin Hood, original, purchased by Warner Brothers, for James Cagney and Guy Kibbee.

Against the Current, original, by Ramon Novarro, purchased by Metro, for production and direction of Mr. Novarro.

Age of Indiscretion, original, by Leon Gordon, purchased by MGM for direction by Edward Ludwig.

Alias Mary Dow, original, William A. Johnston and Forrest Halsey, purchased by Universal, which assigned continuity to Rose Franken and dialogue to Arthur Caesar.

Alibi Ike, book, by Ring Lardner, purchased by Warner for Joe E. Brown; to be adapted by Bert Kalmar and Harry Ruby.

Alice Adams, book, by Booth Tarkington, purchased by Radio for Katharine Hepburn.

All His Geese Are Swans, original, by Charles S. Belden and Frederick Stephani, purchased by Columbia.

Alone Together, original, by Mann Page, purchased by Universal for Zasu Pitts and Hugh O'Connell; direction by Kurt Neumann.

Amateur Girl, book, by Elmer Harris and Lynn Starling; purchased by Reliance (United Artists), for Constance Cummings.

Amateur Hour, original, purchased by Metro.

Amateur Lady, original, anonymous. By Reliance (United Artists).

Amateur Racquet, original, by Albert J. Cohen and Robert Shannon, purchased by Universal.

Ambulance Call, original, anonymous, purchased by Metro.

Americans Can Sing, original, anonymous, purchased by MGM for Jeanette MacDonald and Nelson Eddy; to be produced by Hunt Stromberg.

Andrew's Harvest, original of the Texas plains, by John Evans, purchased by Paramount, screen play by Marguerite Roberts, to feature Herbert Wilcox.

Anna Karenina, book, by Tolstoy, purchased by MGM for Greta Garbo and Fredric March.

Annapolis Farewell, original, by Jack Wagner, purchased by Paramount for Sir Guy Standing; direction by Richard Wallace, adaptation by Frank Craven and Dale Van Every.

An Old Fashioned Girl, book, by Louisa M. Alcott, purchased by Republic.

Anthony the Third, original, by Harry Sauber, purchased by Warners for Edward G. Robinson.

Anything Goes, play, by Guy Bolton and P. G. Wodehouse, lyrics by Cole Porter, purchased by Paramount.

Applesauce, play, by Barry Connors, purchased by Warners, which assigned Ben Markson to do the adaptation; release title: "Red Apples."

April in Paris, original, by Franz Schultz, purchased by Universal, for production by B. Y. Harburg and scenario by Mr. Schultz.

Arctic Wings, book, Richard V. Grace. By Columbia.

Ask for Mrs. Foster, original, by Joseph Santley, purchased by Warners as a possible vehicle for Aline MacMahon. Joseph Santley and Mary McCall, Jr., are writing the scenario.

As Thousands Cheer, revue, by Irving Berlin and Moss Hart; purchased by MGM.

(*Continued on following page*)

FOR YOUR
Twentieth
ANNIVERSARY

"BROADWAY MELODY
of 1936"

•

John W. Considine, Jr.
PRODUCER

Metro Goldwyn Mayer

Atlantic Adventurer, book, Diana Bourbon. By Columbia, which assigned Fred Niblo, Jr. and Albert De Mond to adaptation.

B

Baa Baa Black Sheep, original, by Arthur Horman, purchased by Fox.

Baby Market, original, by John Bright and Robert Tasker, purchased by Paramount, for Baby Le Roy and Pauline Lord, with Norman Taurog to direct.

Backfield, original, by Byron Morgan and J. Robert Bren. Purchased by MGM.

Badge of Courage, original, Stuart N. Lake, bought by Radio.

Bad Penny, original, by Edward Dean Sullivan. Select Productions. Gordon Kahn collaborating with Mr. Sullivan in adapting.

Ball of Fire, play, by Jesse Lasky, Jr. and Gladys Unger, purchased by Fox, for Alice Faye.

Battle of the Alamo, original, by Lindsley Parsons and Robert Emmett, purchased by Republic.

Beauty's Daughter, book, by Kathleen Norris, purchased by Fox for production by Sol Wurtzel and to feature Claire Trevor, with Sonya Levien adapting.

Beggar's Opera, play, by John Gay, purchased by Warner Brothers, William Dieterle to direct.

Behind the Green Lights, book, by Captain Cornelius J. Willemse, purchased by Mascot.

Believe It Beloved, play, by Bert Granite and Phil Epstein; purchased by Radio, for direction of Leigh Jason and supervision of Lee Marcus; John B. Clymer is assigned to the scenario.

B.I.D.J. (Bureau of Investigation, Department of Justice), original, by J. Walter Ruben and Wells Root, purchased by Metro.

Big Show, original, Dorothy Reid, purchased by Republic.

Biography of Roy Bean, book, by Sam G. Engle, purchased by Twentieth Century-Fox.

Bishop Misbehaves, Frederick Jackson play, purchased by MGM, for direction by E. A. DuPont, to be supervised by Lawrence Weingarten and adapted by Monckton Hoffe and Leon Gordon.

Black Bart's Fall, original, by Eric Howard, purchased by Willis Kent.

Black Chamber, book, by Major Herbert O. Yardley, purchased by MGM, for William Powell, Rosalind Russell, Binnie Barnes, Sterling Holloway, Melville Cooper and Samuel Hinds; direction by William K. Howard.

Black Room Mystery, original, by Arthur Strawn, purchased by Columbia for Boris Karloff.

Blonde Trouble, original, by Robert Eden, purchased by King-Ajax.

Bluebeard, original, by Bayard Veiller, purchased by Universal, for Boris Karloff.

Blue Chips (The Day Never Came), book, by Vina Delmar, purchased by Fox, as a possible vehicle for Warner Baxter; Gene Markey is writing the screen play.

Body Beautiful, play, by Robert Rossen, purchased by Sidney Harmon.

Bodyguard, original, for Lambert Hillyer, purchased by Columbia, for production by Harry Decker.

Boots and Saddles, original, by Edward Sedgewick and Joe Sherman, purchased by MGM.

Born to Gamble, original, purchased by Mascot (Republic).

Born With Wings, book, by Marguerite Roberts, purchased by Paramount.

Bouncer, original, by Harlan Thompson, purchased by Paramount, for Carl Brisson; direction by Lewis Gensler.

Bracelets, original, Vina Delmar. By Paramount, for Carole Lombard.

Brave Live On, original, by Florence Ryerson and Colin Clements, purchased by Metro for Rosamund Pinchot, with production assigned to David Selznick.

Brazen, book, by Harry Segall, purchased by Paramount as possible vehicle for Cary Grant.

Bride Comes Home, book, by Elizabeth Holding, purchased by Paramount, for Claudette Colbert.

Broadway Gondolier, original, by Hans Kraly and E. Y. Harburg, purchased by Warner as possible vehicle for Dick Powell; Sid Herzig will do the scenario.

Broken Road, book, by A. E. W. Mason, purchased by London Films (United Artists), for production by Alexander Korda.

Broken Soil, original, by Paul Green and Edwin Knopf, purchased by Samuel Goldwyn (United Artists), for Anna Sten and Gary Cooper.

Brutus Is Honorable, book, by Hardwicke Chaison, purchased by Frank Tuttle.

Bulldog Drummond Trapped, book, by Gerard Fairlie and H. C. Sapper MacNeile, purchased for Universal, as a possible vehicle for Lester Matthews.

Story Purchases—Anniversary Issue

Burlesque, play, by George Manker Watters, purchased by Paramount, for Sylvia Sidney.

Burnt Ranch, novel, by Walt Coburn, purchased by Columbia.

Butler, original, William A. Johnston and Johnny Hines. By Columbia.

Burn, Witch, Burn, original, by A. Merritt, option purchased by Metro.

By Any Other Name, original, by Baroness Von Hagen and Rowland Brown, purchased by Paramount, for Marlene Dietrich.

C

Cafe, original, by Lenore Coffee, purchased by Metro.

Call of the Redwoods, book, by Samuel Raphaelson, purchased by Fox.

Calm Yourself, original, by Edward Hope, purchased by MGM, for production by Lucien Hubbard, direction by George Seitz, adapta-

NORMAN TAUROG

DIRECTOR

"*The* BIG BROADCAST *of* 1936"

EDDIE CANTOR *in* "SHOOT *the* CHUTES"

PARAMOUNT *Pictures*

SAMUEL GOLDWYN *Presentation*

CONGRATULATIONS

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EMANUEL COHEN

CONGRATULATIONS

TO

MARTIN QUIGLEY

"AND YOUR ASSOCIATES AND OUR SINCERE BEST WISHES FOR ANOTHER EVEN LONGER PERIOD OF SERVICE IN THE INDUSTRY'S BEHALF."

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SEATTLE, WASH.

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LOS ANGELES, CALIF.

tion by Arthur Kober and to feature Robert Young, Betty Furness and Nat Pendleton.

Camille, book, by Alexander Dumas, purchased by Metro, for Greta Garbo, with Irving Thalberg producing.

Cappy Ricks Returns, original, by Peter B. Kyne, bought by Republic, for Robert McWade.

Captain Nicholas, book, by Hugh Walpole, purchased by Metro, with David Selznick assigned to production.

Captain of the Yard, original, by John Bright and Robert Tasker, purchased by Warners as a possible vehicle for Edward G. Robinson.

Cardboard Lover, play, by Jacques Deval, purchased by Metro for Maurice Chevalier, and to be produced by Irving Thalberg.

Carmen, novel, by Prosper Merimee, purchased by Paramount as possible vehicle for Claudette Colbert and Gary Cooper.

Car 99, novel, based on four Carl Detzler stories (A Still Small Voice, One Good Turn, Hue and Cry and He Also Serves), purchased by Paramount, for Lloyd Nolan and Fred MacMurray, with adaptation assigned to Mr. Detzler and C. Gardner Sullivan.

Case of the Dark Stairway, book, by Mignon G. Eberhardt, purchased by Warners.

Case of the Lucky Legs, book, by Erle Stanley Gardner, purchased by RKO.

Case of the Velvet Claws, book, by Erle Stanley Gardner, purchased by RKO.

Cat Across My Path, book, by Ruth Feiner, translated from the German by Norman Alexander, purchased by Metro-Goldwyn-Mayer.

Champagne Charlie, original. By Fox, for Edmund Lowe.

Children of Broadway, original, purchased by Chesterfield.

Children's Hour, play, by Lillian Hellman, purchased by Samuel Goldwyn (United Artists).

MY SINCERE THANKS
TO EXHIBITORS, CRITICS AND PUBLIC
FOR THEIR KIND RECEPTION OF
"DIAMOND JIM"

* * *

JUST COMPLETED
DOSTOIEVSKY'S
"CRIME AND PUNISHMENT"
A COLUMBIA PICTURE
DIRECTED BY JOSEF VON STERNBERG
A B. P. SCHULBERG PRODUCTION

NEXT ENGAGEMENT:
STARRING ROLE IN
UNIVERSAL'S PICTURIZATION OF
"SUTTER'S GOLD"
BY ARRANGEMENT WITH B. P. SCHULBERG

* * *

EDWARD ARNOLD

Chocolate, play, purchased by Paramount for Cecil B. DeMille's production, adaptation having already been assigned to Sada Cowan.

Circumstantial Evidence, original, by Tom Terris, purchased by Chesterfield, which assigned adaptation to Ewart Adamson.

Claudius the God, book, by Robert Graves, purchased by London Film (United Artists), for production by Alexander Korda.

Claustrophobia, book, O'Henry Memorial award winner, by Abbie Carter Goodloe, purchased by MGM, for Joan Crawford.

Clock Strikes, book, anonymous, Popular Pictures.

Coast Patrol, original, by Dorell McGowan and Stuart Edward McGowan, purchased by Metro.

College Hero, book, by Corey Ford, purchased by Columbia.

Come and Get It, book, by Edna Ferber, purchased by Samuel Goldwyn (United Artists), for Miriam Hopkins; Edward Chodorov will write the continuity.

Comeback, by Warden Lewis E. Lawes, purchased by Warner.

Concealment, play, by Leonard Ides. Warner.

Conquest of the Air, book, by John Monk Saunders, purchased by London Films (United Artists); Mr. Saunders will direct.

Cops and Robbers, original, by Walter McEwon, purchased by Warner for Joe E. Brown.

Coronado, original, by David Boehm, purchased by Paramount as a possible vehicle for Carole Lombard.

Count Pete, magazine story, by Francis C. Cockrell, purchased by Radio.

Country Beyond, purchased by 20th Century-Fox, for production by Sol Wurtzel, with Rochelle Hudson and John McGuire.

Crazy People, original, by J. P. Medbury, purchased by Paramount for George Burns and Gracie Allen.

Creator, play, by Hans Mueller, purchased by Paramount, for Sylvia Sidney.

Crime and Punishment, book, by Dostoievsky, purchased by Columbia.

Crime of Sylvestre Bernard, book, by Anatole France, purchased by Radio.

Crimson Ice, book, by Rex Deane, purchased by Paramount, for production by Charles R. Rogers, who assigned adaptation to Mr. Deane.

D

Dance Director, original, anonymous. By Paramount, for George Raft.

Dancing Feet, book, by Robert Eden, Republic.

Dancing For Love, original, by William Anthony Maguire, purchased by MGM as a possible vehicle for Clifton Webb.

Dangerous Corner, play, by John Boynton Priestley and Ruth Holland, purchased by RKO, for Virginia Bruce, Conrad Nagel, Melvyn Douglas, Erin O'Brien-Moore, Betty Furness, Henry Wadsworth and Doris Lloyd; directors, Phil Rosen and Arthur Sircom.

Dark Crossing, original, by William A. Johnston and Forrest Halsey, purchased by Universal as a possible vehicle for Jane Wyatt, to be adapted by Gladys Unger.

Dark Dame, book, by Wilson Collison, purchased by Metro.

Dartmouth Murders, original, by Clifford Orr, purchased by Chesterfield; Charles Belden was assigned to the adaptation and Charles Lamont the direction.

Dawn of Reckoning, book, by James Hilton, purchased by Metro.

Day Never Came, book, by Vina Delmar, purchased by Fox, to be directed by Erich Pommer.

Dead Man Inside, original, by Vincent Starrett, purchased by Paramount.

Death Fighter, original, by Pierre Collings, purchased by Warners, for Paul Muni, with Sheridan Gibney adapting.

(*Continued on page* 289)

★ DEAR MARTIN:

CONGRATULATIONS
AND SINCERE PRAISE
FOR TWENTY YEARS OF REAL PROGRESS

CHAS. R. ROGERS

CONGRATULATIONS AND CONTINUED SUCCESS TO
MARTIN QUIGLEY

ROBERT NORTH
PRODUCER
COLUMBIA STUDIOS

BEST WISHES FOR THE NEXT **20** YEARS
AND MANY MORE!

JOHN STONE
IN ASSOCIATION WITH
SOL M. WURTZEL
20th CENTURY-FOX FILM CORPORATION

MY SINCERE BEST WISHES
FOR CONTINUED SUCCESS

FRANK CAPRA
COLUMBIA PICTURES

(*Continued from page 284*)

Death Flies East, original by Philip Wylie. Columbia.

Death on the Wing, original, Barry Barringer. By Premier Pictures.

Death on the 8:06, book, by Philip Wylie, purchased by Paramount.

Death Valley Scotty, original, purchased by Twentieth Century (United Artists release), for Wallace Beery.

Deer Slayer, book, James Fenimore Cooper. By Republic.

Delay in the Sun, book, by Anthony Thorne, purchased by Universal, for Binnie Barnes and Frank Lawton.

De Luxe, play, by Louis Bromfield, purchased by Monogram for John Wayne.

Der Schoepfer, German play, by Hans Mueller, purchased by Paramount.

Desert Castle, original, by E. E. Paramore, Jr., purchased by Paramount.

Despots of the Deep, original, by Gerald Cutting, purchased by S. S. Krellberg, for production both as a feature and a serial.

Deuces Wild, original, Hannah Holtzman, by Fox for Shirley Temple.

Diamond Horseshoe, original, Bess Meredyth and George Marion, Jr. By 20th Century (United Artists), for Lawrence Tibbett.

Diamond Jim, book, by Parker Morell, purchased by Universal, which assigned Mr. Morell to do the adaptation.

Die Meilige Luege (The Holy Lie), book, by Karin Michaelis, purchased by 20th Century-Fox.

Dinky, original about "mother love," by John Fante, purchased by Warners.

Distaff Side, play, by John Van Druten, purchased by Metro.

Dizzy Dames, original, purchased by Mascot (Republic), for Marjorie Rambeau.

Doctor Socrates, book, by W. R. Burnett, purchased by Paramount.

Dodsworth, book, by Sinclair Lewis, and adapted to the stage by Sidney Howard, purchased by Samuel Goldwyn (United Artists).

Dog of Flanders, book, by Louise de la Ramee, purchased by Radio for Frankie Thomas, with production assigned to William Sistrom and direction to Edward Sloman.

Dreamland, book, Clarence Budington Kelland. By Samuel Goldwyn (United Artists), for Eddie Cantor, with Howard Lindsay and Russel Crouse assigned to adapt.

Dream's End, book, Joseph McCord, Cameo Pictures.

Drum Beats, original, by Robert Andrews, purchased by Paramount as a possible vehicle for Joe Morrison.

Drums, book, by F. Britten Austin, purchased by Paramount.

Duchess, original, William R. Lippman and William H. Wright, by Paramount.

Duster, original, James Edward Grant, by Paramount as a possible vehicle for George Raft.

E

Eaglet, a play, purchased by Frankwyn (Fox), for Eva LaGallienne and Ethel Barrymore.

East End, West End, novel, by Llewellyn Hughes, purchased by Fox; to be produced by Al Rockett.

East River, novel, by Borden Chase and Edward Doherty, purchased by Fox.

Easy Living, book by Vera Casparay, Paramount for Sylvia Sidney.

Efficiency Edgar, book, by Clarence B. Kelland, purchased by Fox, for production by Sol Wurtzel.

Eight Bells, play, by Percy G. Mandley, purchased by Columbia; scenario by Bruce Manning and Ethel Hill, production by J. G. Bachman.

Electric Man, original, by H. J. Essex, Sid Schwartz and Len Galos, purchased by Universal, for Bela Lugosi.

Elegance, original, by Edwin Knopf, purchased by MGM, for Joan Crawford and Clifton Webb; assigned to write the scenario were Mr. Knopf and George Oppenheimer.

Elephant Boy, book, London Films (United Artists).

Elizabeth of England, book, London Films (United Artists).

Enchanted April, book by Elizabeth, Countess Russell, purchased by Radio, for Ann Harding, with Harry Beaumont assigned to direct and the supporting cast including Frank Morgan, Reginald Owen, Katharine Alexander, Jane Baxter.

Escape Me Never, play, by Margaret Kennedy, screen play by Margaret Kennedy and Carl Zuckmeyer, purchased by United Artists (British and Dominions).

Every Mother's Son, original, by Harry Hervey, purchased by Paramount, for Pauline Lord.

Every Night at Eight, original, by Gene Towne and Graham Baker, purchased by Paramount, for production by Walter Wanger.

Farewell to Fifth Avenue, book, Cornelius Vanderbilt, Jr. By Fox.

Farmer in the Dell, book, by Phil Strong, purchased by Radio.

Farmer Takes a Wife, play, Frank and Marc Connelly, purchased by Fox for Janet Gaynor and Spencer Tracy.

Far Off Hills, play, by Lennox Robinson, purchased by Metro, for Maureen O'Sullivan, Franchot Tone, Charles Butterworth, and direction by William K. Howard.

Farrell Case, original, by Seton I. Miller, purchased by Warners for James Cagney.

Feather in Her Hat, original, by Lawrence Hazard, purchased by Columbia, for Ruth Chatterton; direction by Albert Santell.

Federal Dicks, original, purchased by Paramount for either George Raft or Cary Grant.

Fighter Fool, original western, by Robert Donaldson, purchased by Supreme, for Bob Steele.

FROM CANADA * * *

CONGRATULATIONS
AND BEST WISHES
TO MARTIN QUIGLEY
ON HIS TWENTIETH
ANNIVERSARY!

FAMOUS PLAYERS CANADIAN
CORPORATION, LIMITED

Five Little Peppers, original, by Mrs. Harriet M. Lothrop, purchased by Monogram.

Flame Within, original, by Edmund Goulding, purchased by Metro, Goulding to direct.

Flash Gordon, original, by Alexander Raymond, purchased by Universal from King Features Syndicate for a serial.

Flighty, book, by Alma Sioux Scarberry, Cameo Pictures.

Florentine Dagger, original, by Ben Hecht, purchased by Warners, screen play by Tom Reed, Harry Joe Brown supervising.

Fly by Night, book, by Eric Hatch, purchased by Fox for production by Lou Brock.

Folies Bergere, play, by Aron Le Blanc and Cole Porter, purchased by Twentieth Century (United Artists).

Forbidden Heaven, book, by Christina Jope-Slade. Republic assigned Sada Cowan to write the scenario.

Forced Landing, original, by William Boehnel and Morris Helprin, purchased by Monogram.

Forgotten Girl, original, by Wilson Collison, purchased by Metro, to be produced by Phil Goldstone.

Forsyte Saga, book, by John Galsworthy, purchased by RKO, for Katharine Hepburn.

Forty Days of Musa Dagh, book, by Franz Werfel, bought by MGM.

Foundry, book, by Albert Halper, purchased by MGM.

Frank Merriwell books, purchased from Burt L. Standish (Gilbert Patten) by Universal for serial use.

Franz Liszt, book, London Films (United Artists).

Frat House, play, Fred Ballard and Mignon Eberhardt. By MGM.

Freckles, book, by Gene Stratton Porter, purchased by RKO.

Freshman Love, original, by Earl Felton, purchased by Warner, for production by Bryan Foy.

Frisco Fury, original, by H. S. Kraft and Samuel Ornitz, purchased by Columbia as a possible vehicle for Jack Holt.

Frisco Waterfront, original, Norman Houston. By Republic.

From Little Acorns, book, by Arthur Lake and Sherman Rogers, purchased by Paramount, for Joe Morrison; Paul Gerard Smith is writing the screen play, and David Holt and Baby Le Roy will support.

G

Gabriel Conroy, book, by Bret Harte, purchased by Monogram for John Wayne.

Gambler's Maxim, book, anonymous, purchased by Paramount as a probable vehicle for George Raft.

Gentle Grifter, original, Arthur Horman. By Fox.

Gentle Julia, book, by Booth Tarkington, purchased by Fox, for Jane Withers; Lewis Seiler directing.

Gentleman From Louisiana, original, Tristram Tupper. Republic.

Ghost Goes West, book, by Eric Keown, purchased by London Films (United Artists), for Robert Donat, with Rene Clair directing. (Formerly titled "Sir Tristram Goes West.")

Ghost Walks, original, by Charles Belden, purchased by Chesterfield for John Miljan and June Collyer, Frank Strayer directing.

Gilded Lady, original, by Melville Baker and Jack Kirkland, purchased by Paramount, for Claudette Colbert, with Wesley Ruggles directing.

Girl From Trieste, play, by Ferenc Molnar, purchased by Metro.

Girl Who Dares (Egy Lany Aki Mer), play, Alexander Farago and Alader Laszlo. Radio.

Girl With Red Hair, book, Rob Eden. Cameo.

Give Up, original, by Genevieve Tobin, purchased by Warners as possible vehicle to feature Miss Tobin.

Glamorous Nights, play, by Ivor Novello, purchased by Paramount.

Glass Key, original, Dashiel Hammett. By Paramount, for George Raft, with direction assigned to Frank Tuttle.

Glory Hole, book, by Theodore Reeves, purchased by Universal, for Jack Holt.

G-Men of the Nineties, original, by Percy Pembroke, purchased by Republic, for production by Paul Malvern. Lindsley Parsons will collaborate with Mr. Pembroke in writing the screenplay.

Gold Eagle Guy, play, Melvin Levy. By Metro.

Goodbye Again, book, by Ursula Parrott, purchased by Universal for either Margaret Sullavan or Jane Wyatt.

Goose and the Gander, novel, by Charles Kenyon, purchased by Fox; to be adapted by the author.

Gorgeous Hussy, novel, by Samuel Hopkins Adams, purchased by RKO, for Katharine Hepburn.

Grand Exit, original, by Gene Towne and Graham Baker, purchased by Columbia.

Great Impersonation, book, by E. Phillips Oppenheim, purchased by Universal for Jane Wyatt.

Great Ziegfeld, original, William Anthony McGuire. By MGM, for production by Hunt Stromberg.

Greek Poropulos, book, by Edgar Wallace, purchased by Liberty and will be retitled "I'll Bet You."

Green Grow the Lilacs, play, by Lynn Riggs, purchased by Radio, for Richard Dix; Cliff Reid will produce.

Green Lights, book, by Lloyd C. Douglas, purchased by Warner Brothers for Cosmopolitan.

Green Pastures, play, by Marc Connelly, purchased by Warners.

Green Shadow, book, by James Edward Grant, purchased by Radio, for production by Pandro S. Berman.

Gunga Din, book, by Rudyard Kipling, purchased by Reliance (United Artists).

ROY DEL RUTH
DIRECTOR

BROADWAY MELODY OF 1936
METRO - GOLDWYN - MAYER

★

THANKS A MILLION
20TH CENTURY - FOX

BEST WISHES FOR CONTINUED SUCCESS

Gun Slingers, original, by Robert Emmett, purchased by Republic, for John Wayne.

Guns, original, by E. E. Paramore, Jr., purchased by Paramount.

Guy in the Silk Hat, original, by Rowland Brown, purchased by Radio, for production by Cliff Reid.

G Women, original, by Seton I. Miller, purchased by Warners.

H

Haircut, book, by Ring Lardner, purchased by Warners for George Brent.

Hallelujah, I'm a Saint, original, by Marion Morgan and George B. Dowell, purchased by Paramount, to provide additional material for the next Mae West starring picture, "Lulu Was a Lady," by Frank Mitchell Dazey.

Hands Across the Table, original, by Vina Delmar, purchased by Goldwyn Productions (United Artists) for Miriam Hopkins.

Hands of Orlac, book, by Maurice Renard, translated into English by Florence Crewe-Jones. Purchased by MGM.

Hangover Murders, book, Adam Hobhouse. Universal, for production by Carl Laemmle, Jr.

Happiness C.O.D., original, by Robert Ellis and Helen Logan, purchased by Chesterfield.

Hard to Get, book, by Arthur Somers Roche, purchased by Fox, for Warner Baxter and Mona Barrie; direction by Harry Lachman; scenario by Stephen Morehouse.

Harvester, book, Gene Stratton-Porter. Republic.

He Also Serves, original, by Karl Detzer, purchased by Paramount.

Heaven's Gate, novel, by Florence Leighton Pfalzgraf, purchased by Fox for Shirley Temple. E. W. Butcher will produce.

Heart to Heart, book, by Maurice Hanlin; purchased by 20th Century-Fox.

Hell Afloat, original, by Fritz Lang, purchased by Metro, to be produced by David O. Selznick and to be directed by Fritz Lang.

Here Comes the Band, original, purchased by MGM, for Virginia Bruce, Ted Lewis, Nat Pendleton, Ted Healy and Donald Cook, with Paul Sloane as director.

Her Excellency, the Governor, magazine story, by Nina Wilcox Putnam, purchased by Universal, for Binnie Barnes.

Her Friend the Enemy, original, by Gene Towne and Graham Baker, purchased by Columbia.

Her Master's Voice, book, by Clare Kummer, purchased by Walter Wanger.

Hero's Son, original, by Frederick Hazlitt Brennan, purchased by Metro.

Hi Gaucho, original, Tommy Atkins. Radio.

Highball Limited, original, by Roger Rolt-Wheeler, purchased by RKO.

High Hat, original, Alma Sioux Scarberry. By Cameo Productions.

Highway Robbery, novel, purchased by Fox, to be produced by E. W. Butcher.

Hitch-Hike Lady, book, by Charles Leland Pincus, purchased by Mascot (Republic).

Hold 'Em Yale, book, by Damon Runyon, purchased by Paramount, with possibilities of Bette Davis and Francis Dee featured.

Hollywood Murder Mystery, novel, by Herb Crooker, purchased by C. C. Burr.

Home, original, by Julian Josephson, purchased by Universal, for Edgar A. Guest.

Honors Are Even, original, by Roi Cooper MeGrue, purchased by Paramount from Ricardo Cortez, for Carole Lombard and Herbert Marshall.

Hop-A-Long-Cassidy, original, Harry Sherman. Paramount assigned Doris Schroeder to write the scenario.

Houghland Murder Case, original, by Carl Coolidge and Clarence Hennecke, purchased by Cameo Productions.

House of a Thousand Candles, book, by Anna Katherine Green, purchased by Republic.

House of Seven Gables, book, Nathaniel Hawthorne. Republic.

House of Trujillo, book, by Anne Cameron, purchased by Metro.

Hue and Cry, original, by Karl Detzer, purchased by Paramount.

Husk, book, by Thomas Walsh. Radio assigned Bartlett Cormack to adapt.

I Am Joaquin, original, purchased by MGM. for Jean Parker and Joseph Calleia.

I, Claudius, book, by Robert Graves, purchased by London Films (United Artists), for production by Alexander Korda.

If Winter Comes, play and book, purchased by 20th Century-Fox.

I Found Stella Parrish, original, by John Monk Saunders, purchased by Warners for Kay Francis.

If You Hunt With Old Don, book, by Thomas F. West, purchased by Paramount as a possible vehicle for Fred Stone; scenario by Irvin S. Cobb.

I'm Coming Back to You, original, by Lucian Cary, purchased by Paramount, for George Raft and Marsha Hunt.

Imperfect Husband, original, Keene Thompson. By Paramount for Mary Boland and Charles Ruggles, direction by Norman McLeod, and adaptation by Charles Brackett and Thompson.

I Murdered a Man, original, by Colin Clements and Florence Ryerson, purchased by Universal for Charles Bickford, Helen Vinson, Dudley Digges and Sidney Blackmer.

Indestructible Mrs. Talbot, original, by P. J. Wolfson, purchased by Paramount.

Informer, The, book, by Liam O'Flaherty,

CONGRATULATIONS
MARTIN QUIGLEY

IRVING CUMMINGS
DIRECTOR

THE WHITE PARADE
A BOX OFFICE CHAMPION FOR NOVEMBER, 1934

CURLY TOP
A BOX OFFICE CHAMPION FOR JULY, 1935

IN PREPARATION
KING OF BURLESQUE

TWENTIETH CENTURY-FOX

purchased by Radio, which assigned production to Cliff Reid and direction to John Ford.

In Person, book, by Samuel Hopkins. Radio.

I Sing For Love, original, anonymous. By Paramount for Jan Kiepura, with Frank Tuttle assigned to direct.

It Happened in Hollywood, original, by Ray Mayer and Tom Dugan, purchased by Radio.

It Never Rains, original, by Lee Loeb and Harold Buchman, purchased by Columbia, which assigned the authors to write the screen play.

Ivanhoe, book, by Sir Walter Scott, purchased by Twentieth Century (United Artists).

I've Been Around, original, by Gerald Beaumont, purchased by Universal, for Chester Morris, B. F. Zeidman supervising.

J

Joseph and His Brethren, book, by Thomas Mann. London Films (United Artists), with King Vidor probably directing either Fredric March or Leslie Howard.

Journey, original, by Oliver H. P. Garrett and Fritz Lang. MGM. Fritz Lang to direct.

Joy of Living, novel, by Doris Anderson, purchased by Universal.

K

Kaster Houser, original, by H. G. Luftig. Columbia.

Kayo Oke, magazine story by Sophie Kerr, purchased by Paramount, for Charley Ruggles and Mary Boland.

Kick-off, original, by Nicholas Barrows and Earl Snell, purchased by RKO.

King of Burlesque, original, by Vina Delmar, purchased by Twentieth Century-Fox, for Warner Baxter.

King's Highway, original, by Conrad Seiler, purchased by B. V. Mindenburg for John Alden.

King Solomon of Broadway, original, by Albert J. Cohen and Robert T. Shannon, purchased by Universal, for Chester Morris.

Kiss and Wake Up, original, by Alan Dwan, purchased by Fox for Edmund Lowe and Claire Trevor.

Klondike, original, by Mae West. Bought by Paramount for Miss West.

L

Laddie, book, by Gene Stratton Porter, purchased by RKO.

Lady Cop, book, by Judith Raven, purchased by Fox for Claire Trevor and Lew Ayres.

Lady Smith, play, by Myles Connolly, purchased by Paramount, for Carole Lombard.

Law West of the Pecos, book, by Sam Engle, purchased by Twentieth Century-Fox (to be released as "Men Remington Knew").

Lady With a Badge, original, by Frank Wead and Ferdinand Reyher, purchased by Warner, which assigned Delmar Daves to adapt.

Lafayette Escadrille, original, by John Monk Saunders, purchased by Warner.

Last of the Mohicans, book, James Fenimore Cooper. By Reliance (United Artists), for Merle Oberon.

Laughing Pioneer, book, by Paul Green, purchased by MGM.

Lavender and Old Lace, novel, by Myrtle Reed, purchased by Select, to be adapted by Maurice Marks and Rita Weiman.

Lawrence of Arabia, book. London Films (United Artists).

Leander Clicks, book, William Slavens McNutt. By Radio, for production by William Sistrom, with James Gleason to be featured, to co-direct and collaborate on script.

Leathernecks Have Landed,, original, by Lieutenant Franklyn Adresor, U.S.M.R., purchased by Mascot (Republic).

Leave It to Us, original, by Isabel Dawn and Boyce Degaw, purchased by Warners for Joan Blondell and Glenda Farrell.

Leavenworth Case, book, by Anna Katherine Green, purchased by Monogram.

Legal Tender, book, by Bradley Yorke, purchased by Horace Jackson.

Legion, original, by Jerry Wald and Julius Epstein, purchased by Warner, for Joe E. Brown.

Legionnaire, original, by Harold Duckley and Roy Chanslor, purchased by Warners.

Legion of the Lost, book, by "Ex-Legionnaire 1384." Republic.

Legion of Valor, original, Joseph Moncure March and Elmer Harris. By Reliance for Richard Arlen, Virginia Bruce and Alice Brady, with direction assigned to Sam Wood.

Let 'Em Have It, original, by Louis Weitzenkorn, purchased by Reliance (U.A.).

Let's Get Married, book, by Howard Buck, purchased by Paramount from Radio, for Sylvia Sidney and Fred MacMurray, and adaptation by Ray Harris.

Let's Pretend, original, Harry Sauber. Warner assigned Mr. Sauber and Ben Markson to collaborate on the screen play.

Life of Beethoven, based on the career of the German composer, purchased by Warner, with arrangements by Erich Wolfgang Korngold, and direction by William Dieterle.

Life of Cecil Rhodes, book, purchased by Metro, for Charles Laughton.

Life of Dr. Samuel Alexander Mudd, book, by Nettie Mudd, purchased by Twentieth Century, which will release it through United Artists under the title of "Shark Island."

Lightning Strikes Twice, original, by F. Tennyson Jesse, purchased by Paramount.

Light That Failed, book, Rudyard Kipling. By Paramount, for Gary Cooper, with Arthur Hornblow producing and Sidney Howard adapting.

Little Annie Rooney, published in comic strip form by Brandon Walsh, purchased by Fox as a possible vehicle for Shirley Temple.

Little Colonel, book, by Annie Fellows Johnston, purchased by Fox for Shirley Temple, with production in charge of B. G. DeSylva,

CONGRATULATIONS

WILLIAM LE BARON

PARAMOUNT PRODUCER

"GOIN' TO TOWN"
MAE WEST

"THE MAN ON THE FLYING TRAPEZE"
W. C. FIELDS

"HERE COMES COOKIE"
BURNS & ALLEN

•

IN PRODUCTION
"CORONADO"

"KLONDIKE LOU"
MAE WEST

•

IN PREPARATION
"GIVE US THIS NIGHT"
WITH JAN KIEPURA

direction in charge of Irving Cummings and William Conselman assigned to adapt.

Little Lord Fauntleroy, book, purchased by David O. Selznick Productions (United Artists), from Mary Pickford, for Freddie Bartholomew, with George Cukor directing.

Little Men, book, by Louisa M. Alcott. Mascot, Ken Goldsmith to supervise.

Littlest Rebel, play, by Edward H. Peple, purchased by Metro.

Littlest Rebel, play, by Edward Peple, purchased by Twentieth Century-Fox, from MGM, for Shirley Temple.

Living on Velvet, original war story, by Jerry Wald and Julius Epstein, purchased by Warners.

Living Up To Lizzie, book, by Lillian Gay, purchased by Warner, which assigned Benny Rubin and Manny Seff to the adaptation.

Lola Montez, book, by Adolf Paul, purchased by Metro from Fox.

Long-Ago Ladies, play, by David Carb, option purchased by Radio, for possible production by Kenneth Macgowan.

Long Haul, original, Arthur Horman. By Radio.

Loot, original, by Robert Eden, purchased by King-Ajax.

Lorna Doone, book, R. D. Blackmore. By Goldwyn Productions (United Artists) for Merle Oberon, Fredric March and Herbert Marshall, and direction by Sidney Franklin.

Lost Horizon, book, by James Hilton, purchased by Columbia.

Story Purchases—Anniversary Issue

Lovely Day in Aranjuez, book by Wassermann and Franke, adapted from the German by Hans Szekely. Purchased by Paramount, for Marlene Dietrich.

Love Song, original, by Rupert Hughes, purchased by Radio as possible vehicle for Irene Dunne.

Love While You May, original, by Edgar Selwyn, purchased by Metro for Ramon Novarro and Evelyn Laye, with music by Arthur Freed and Nacio Herb Brown.

Love Without Words, original, by Max Magnus, purchased by Fox for Erich Pommer's direction.

Lucky Me, original, by Bessie Bacon, purchased by Warners.

Lulu Was a Lady, original, Frank Mitchell Dazey. By Paramount for Mae West.

M

Madame Tubbs, book, by Homer Croy, purchased by Universal.

Mad Love, original. MGM, for Peter Lorre, with John Considine producing, and Carl Freund directing.

Magnolia Grove, magazine story, by Tristram Tupper, purchased by Universal, for Margaret Sullavan, and production by Carl Laemmle, Jr.

Maid of Honor, book, by Katherine Brush, purchased by Columbia, which assigned S. K. Lauren to adapt.

Make-Up, book, Alma Sioux Scarberry. Cameo Pictures.

Man Alive!, original, by J. P. McEvoy, purchased by Paramount as a possible vehicle for Charles Laughton.

Man Eating Tiger, play, by Ben Hecht and Rose Caylor, purchased by Fox, for production by Robert T. Kane, direction by George Marshall and adaptation by Philip MacDonald.

Manhattan Madness, original, David Silverstein and Leonard Fields. By MGM for Franchot Tone, Maureen O'Sullivan and Lewis Stone; production by Phil Goldstone, direction by Richard Boleslavski.

Manhunters, original, Norman S. McLeod. Republic.

Man of the World, original, by John Farrow, purchased by Metro for Paul Lukas.

Man of the World, original, by John Farrow, purchased by Metro.

Man of Yesterday, play, Dion Titherage. Warner.

Man-Proof, original, by Harold Shumate, purchased by Columbia.

Man Unafraid, original, by Richard Martinson, purchased by Supreme, for Bob Steele.

Man Who Broke the Bank of Monte Carlo, play (also known as "Igra"), by Ilya Surgutchoff, purchased by Twentieth Century Pictures (United Artists).

Man Who Could Work Miracles, book, H. G. Wells. By London Film (United Artists) for production by Roland Young and Ralph Richardson, and direction by Lothar Mendes.

Marry the Girl, book, Edward Hope. Warner assigned Tom Reed to write the scenario, and tentatively assigned Bette Davis to the lead.

Marry the Girl, book, by Edward Hope, purchased by Warner.

Mary of Scotland, play, Maxwell Anderson. By Radio for Katharine Hepburn; direction by John Ford, production by Pandro S. Berman, and adaptation by Dudley Nichols.

Mary Read, play, by James Bridie, purchased by London Films (United Artists).

Maytime, play, purchased by Metro.

Melody Lingers On, book, by Lowell Brentano, purchased by Reliance (United Artists).

Merrily We Roll Along, play, purchased by Metro.

Metropolitan Nocturne, play, Lew Alter. By Radio for production by Lee Marcus.

Michael O'Halloran, book, Gene Stratton-Porter. Republic.

Middle Deep, original, by William A. Ullman (title changed to "Twenty Fathoms Deep"), purchased by Republic, for production by Nat Levine, under supervision of Armand Schaefer.

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Miss Pacific Fleet, original, by Frederick Nazlitt Brennan, purchased by Warner for Joan Blondell, Glenda Farrell and Hugh Herbert, Warren Hull and Allen Jenkins.

Mister Grant, book, by Arthur Goodrich, purchased by Radio, which assigned adaptation to Mr. Goodrich.

Modern Lady, book, by Grace Perkins, purchased by Columbia.

Molly and Me, original, purchased by Warners as a musical for Joe E. Brown.

Money From Home, magazine story, by Damon Runyon, purchased by Paramount, for Bing Crosby, with adaptation assigned to Grover Jones, Walter DeLeon and Francis Martin.

Money Man, original, by Dashiell Hammett, purchased by Warners.

Moon Is Right, original, Robert Brent and Norman Huston. By Fox.

Morning, Noon and Night, original, by Marcella Burke, purchased by Paramount as a possible vehicle for Sylvia Sidney.

Moscow Nights, book, by Pierre Benoit, purchased by London Films (United Artists), for production by Alexander Korda and direction by Anthony Asquith; Harry Baur will appear in the lead and Eric Siepmann will write the dialogue.

Mother Lode, play, by Dan Totheroh and George O'Neill, purchased by Radio, for Richard Dix, production by Cliff Reid.

Motor Boat Girl, original, purchased by Paramount, for supervision of Jack Cunningham, with Wendy Barrie tentatively assigned to star, and Eugene Walter to adapt.

Mountain Men, original, by Lindsley Parsons, purchased by Republic, for John Wayne, with production by Paul Malvern.

Mr. Dynamite, original, by Dashiell Hammett, purchased by Universal, for direction by Murray Roth, and for adaptation by Harry Clark and Doris Malloy.

Mr. Inquisitive, play, by Jack Loeb, purchased by Metro.

Murder by An Aristocrat, book, by Mignon G. Eberhardt, purchased by Warners.

Murder in a Chinese Theatre, original, by Joseph Santley, purchased by Metro as a possible vehicle for William Powell.

Murder in the Fleet, original, by Edward Sedgwick, purchased by Metro, which assigned adaptation to Frank Wead and Joe Sherman, production to Lucien Hubbard, direction to Mr. Sedgwick and starring parts to Maureen O'Sullivan and Robert Taylor.

Murder in the Opera House, book, by Queena Marlo, purchased by Metro.

Murder in Winter Quarters, original, by George McCall, purchased by Republic.

Murder Man, original, by Guy Bolton, purchased by MGM, for Spencer Tracy; Harry Rapf will produce and Tim Whelan direct.

Murder on Forty-Second Street, book, Harry Clark and Doris Malloy. Universal, for Edmund Lowe and Jean Dixon.

Murder Song, original, by Stuart Palmer, purchased by Radio, for Wheeler and Woolsey.

Mutiny of the Dead, original, by Otis Garrett, purchased by MGM, which assigned John Balderston to adapt.

My Brother's Keeper, original, by Gerald Beaumont, purchased by Mascot (Republic).

My Brother's Wife, book, by George Auerbach, purchased by Metro, for Clark Gable and Jean Harlow.

My Father's House, original, by Mayme Duffy, purchased by Irving Cummings.

My Old Kentucky Home, original, with music by Stephen Foster, purchased by Republic, for production by I. E. Chadwick.

My Son Is Yours, original, by Charles Belden, purchased by Chesterfield, with Charles Lamont assigned to direct.

N

National Velvet, book, Enid Bagnold. Paramount tentatively assigned Claudette Colbert to star and Leo McCarey to direct.

Navy Born, original, by Mildred Cram. Goldwyn Productions (United Artists) for Miriam Hopkins.

New Divorce, play, from the French, by Milneaux. Purchased by Paramount, for Gary Cooper and Claudette Colbert.

Next Time We Live, book, by Ursula Parrott, purchased by Universal, for Margaret Sullavan.

Night at the Opera, original, by James K. McGuinness with music by Harry Kalmar and Bert Ruby, purchased by Metro for the Marx Brothers; to be produced by Irving Thalberg.

Nijinsky, book, by Romola Nijinsky, purchased by London Films (United Artists).

Ninety-Three, book, by Victor Hugo, purchased by Warner Brothers.

No Hero, book, by J. P. Marquand, purchased by John G. Blystone.

No More Ladies, play, by A. E. Thomas, purchased by Metro for Joan Crawford, with direction by E. H. Griffith and production by Irving Thalberg.

North Shore, book, by Wallace Irwin, purchased by Warners, for Bette Davis.

Not on Your Life, original, by Isabel Dawn and Boyce De Graw, purchased by Warners.

Now I'm a Lady, original, by Marion Morgan and George Dowell, purchased by Paramount, as the basis for the next Mae West picture, the screen play for which Miss West will write.

O

Ocean Swells, book, by Joseph Fields, purchased by RKO. (To use title only.)

Off-Side, original, by Stanley Meyers, purchased by Universal, for Charles Farrell, June Martel, Andy Devine, J. Farrell McDonald and Ann Sothern; direction by Hamilton McFadden.

Old-Fashioned Girl, book, by Louisa M. Alcott, purchased by Republic.

BEST WISHES

TO ONE OF THE
MOTION PICTURE
INDUSTRY'S
BEST FRIENDS . . .
ON HIS 20th
ANNIVERSARY

FOX WEST COAST
THEATRES

Old Folks at Home, play, by H. M. Harwood, purchased by Twentieth Century (United Artists), to be released as "Lady Jane."

Old Homestead, original, purchased by Liberty.

Old Maid, play by Zoe Akins, adapted from the Edith Wharton novel, purchased by Paramount.

Old Man Rhythm, original, Zion Myers, Edward Ludwig and John Mercer. By Radio, for production by Mr. Myers, and Mr. Ludwig directing.

Old Timer, book, Elmer Davis. Paramount, for Charles Boyer and Fred Stone.

Once There Was a Prisoner, play (from the French, "Y Avait Un Prisonnier"), by Jean Anouilh, purchased by Metro.

One Big Family, original, by J. P. McEvoy, purchased by Paramount.

One Good Turn, original, by Karl Detzer, purchased by Paramount.

One Thousand and Eleven Fifth Avenue, book, by Eric Hatch, purchased by Universal.

One Too Many, original, by Harry McCoy and Robert MacGowan, purchased by Columbia, for Leon Errol.

One to Two, original, by James Edward Grant, purchased by Radio, for William Powell, direction by Stephen Roberts, screen play by Rian James.

On the Make, novel, by Dashiell Hammett, purchased by Universal (was released as Mr. Dynamite).

Orchids to You, original, by Gordon Rigby and Robert Dillon, purchased by Fox.

Oregon Trail, original, by Lindsley Parsons, purchased by Republic, for John Wayne, with Paul Malvern producing.

O'Shaughnessy's Boy, original, by Mike Boylan and Harvey Gates, purchased by Metro, for Wallace Beery.

Outlaws of Palouse, book, by Zane Grey, purchased by Columbia.

P

Page Miss Glory, play, by Phillip Dunning, purchased by Warners for Marion Davies.

Passport to Hell, book, by James Warner Bella, purchased by MGM.

Pastry Baker's Wife, play, Ferenc Molnar. By Paramount, which assigned scenario to Samuel Hoffenstein.

Pearl Necklace, original, purchased by Paramount, which, through arrangements with Warner Brothers, secured Frank Borzage to direct Marlene Dietrich; Vincent Lawrence and Waldemar Young are writing the screen play, and Gary Cooper will be co-starred.

Penthouse Love, original, Alma Sioux Scarberry. By Cameo.

Perfect Gentleman, play, by Edward Childs Carpenter, purchased by MGM, for Frank Morgan; Mr. Carpenter was assigned to write the screen play.

Peter Lorre, Continental star, who has started work in his first American production. "The Hands of Orlac," at MGM's studio in Culver City, purchased three untitled European plays, in which he hopes to induce American producers to let him star.

Petrified Forest, play, purchased by Warners, as a possible vehicle for Leslie Howard.

Piccadilly Jim, book, by P. G. Wodehouse, purchased by MGM, for musical comedy, to be produced by David O. Selznick.

Pioneer Woman, book, by Stan Dagver, purchased by Paramount, which assigned writing research work to Harry Leon Wilson, Jr.

Plan Sixteen, book, by Douglas D. Brown, purchased by Radio.

Plot Thickens, original, by J. P. Medbury, purchased by Paramount.

Plow and the Stars, play, Sean O'Casey. Radio.

Police Ambulance, original, by Harold Shumate, purchased by Columbia, for John Mack Brown.

Police Escort, original, by Richard Lisle and Martin Mooney, purchased by Warners as a possible vehicle for James Cagney and Phil Regan.

Police Parade, original, by Samuel Pike and Joe Reilly, purchased by Fox.

Portrait of John Garner, original, by Fred W. Gelsey, purchased by Radio.

Portrait of a Rebel, book, Netto Syrett. By Radio.

Powdersmoke Range, book, William Colt McDonald. By Radio for Hoot Gibson.

Present From Margate, play, by Ian Hay and A. E. W. Mason, purchased by Warners-First National, for Josephine Hutchison and Warren William; screen play by F. Hugh Herbert.

Private Beach, play, by Jesse Lasky, Jr. and Gladys Unger, purchased by Fox, which assigned adaptation to Henry Johnson and Huston Branch.

Private Worlds, novel, by Phyllis Bottome, purchased by Paramount, for Walter Wanger's production, with adaptation by Chandler Sprague; to feature Charles Boyer.

Process Servers, original, by George Bilson, purchased by Warners for Joan Blondell.

Public Enemy No. 2, play, by Edgar Selwyn and William Le Baron, purchased by Metro.

Public Opinion, original, by Karen DeWolf, purchased by Chesterfield.

Pursuit, book, based on Lawrence Blochman's "Wild Goose, Golden Goose," purchased by MGM, for production by Lucien Hubbard, and direction by Edwin L. Marin.

Puzzle of the Pepper Tree, book, mystery, by Stuart Palmer, purchased by RKO.

Puzzle of the Silver Persian, book, by Stuart Palmer. Radio.

Quality Street, book, by Sir James M. Barrie. purchased by Radio for Katharine Hepburn.

"OUR CONGRATULATIONS AND CONTINUED
WELL WISHES, MARTIN."

Radio Jamboree of 1935, original, by George Bricker, purchased by Warner.

Rage in Heaven, book, by James Hilton. Metro.

Rainmakers, original, by Albert Traynor, purchased by Radio, for Wheeler and Woolsey, who will be directed by Fred Guoil.

Ramona, novel, by Helen Hunt Jackson, purchased by Fox from Edwin Carewe, to be produced by John Stone, with Sonya Levien assigned to adaptation.

Real Sarah Bernhardt, book, by Basil Woon, purchased by Paramount; (release title is, "The Divine Sarah").

Recipe For Murder, book, by Vincent Starrett, purchased by Fox for Sol Wurtzel's production with Edmund Lowe starring and Arthur Kober adapting.

Reckless, original, purchased by Metro for Jean Harlow and William Powell.

Reckless Romeos, original, by Jess Robbins and Norman S. Hall, purchased by Monogram for Robert Armstrong.

Red Cat, play, purchased by 20th Century (United Artists).

Red River Valley, original, by Lindsley Parsons, purchased by Republic, for Gene Autry, for production by Nat Levine.

Red Salute, original, by Humphrey Pearson, purchased by Reliance (United Artists), for Barbara Stanwyck and Robert Young, for direction by Sidney Lanfield.

Reign of King George V, original, by Winston Churchill, purchased by London Films (United Artists).

Renegade, original, by Ewing Scott, purchased by Paramount.

Rennie Peddigoe, book, by Booth Tarkington, purchased by Metro.

Return of Peter Grimm, play, David Belasco. By Radio, for production by Kenneth MacGowan, direction by George Nicholls, Jr., and adaptation by Francis Faragoh.

Revolt in the Desert, book, by Colonel T. E. Lawrence, purchased by London Films (United Artists), for production by Alexander Korda.

Rich Man, Poor Girl, book, by Maizee Greig, purchased by Fox.

Rich Men's Daughters, original, by Gene Towne, purchased by Columbia, for George Raft; screen play by Graham Baker and Oliver H. P. Garrett.

Rich Relations, book, by Priscilla Wayne, purchased by Cameo Pictures.

Riff Raff, original, purchased by MGM, for direction by J. Walter Ruben.

Rip Roaring Riley, original. By C. C. Burr Productions.

Rise and Shine, original, Paul Sloane and Victor Mansfield. By Metro, for Ted Lewis.

Riverboat Gambler, book, by Bret Harte, purchased by Universal, which assigned Gouverneur Morris to adapt.

Roads of Stone, book, by Cynthia Dembo, purchased by Horace Jackson.

Roaming Lady, book, Diana Bourbon. Columbia.

Roaring Girl, play, by John C. Moffitt, purchased by Paramount, starring Warner Baxter.

Romance in a Glass House, original, Jerry Wald and Julius Epstein. By Warner as a possible vehicle for Claudette Colbert.

Romeo and Juliet, play, purchased by MGM, for production by Irving Thalberg.

Room and Board, original, by John Krafft, purchased by Chesterfield.

Rose Marie, play, by Otto Harbach and Oscar Hammerstein, with music by Rudolf Friml and Herbert Stothart, purchased by Metro, for Jeanette MacDonald and Nelson Eddy.

Rose of the Rancho, play, by Richard Walton Tully and David Belasco, purchased by Paramount for Bing Crosby, Kitty Carlisle, Joe Morrison and Mary Ellis.

S

Sacred Flame, book, by W. Somerset Maugham, purchased by Paramount, possibly for Claudette Colbert and Warren William.

Safe in Jail, original, by Sidney Skolsky and Claude Binyon, purchased by Fox, to be produced by Robert T. Kane and adapted by Herbert Asbury.

Saleslady, book, by Frank Howard Clark, purchased by Warners for Joan Blondell.

Sally of Show Alley, book, Homer King Gordon. Liberty.

Samson and Delilah, opera, by Charles Camille Saint-Saens and Ferdinand Lemaire, purchased by Paramount, for production by Cecil B. DeMille, who assigned Harold Lamb, novelist-historian, and Jeanie Macpherson to prepare the screen play.

San Francisco, original, by Robert Hopkins, purchased by MGM, for Jeanette MacDonald; adaptation by Anita Loos, production by Bernard Hyman, with John Emerson assisting.

Santa Clara, book, by Romulo Gallegos, purchased by Fox.

Say Goodbye Again, book, by Ursula Parrott, purchased by Universal for Margaret Sullavan.

Scandal in Budapest (or, "Scandal in Bohemia"), play, purchased by Radio, which will film the piece as "Top Hat," to co-star Fred Astaire and Ginger Rogers, supported by Edward Everett Horton, Helen Broderick, Erik Rhodes and Eric Blore, with Pandro S. Berman producing, Mark Sandrich directing, and Dwight Taylor writing the screen play.

Second Choice, book, Rob Eden. Cameo Pictures.

Second Mrs. Lynton, original, Wilson Collison. By Metro.

Sehoy Ahoy, magazine story, by Clements Ripley, purchased by Metro.

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Serves You Right, original, George Bilson. By Warner, for Joan Blondell, Glenda Farrell and Hugh Herbert, with adaptation assigned to Erwin Gelsey.

Seven Pillars of Wisdom, book, by Colonel T. E. Lawrence, purchased by London Films (United Artists), for production by Alexander Korda.

Shadow of Doubt, book, by Arthur Somers Roche, purchased by Metro.

Shanghai Boom, published story, written anonymously, purchased by Paramount for Walter Wanger's independent production and to star Charles Boyer.

She Made a Million, book, by Polan Banks, purchased by Universal.

She Married Her Boss, book, Thrya Samter Winslow. By Columbia, which assigned adaptation to Sidney Buchman.

Shining Adventure, book, by Dana Burnett, purchased by Fox for Shirley Temple.

Shooting Star, play, Joseph A. Fields and Stewart Adamson. By Radio, for Barbara Stanwyck.

Show Must Go On, original, by Marc Lachman, purchased by Radio.

Silver Lining, original, Joseph McCord. By Cameo.

Silver Streak, book, by George Cory Franklin, purchased by RKO. (To use title only.)

Sing, Governor, Sing! original, by Nunnally Johnson, purchased by Twentieth Century (United Artists), for Lawrence Tibbett.

Sing Me A Love Song, play, by Robert Harris and James Mulhauser, purchased by Universal, to be produced by Stanley Bergerman.

Sir Tristram Goes West, book, purchased by London Films (United Artists), for Alexander Korda's production and to star Charles Laughton.

Slewfoot Hannah of the S. S. Queenie, original, by Ben Lucien Burman, purchased by Universal, for Zasu Pitts.

Slim, book by William Wister Haines. Purchased by Warners as a probable vehicle for James Cagney.

Small Miracle, play, by Norman Krasna, purchased by Paramount.

Small Town Girl, book, Ben Ames Williams. MGM.

Smart Girl, original, purchased by Paramount, for production by Walter Wanger, who assigned Wilson Collison to write the script; featuring Ida Lupino and Kent Taylor.

Snowed Under, original, Laurence Saunders. Warner.

Social Pirates, original, by Ralph Spence, purchased by Warners, possibly for Joan Blondell and Guy Kibbee.

Soldiers Three, based on Rudyard Kipling's adventures, purchased by Gaumont.

Something To Brag About, play, by Edgar Selwyn and William Le Baron, purchased by Metro.

Song and Dance Man, play, by George M. Cohan, purchased by Fox for Alice Faye and James Dunn.

Song of the Damned, original, by Fred Crasac, purchased by Columbia.

Song of the Flesh, book, by Ruth Cummings, purchased by Metro.

So Red the Rose, book, by Stark Young, purchased by Paramount as likely vehicle for Margaret Sullavan, to be adapted by Maxwell Anderson.

Southern Exposure, original, by Rolly Asher, purchased by Radio.

Spanish Cape Mystery (formerly "The Colossal Error of Captain Kidd"), book, Ellery Queens. Republic.

Spinster Dinner, book, by Faith Baldwin, purchased by Universal, for Carole Lombard.

Spoiled, original, by Willis Goldbeck, purchased by Metro for Jean Harlow.

Sport Page, original, by George Bricker, purchased by Warners, screen play assigned to Mr. Bricker and Brown Holmes.

Star of Midnight, book, by Arthur Somers Roche, purchased by Radio for William Powell.

Steamboat 'Round the Bend, novel, by Ben Lucien Burman, purchased by Fox.

Still Small Voice, original, by Karl Detzer, purchased by Paramount.

Storm Area, original, by Feodor Janns, purchased by Lou Ostrow Productions.

Storm Over Asia, original, by Elliott Gibbons and LaClade Christy, purchased by Universal for Chester Morris.

Stormy, book, by Cherry Wilson, purchased by Universal, for Noah Beery, Jr., Rex., the horse, and Jean Rogers; direction by Louis Friedlander.

Stormy Spring, book, by Oscar Straus, purchased by Paramount, and with it three Straus melodies; to feature Carl Brisson, Helen Jepson and Joe Morrison.

Strangers All, play, by Marie Bercovici, purchased bv Radio, which assigned adaptation to Milton Krims.

Strangers at the Feast, book, Beatrice Lubitz. By Universal, for Margaret Sullavan.

Strength of Daisy Martin, original, by Norman Springer, purchased by Radio, for direction by Thomas Atkins.

Such a Lovely Couple, book, by F. Hugh Herbert, purchased by Paramount, for Charley Ruggles and Mary Boland.

Summer Breeze, original, Oscar Hammerstein, II, and Jerome Kern. By Metro.

Sun Never Sets, original, by Arthur Fitz-Richards and Jerry Horwin, purchased by Universal.

Surgical Call, book, by Margaret Sangster, purchased by Columbia, which assigned Arthur Strawn to write the screen play.

Suzy, book, by Herbert Gorman, purchased by Metro.

Sweepstake Annie, original, suggested by a story by Evelyn Law from the screen play by Scott Darling, purchased by Liberty.

Sweet Surrender, original, from an idea by

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Herbert Field and screenplay by John V. A. Weaver, and adaptation by Charles Beehan, purchased by Universal, for Sidney Fox, with production by Broadway Productions.

Sylvia Scarlett, book, Compton McKenzie. Radio.

T

Taffy, original, by Lenore Coffee, purchased by Metro.

Tale of Two Cities, book by Charles Dickens, purchased by Metro.

Taming of Zenas Henry, book, by Sara Ware Bassett, purchased by Radio.

Terror by Midnight, original, by Bertram Millhauser, purchased by Paramount.

Thanks For All Your Efforts, book, Sophie Kerr. By Fox.

Test Pilot, original, by Charles Beahan, purchased by Radio.

Theodora Goes Wild, book, Mary McCarthy. By Columbia.

There's Always Juliet, play, by John van Druten, purchased by Paramount, possibly for Herbert Marshall and Claudette Colbert.

They Also Serve, original, by John Wexley, purchased by Radio for William Powell.

Thin Air, original, by Mildred Cram, purchased by Warners.

Thirteen Hours By Air, original, Howard Green. By Paramount, as a possible vehicle for Gary Cooper and Carole Lombard.

Thorobreds All, original, by Tom Storey and Earl Johnson, purchased by Radio.

Thousand Dollars a Minute, book, Everett Freeman. By Mascot.

Three Kids and a Queen, original, by Chester Beecroft and Harry Oppe, purchased by Universal for production by Jerry Sackheim, with Mortimer Offner adapting.

Three Men On a Horse, play, Alex Yokel. By Warner.

Three Wise Guys, book, by Damon Runyon. Metro.

Thunder Mountain, book, by Zane Grey, purchased by Sol Lesser (Fox release), for George O'Brien.

Ticket to Paradise, book, by Francis M. Cockrell, purchased by Mascot (Republic).

Tiger Island (East of Java), book, by Gouverneur Morris, purchased by Universal, for Charles Bickford; direction by George Melford.

Tiger Valley, original, by Reginald Campbell, purchased by Mascot (Republic).

Time Out of Mind, book, Rachael Fields. By Universal for Margaret Sullavan, Frank Lawton and Jane Wyatt.

Times Square Lady, original, by Albert Cohen and Robert Shannon, purchased by Metro.

To Beat the Band, original, by Rian James Marion, Jr., purchased by Radio, which assigned Zion Myers to produce.

Tomorrow Will Be a Better Day, original, by William Thiele and Edmund L. Hartmann, purchased by Universal, direction by Mr. Thiele.

Too Many Parents, original, by George (Dink) Templeton, purchased by Paramount, for David Holt, Virginia Weidler, Baby LeRoy, with Julien Josephson adapting.

Torch Bearer, play, by George Kelly, purchased by Fox, for Buddy DeSylva.

Tornado, original, by Leo Birinski, purchased by Fox.

Tosspot, original, by Daniel Moore, purchased by Metro-Goldwyn-Mayer, for Clark Gable.

Town-Talk, original, by Laurence Stallings and Dale Van Every, purchased by Metro.

Transient Lady, original, by Octavus Roy Cohen, purchased by Universal.

Trent of the Lone Hand, book, by Wyndam Martyn, purchased by Reliance, for production by Sam Wood.

Trial of Dr. Beamish, original, Walton Green. Warner.

Trouble in B Flat, book, James Edward Grant. By Universal, for Hugh O'Connell.

Turn Off the Moon, book, by Mildred Harrington, purchased by Paramount, as a possible vehicle for Bing Crosby.

Twenty Dollars a Week, original, by Robert Eden, purchased by King-Ajax.

Twenty Fathoms Below, original, by Armand Schaefer and John Rathmell, purchased by Mascot (Republic).

Twenty Thousand Leagues Under the Sea, book, by Jules Verne, purchased by Metro.

Two Black Sheep, book, Warwick Deeping. Republic assigned William Jefferson Parker to adapt.

Two For One, original, by Corey Ford, purchased by Columbia, screen play by Huston Branch, for Jack Holt and Edmund Lowe.

Two For Tonight, play, by J. O. and Max Lief, purchased by Paramount, as a musical for Bing Crosby, Jack Oakie.

Two Little People, original, by Frank Dazy and Agnes Johnson, for Paramount, screen play by Hyatt Daab.

Two o'Clock Courage, original, Gelett Burgess. Radio.

Two on a Tower, original, by Dwight Taylor, purchased by Paramount.

Two Sons, original, Harrison Jacobs. By Columbia.

Two Years Before the Mast, book, by Richard Henry Dana, purchased by Monogram.

Typee, original, purchased by Metro, and to be produced by Phil Goldstone with Mala, the Eskimo, in the lead.

Unconscious, original, Frank Dazey. By Universal, for Hugh O'Connell.

Under the Pampas Moon, original, by Gordon Moris, purchased by Fox, for Warner Baxter, with Al Rockett producing.

Untitled book, by Wilson Collison, purchased by Metro for Joan Crawford.

Eight Untitled outdoor stories, originals, by James Oliver Curwood, purchased by Ambassador Pictures for Kermit Maynard.

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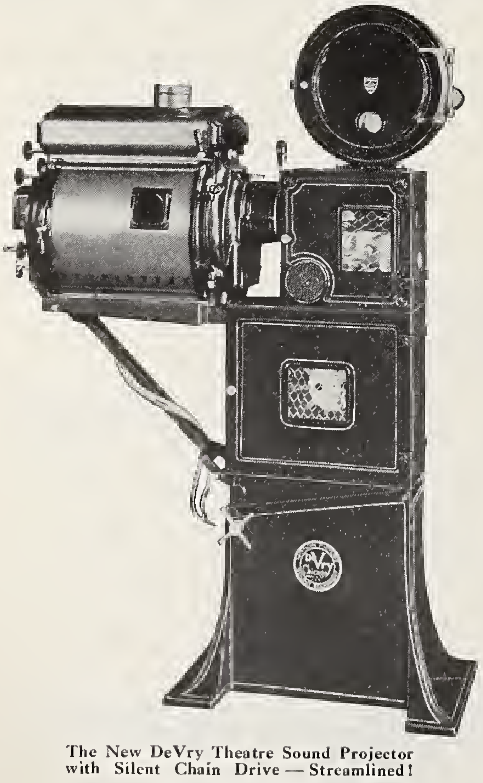

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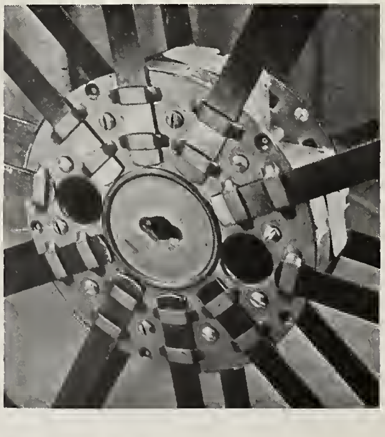

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Unttled "Colin Glencannon" sea stories, by Guy Gilpatric, purchased by Metro.

Untitled Elmer Rice play, purchased by Reliance (United Artists).

Untitled book based on the murder of Dot King, by John C. Hackett, purchased by Grace Pictures, with George Torwilliger, assigned to do the adaptation; production in the East.

Untitled book, by Stuart Palmer. Radio.

Untitled original, Gene Towney and Graham Baker. By Columbia, which assigned adaptation to Benny Rubin and Gertrude Purcell, and direction to Eddie Buzzell.

Untitled original, about the life of Victor Herbert, including rights to some 500 of his musical compositions, purchased by Paramount.

Untitled original, about the life of Garibaldi, by E. Alexander Powell, purchased by Paramount.

Untitled aviation story, original. London Films (United Artists).

Untitled, original, by Ben Lucien Burman, purchased by Universal.

Untitled original, R. C. Sheriff. By Universal, for Irene Dunne.

Untitled original, by Rupert Hughes, purchased by Radio.

Untitled original, by Bradford Ropes, purchased by Radio for production by Felix Young.

Untitled original, based on the life of Dr. Samuel Johnson, by Francis Faragoh, purchased by Radio, for production by Kenneth MacGowan.

Untitled original. Lionel Houser. Columbia.

Untitled "Cappy Ricks" stories, two originals by Peter B. Kyne, purchased by Republic, for Robert McWade.

Untitled original based on further adventures of Tarzan, purchased by Metro.

Untitled original, by Oliver Jeffries, purchased by Metro, for David Selznick's production, to star Joan Crawford and William Powell, with dialogue assigned to P. J. Wolfson and Joseph Mankiewicz.

Untitled original, about the life of Johann Strauss, by Rupert Hughes and Bernard Hyman, purchased by Metro.

Untitled original by Irvin S. Cobb, purchased by Metro.

Untitled original, by Dashiell Hammett, purchased by Metro as a sequel to "The Thin Man," and as a possible vehicle for William Powell and Myrna Loy.

Untitled original, by Frank Butler, purchased by Hal Roach (Metro), for Laurel and Hardy.

Untitled original by Frederick Lonsdale, purchased by London Films (United Artists).

Untitled original about Houdini, by Jo Swerling, purchased by Columbia.

Untitled original by Stephen Vincent Benet, purchased by Paramount.

Untitled play by Max and Nat Lief, purchased by Paramount.

Untitled story on the life of Garibaldi by E. Alexander Powell, purchased by Paramount.

Untitled, 22 Zane Grey western stories, his complete output, purchased by Paramount, with Dean Jagger, Larry (Buster) Crabbe and Glenn Erikson in line for featured parts in the series to be made.

Untitled western stories, four originals by Peter B. Kyne. Purchased by Columbia.

V

Valley Forge, play, by Maxwell Anderson, purchased by Columbia.

Vampires of Prague, original, by Tod Browning and Guy Endore, purchased by Metro.

Venus in Velvet, original, Sig Herzig and Gene Thackrey. By Paramount for Claudette Colbert.

Village, book, by Phil Strong, purchased by Radio. which assigned direction to John Robertson.

Virginia Judge, original, Octavus Roy Cohen and Walter C. Kelly (The Virginia Judge). By Paramount for Kelly.

W

Walking Dead, original, by Ewart Adamson, purchased by Warner, for Boris Karloff, with Mr. Adamson adapting.

Watch Dog, original, by P. J. Wodehouse, purchased by Liberty and will be released as "Dizzy Dames."

We Are Three, book, by Marcel Thibault, purchased by Universal.

Werewolf of London, book, by Robert Harris, purchased by Universal.

West of the Pecos, book, western, by Zane Grey, purchased by RKO, to be produced by Cliff Reid, with direction probably by John Ford.

Westward Ho, original. By Republic, for John Wayne.

CENSORS CAN'T KNIT AT PREVIEWS NOW

Women motion picture censors must not take their knitting when they are passing on pictures in Portland, Ore., and furthermore, they must be on the job on time.

This was the ultimatum of Robert M. Mount, chairman of the board, who said that Hollywood producers are beginning to "slip" and in the future all pictures must be watched more closely.

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What Ladies Dream, book, by William Hurlburt, purchased by Universal, for Binnie Barnes, Neil Hamilton, Paul Cavanagh and Grant Mitchell.

What Would You Do? play, A. Carter Goodloe. MGM.

While the Crowd Roars, book, Carl Tumberg. By Universal.

Whipsaw, book, James E. Grant. MGM.

Whispering Smith Speaks, book, by Frank H. Spearman, purchased by Sol Lesser Productions (Fox), for George O'Brien.

Wife Versus Secretary, book, by Faith Baldwin, purchased by Metro, for William Powell, Jean Harlow and Myrna Loy, and to be produced by Hunt Stromberg.

Wild Oats, book, by Florence Ryerson and Colin Clements, purchased by Metro.

Wise Guy, novel, by W. Scott Darling, purchased by Columbia.

Without Regret, play, by Roland Pertwee and Harold Deardan, purchased by Paramount, for Kent Taylor and Elissa Landi, and direction by Harold Young; Doris Anderson wrote the screen play.

Woman in a Frame, play, Samuel Ornitz and H. S. Kraft. Paramount.

Women are Bum Newspapermen, book, by Richard Macauley. Warners.

Women of Spain, book, by Scott O'Dell, purchased by MGM as a possible vehicle for Greta Garbo.

Women With a Past, original, Frederick and Fanny Hatton. Republic.

Working Wives, original, by Anne Gardner, purchased by King-Aiax.

Work of Art, book, Sinclair Lewis. By Fox, for Lew Ayres.

Y

Yellow Nightingale, original, by Herman Bahr, purchased by Paramount with adaptation assigned to Benjamin Glazer.

You Gotta Have Romance, original by Eleanor Griffin and William Rankin, purchased by Paramount.

Yellowstone, original, by Houston Branch, screen story by Arthur Phillips and Cy Bartlett, purchased by Universal, for John King, production by Jerry Sackheim.

You Have to Learn Sometime, original, by Richard Wormser, purchased by Warners as a possible vehicle for James Cagney and Ross Alexander.

Young Mr. Disraeli, play, purchased by London Films (United Artists).

You're In the Navy Now, original, by Wallace McDonald, purchased by Mascot (Republic).

Your Uncle Dudley, play, by Howard Lindsay and Bertrand Robinson, purchased by Fox.

Hires Theatre for Radio Broadcast

Radio station WWL in New Orleans has rented the Strand theatre there to permit audiences to attend an actual broadcast for the first time in the South. It is planned to broadcast a vaudeville show and the whole procedure is being modeled after the free radio shows that are held daily in the National Broadcasting Company's and Columbia Broadcasting System's radio theatres in New York and Chicago.

B & K Declares $1.75 Preferred Dividend

Balaban & Katz, Inc., has declared a $1.75 dividend on the preferred stock, payable October 1. Directors of the company held a quarterly meeting in Chicago recently and it was reported the company is fast catching up on back dividends, with only three of the preferred ones now in arrears.

Republic Budget Set On Seven Features

Republic Pictures Corporation has set a budget of $1,250,000 for the next seven pictures, with Nat Levine producing three and Trem Carr and M. H. Hoffman two each. "The Leathernecks Have Landed," "A Thousand Dollars a Minute" and "Hitchhike Lady" are the titles of Mr. Levine's three, while Mr. Carr will produce "Legion of the Lost" and "Sailors Forget" and Mr. Hoffman "Forced Landing" and "Dancing Feet."

Merging Detroit Exchanges

Excellent Pictures of Detroit will merge shortly with the First Division exchange there, the amalgamated exchanges to bear the First Division name and be operated under First Division supervision. Harry Thomas, president of First Division, is on a tour of the company's offices and is expected in Detroit late this week to complete the merger.

Lasky Unit Moves

The Jesse L. Lasky production unit has moved from the Twentieth Century-Fox studios to the United Artists Studios in Hollywood. Included in the group are Phil Friedman, executive assistant to Lasky; Maurice Hanline, story editor; Max Parker, art director, and Lincoln Quarberg, publicity director.

Local 306, MOTION PICTURE MACHINE OPERATORS UNION OF NEW YORK CITY, IS HAPPY TO JOIN WITH ALL OTHER LEADING FACTORS OF THE MOTION PICTURE INDUSTRY IN WISHING MARTIN QUIGLEY MANY MORE ANNIVERSARIES LIKE THIS.

LOCAL 306 FACES NEXT YEAR AND THE NEXT TWENTY YEARS WITH RENEWED HOPE AND COURAGE, ASSURED THAT IN THE GROWTH OF THE INDUSTRY TO STILL GREATER AND MORE GLORIOUS YEARS THERE WILL BE A PLACE FOR ALL IN THE COMMON SUCCESS.

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T S E I A 306

MOTION PICTURE MACHINE OPERATORS UNION, LOCAL 306

251 West 42nd Street, New York City

Judell to Make Own Melodrama Next Year

"Bread and butter melodramas," that's what the exhibitor needs, said Ben Judell, exchange manager who operates the B. N. Judell, Inc., exchanges in Chicago, Indianapolis and St. Louis, in announcing he will start a production company of his own and make not less than 18 "bread and butter melodramas" for the 1935-36 season.

Mr. Judell, who had just returned from Chicago from a nine weeks stay in Hollywood, has made definite plans for his producing venture and will leave for the Coast shortly after the first of the year to start production.

"We cannot build a stable business upon the past performances of the independent producers," he said. "For that reason I am going to produce my own pictures and sell them, as well as those of other independents, as I have been doing for the past ten years."

It is also probable that Mr. Judell will make a serial with his features.

Financial arrangements for the productions are reported completed, with production to start next summer.

Kansas City Starts New Film Broadcast

A new radio program devoted to comment on motion pictures and known as Paul Henning's "Parade of Stars" has been inaugurated in Kansas City over station KMBC. The program is on the air every Monday, Wednesday and Friday for fifteen minutes at 9:15 a.m. The sponsor is Marshall's U. S. Auto Stores, Inc.

Henning intends to comment on pictures, stars and Hollywood news, and a picture of one screen star will be given away each week to those asking for them in the six units of the sponsor chain of stores. Placards also will be distributed in the stores featuring Henning's broadcast and current first-run pictures in the Kansas City houses.

Henning also plans to interview stars passing through the city, using the station's "Newscaster" car equipped with short wave apparatus.

Nathanson Cites Gains At Winnipeg Convention

N. L. Nathanson, president of Famous Players Canadian Corporation, and J. J. Fitzgibbons, director of theatre operations, addressed a midwest convention of managers in Winnipeg last week. The company's business is showing a definite increase over boxoffice receipts last year because of better crop conditions and returning confidence, it was said.

Mr. Nathanson and Mr. Fitzgibbons will proceed to Calgary, for a similar session, then plan to go from there to Vancouver for a Pacific Coast meeting.

Warner Chicago Theatres Plan Two Months Drive

Warner Theatres in Chicago, under the direction of James Coston, will have a special selling drive during October and November with the slogan, "Bigger Pictures Now! Let's Go!" A campaign booklet for managers is being prepared by Larry Stein, publicity chief of the chain.

Prizes will be offered to those who show the best increases in their house and the scoring will be on a football basis with the winners getting places on the James Coston All-American team. At the end of the season the team having the highest score will get top prizes. A football trophy will be given to the winner in a special Chicago-Milwaukee team contest.

There are 19 managers in the Chicago group and 10 in the Milwaukee division who will take part in the drive.

Francine Larrimore Signed

Miss Francine Larrimore has been signed to a long-term contract by Metro-Goldwyn-Mayer and will leave for Hollywood late next month for her first picture. The actress' last appearance on Broadway was in "Spring Song."

Fred Niblo to Resume Direction for 20th-Fox

Fred Niblo, who has been in retirement on his northern California ranch for the last few years, will return to active production to direct "The Holy Lie" for Twentieth Century-Fox. Sol Wurtzel will produce the picture, which is a translation from the play, "Die Heilige Luege," by Michaelis Stangeland.

Dr. Martin Joins Fox

Dr. Harry Martin, husband of Louella Parsons, has been appointed medical director of Twentieth Century-Fox by Darryl F. Zanuck in Hollywood. He will have offices at both the Westwood and Western Avenue lots.

GEORGE A. HIRLIMAN
ANNOUNCES
A SERIES OF
8 FEATURES
IN THE
NEW MAGNA COLOR
★
THE FIRST
"THE REST CURE"

Original story by J. D. Newsom • Screen play by Roger Whately • Additional dialogue and direction by Crane Wilbur

SPANISH VERSION
FOR 20TH CENTURY-FOX RELEASE

REGAL PRODUCTIONS, Inc.
HOLLYWOOD, CALIF.

20 years
of Martin Quigley's Achievements
Merit Congratulations . .
OUR BEST!

Proposes Boycott On Nontheatricals

Assailing the distributors for encouraging the spread of nonthreatrical competition by supplying films to this type of account, Ed Kuykendall, president of the Motion Picture Theatre Owners of America, said he favored a boycott of film companies which insist on servicing these accounts and that "there is nothing exhibitors cannot accomplish by a month's boycott."

He did say, however, that on the basis of experience it would be difficult to obtain organized action of this character among exhibitors.

Nontheatrical competition, chance games and giveaways and adverse legislation are industry problems currently receiving the attention of the MPTOA, and will come up for discussion when the directors meet in New York in November to lay plans for the organization's next convention.

Of the three, Mr. Kuykendall considers unfair nontheatrical competition a major problem, second in importance to exhibitors only to the need of a voluntary trade practice agreement and arbitration machinery. Reports reaching MPTOA headquarters from many sections indicate the situation is becoming acute, said Mr. Kuykendall.

"Complaints are pouring in from exhibitors in various parts of the country regarding nontheatrical competition springing up and threatened, professional entertainment given away by advertising sponsors or given for nominal admission charges under the guise of helping some worthy cause," he said in New York last week. "Perhaps the unrestrained cutrate competition that has broken out among exhibitors may divert attention from this menace, but it seems to be developing rapidly.

"Just now it is announced that the Atlantic and Pacific Tea Company at considerable expense is sending out a big show of radio stars headed by Kate Smith and Jack Miller's orchestra, presented in large public auditoriums such as the Symphony Hall in Boston and Madison Square Garden in New York, as an advertising promotion for the local A & P grocery stores, with no actual admission charged.

Madison Square Garden Rented

"This seems to be the worst sort of unfair competition to the established theatres in the community. How can any theatre compete with a free show of this caliber? The A & P stores should realize this. Unless theatre owners protest and discourage unfair competition it will ultimately mean a continuous series of free shows with professional talent every night in the week, subsidized by advertisers and putting the theatres out of business."

The presentation referred to by Mr. Kuykendall is Kate Smith's "Coffee Time" show of the air. Madison Square Garden has been rented for next Monday night at a reported price of $6,000 for its presentation as the first large sponsored commercial showing with a free admission. A & P is sending the unit to a number of key cities at an estimated cost of $75,000 for the campaign, and it has already played in Masonic Hall, Detroit, and in Boston, Philadelphia and Washington.

Asks Concerted Action

Mr. Kuykendall urged concerted action of the industry to put a stop to this competition which, he said, will divert thousands of dollars from film theatres, and recalled that exhibitor opposition last year cut short the large-scale free commercial shows of the Guy Lombardo band unit sponsored by the Standard Oil Company of New Jersey.

Sound equipment manufacturers and equipment dealers are to blame for encouraging another type of unfair competition, continued the MPTOA executive, in selling and renting reproducers to nontheatrical sources regardless of the effect on theatres. Film performances in parks and auditoriums, at no admission charge or a nominal fee, draw as many as 2,000 or 3,000 persons in a night, he said, pointing out that they do not bear the burden of overhead, taxes and other operating expense which is charged against the exhibitor.

Public "Gamble-Minded"

Discussing another industry problem, Mr. Kuykendall continued: "Chance games and premiums are a mistake, but the American public is gamble-minded, as evidenced by the sale of 25,000,000 race horse tickets weekly. It's a rage and while it lasts the theatre owners have to meet it.

"I'm not predicting what will happen when the lure of chance games grows weak and the letdown comes, but ball parks and other amusements are competing with lotteries, so why should not the exhibitor try out Bank Night or something else that might help his business?

"The practice will cheapen pictures, of

(*Continued on page 306*)

FOR TWENTY YEARS I'VE PROUDLY CHERISHED THE FRIENDSHIP OF MARTIN QUIGLEY . . SEEING ALWAYS IN HIS SPECTACULAR GROWTH AND SPLENDID SUCCESS A FAITHFUL REFLECTION OF OUR AMAZING INDUSTRY.

AS FOR THE FUTURE . . MARTIN . . FOR YOU AND MOTION PICTURES THERE IS NO LIMIT!

A. H. BLANK
DES MOINES

ALBERT LEWIS
PRODUCER

PARAMOUNT PRODUCTIONS, INC.

Congratulations to
MARTIN QUIGLEY

WABASH AVENUE

CHICAGO

For the past few weeks the independent feature "Harmony Lane" has been offered to local circuits here for a first run in the loop. Up until last week there was none who wanted to take a chance. This was despite the fact that exhibitors in the subsequent run theatres have been clamoring for the film. Things changed though the middle of the week when *Liberty* came out and rated the picture with three stars. Those who had at first shown but little interest in the Stephen Foster story were in a rush to book the film and now it is a race to see who gets the indie for the loop premiere.

▽

Holding two meetings a week the CAPA members are out to give the Windy City amusement group something in the way of a super-dinner-dance and show that will be the talk of the town for a long time to come. On October 19th the CAPA lads celebrate their first anniversary with a Mardi Gras festival based on the idea, La Nudite Paree. This gala event will be held at the Congress Hotel and tickets will be sold to a limited number of guests. Demands for tickets, which go on sale next week, are very heavy according to Lou Abramson, who is dispensing the ducats at $2.50 per copy.

▽

For the first time in many months B & K are advertising a picture with a trailer carrying the personal recommendation of John Balaban. This heavy plug is for "Gay Deception," which opens this week at the Chicago. Picture comes in a week late on account of the stage show, the Villa Venice Revue, not being ready. "She Married Her Boss" was held over, with Dave Apollon on the stage.

▽

Film Row had a visitor from South Bend this week. Bud Silverman, manager of the Granada was here on business.

▽

Barrett Kiesling, MGM publicist who is touring the country, was in town for several days last week. While here he completed deals for the syndication of several stories on which MGM films will be based, as well as contacting the local press. Barrett has some swell new yarns to spin when he hits the coast. Incidentally, when he returns to Hollywood he will pack for a vacation in Mexico.

▽

The Motion Picture Bowling League got under way Thursday night. Friday morning there was a rush on the avenue drug stores and by 10:00 p.m. all available liniment was sold.

▽

You could have fired a twelve inch gun down the Wabash Avenue sidewalks any afternoon last week and not a person would have been in danger. But, a shot from a BB gun would have killed dozens of film folk if fired at Wrigley Field.

▽

Attending the Baer-Louis fight in the Empire City were the following localites: Jack Rubens, Van Nomikos, Julius Goodman, Lou Harrison, Arthur Schoenstadt, Henri Elman, Lester Ketchen, Harry Tague, Jack Hirsh, Charles Cooper, Irving Mack, James Coston, Jack Miller and numerous others.

▽

Al Lichtman, UA president, spent a day here closing circuit film deals.

▽

"Don't Bet on Blondes" is the first of a number of Warner pictures that will have their initial showings at the Capitol theatre. "We're in the Money" gets a local premiere at the Capitol this week.

▽

Bill Pracht, St. Charles theatre operator, was in the city for a few hours last week. He reports business okay.

▽

J. S. Markstein, sun-tanned and rested, is back from Havana after a two weeks' vacation trip. While there he closed several deals for Screeno. Mixing business and pleasure . . . or was it bacardi?

▽

Grosses which last week were hurt by the hot weather, ball games and the opening of school, are now on the upgrade. The fall season has opened and looks like a winner for theatre men.

▽

"Top Hat," which will stay at the Palace until October 18th, will be followed by "39 Steps" and the French stage show, "Folies Bergere." This revue when it played here some months ago set several house records.

▽

The only guy we've heard of who missed every game of the Cubs-Giant series was none other than

CROUCH

Congrats to MARTIN QUIGLEY
on His 20th Anniversary

Now in my thirty-second year rendering
to exhibitors the world over meritorious
movie merchandise.

JOE HORNSTEIN, INC.
630 NINTH AVENUE NEW YORK, N. Y.

BEST WISHES FROM

SPARKS
FLORIDA
THEATRES

WHERE IT IS JUNE THE YEAR ROUND

DEAR MARTIN:
I HOPE
ANTHONY ADVERSE
RUNS AS LONG AS I HOPE
YOUR PAPERS WILL.

MERVYN LeROY

Arthur Moves Office

Harry C. Arthur has officially moved his offices from New York to St. Louis, where he will supervise the five Fanchon & Marco houses located there. Mr. Arthur plans to journey to New York and other eastern cities every other week on business, however, and Jack Partington has taken over his duties in the east.

Kimball Award Upheld

A judgment for $3,367 awarded Frank Kimball, Nebraska exhibitor, will stand against the Lincoln Theatre Corporation as a result of a rehearing by the Nebraska Supreme Court. The judgment drawing seven per cent interest was handed down nearly two years ago in District Court on a rent claim.

(*Continued from page* 304)

course, but meanwhile it is a life saver for many theatres."

Mr. Kuykendall said that in his swing around the country which he is starting early next week he will line up opposition to adverse legislation, including the Pettengill bill to outlaw block and blind booking and impose regulation, which will be reintroduced in Congress, and other such measures.

At the directors' meeting to be held following Mr. Kukendall's conferences with exhibitor groups in key cities, the date and locale of the MPTOA next annual convention will be decided. The meeting probably will be held in the winter, and while several cities are in the bidding, Cincinnati, Miami and St. Louis are the strongest contenders, he said.

Kuykendall Favors Miami

Fred Wehrenberg, president of the MPTOA of St. Louis, Eastern Missouri and Southern Illinois, and chairman of the MPTOA board for years, has been trying to get the convention for St. Louis, but Mr. Kuykendall favors Miami because many industry figures vacation there in the winter and would attend. The idea of a three-day convention boat trip on the Great Lakes out of Chicago is also liked by the MPTOA head.

While in New York Mr. Kuykendall conferred with Morris Lowenstein of Oklahoma City, who was elected MPTOA secretary to succeed Fred S. Meyer.

Wonders Named Warner Theatre District Head

Guy Wonders, production manager of the Earl Theatre in Washington, has been named Warner district manager of theatres in Maryland, West Virginia and Pennsylvania including houses in Baltimore, Hagerstown, Frederick, Martinsburg and Waynesboro, by John J. Payette, Warner zone manager.

Harry E. Lohmeyer, manager of the Earl, has been appointed district manager of theatres in Washington and his post will be filled by Charles R. Grimes.

Fannie Brice Signed By MGM for "Ziegfeld"

Metro-Goldwyn-Mayer has signed Fannie Brice for a role in the forthcoming production of "The Great Ziegfeld." Miss Brice has appeared in pictures before but she has been devoting her time to the stage and radio for the past eight years.

Jessie Matthews, British musical comedy star, also has been signed by MGM and will be co-starred with Robert Montgomery and Clifton Webb in a picture tentatively titled "This Time It's Love."

Bell Appointed UA Manager

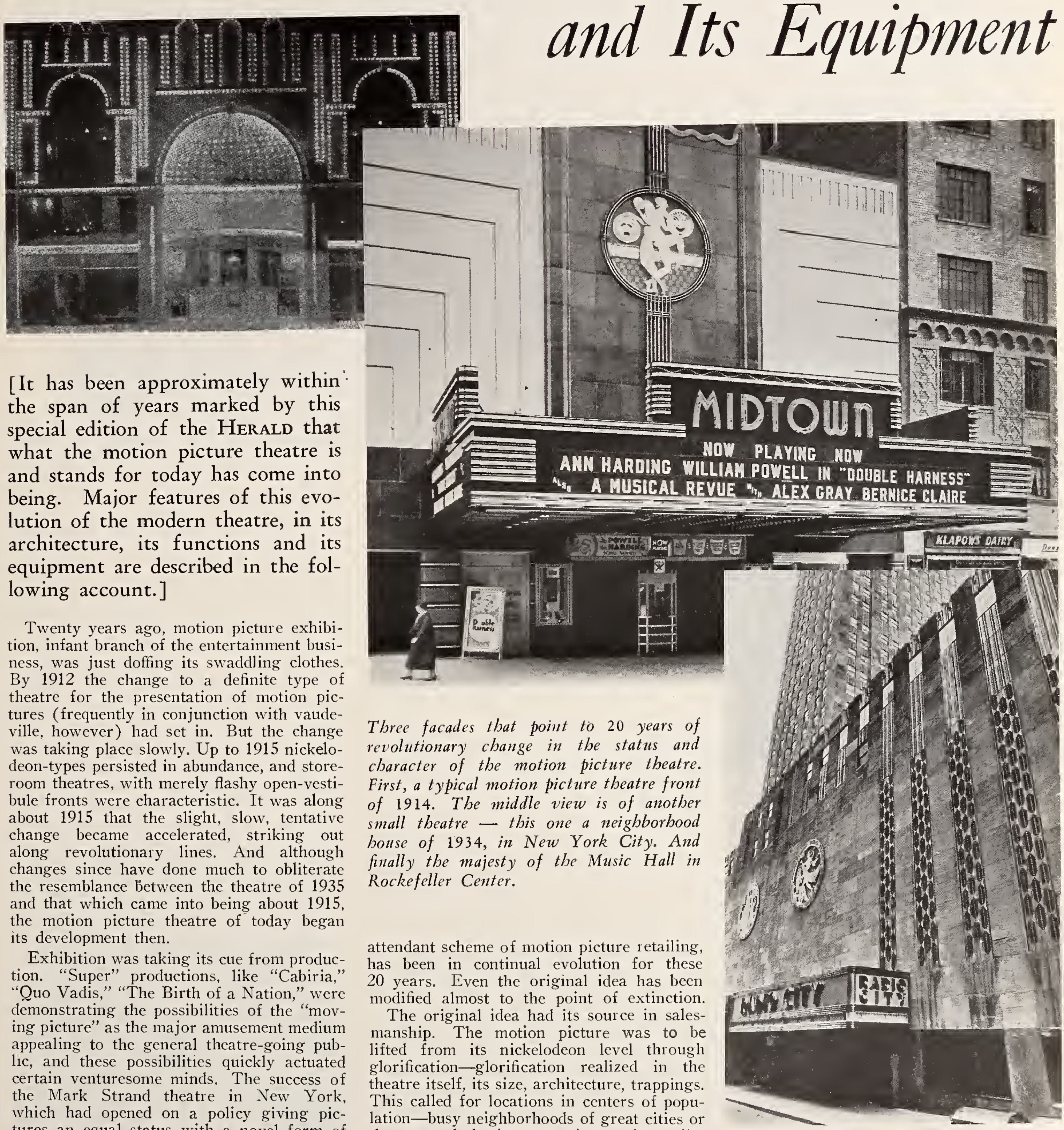
R. S. "Chick" Bell, formerly general manager of the First National Canadian Exchanges, has been appointed manager of the St. John United Artists office, succeeding Gerald M. Hoyt. Mr. Bell for a number of years has been active in the St. John territory.

Tuscaloosa Opens Sunday

Sunday shows have been started in Tuscaloosa, Ala., without the usual charity angle as a result of the recent enactment of a law by the Alabaman legislature.

20 Years of Progress in the Theatre and Its Equipment

[It has been approximately within the span of years marked by this special edition of the HERALD that what the motion picture theatre is and stands for today has come into being. Major features of this evolution of the modern theatre, in its architecture, its functions and its equipment are described in the following account.]


MIDTOWN
NOW PLAYING NOW
ANN HARDING WILLIAM POWELL IN "DOUBLE HARNESS"
ALSO A MUSICAL REVUE WITH ALEX GRAY BERNICE CLAIRE
KLAPOWS DAIRY
RADIO CITY

Three facades that point to 20 years of revolutionary change in the status and character of the motion picture theatre. First, a typical motion picture theatre front of 1914. The middle view is of another small theatre — this one a neighborhood house of 1934, in New York City. And finally the majesty of the Music Hall in Rockefeller Center.

Twenty years ago, motion picture exhibition, infant branch of the entertainment business, was just doffing its swaddling clothes. By 1912 the change to a definite type of theatre for the presentation of motion pictures (frequently in conjunction with vaudeville, however) had set in. But the change was taking place slowly. Up to 1915 nickelodeon-types persisted in abundance, and storeroom theatres, with merely flashy open-vestibule fronts were characteristic. It was along about 1915 that the slight, slow, tentative change became accelerated, striking out along revolutionary lines. And although changes since have done much to obliterate the resemblance between the theatre of 1935 and that which came into being about 1915, the motion picture theatre of today began its development then.

Exhibition was taking its cue from production. "Super" productions, like "Cabiria," "Quo Vadis," "The Birth of a Nation," were demonstrating the possibilities of the "moving picture" as the major amusement medium appealing to the general theatre-going public, and these possibilities quickly actuated certain venturesome minds. The success of the Mark Strand theatre in New York, which had opened on a policy giving pictures an equal status with a novel form of stage entertainment, pointed the way for many established showmen and for some persons who had not been previously attracted by it. Millions began to flow into this new and quickly rising industry for the construction of elaborate theatres devoted, essentially, to the exploitation of motion pictures.

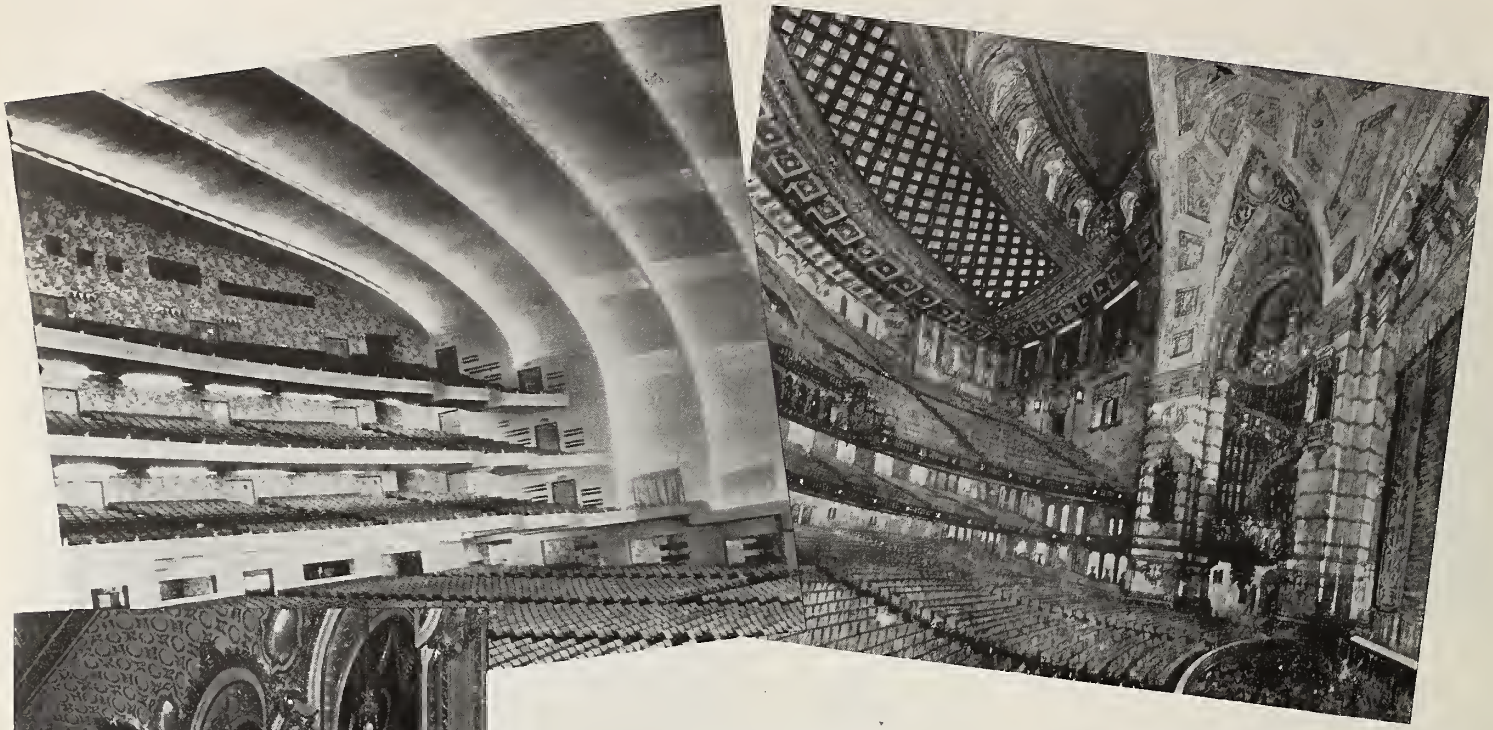
Now this kind of theatre dominates dramatic entertainment throughout the civilized world. But revolutionary in its beginnings, the motion picture theatre of today, and the attendant scheme of motion picture retailing, has been in continual evolution for these 20 years. Even the original idea has been modified almost to the point of extinction.

The original idea had its source in salesmanship. The motion picture was to be lifted from its nickelodeon level through glorification—glorification realized in the theatre itself, its size, architecture, trappings. This called for locations in centers of population—busy neighborhoods of great cities or the central business sections of smaller cities. But the little theatre around the corner and in the small town copied this new pattern as best it could.

The Theatre Architecturally

Architecturally, this new theatre of the motion picture was the theatre of the stage merely adapted, for the most part, to continuous performances, greater seating capacity and the necessity of a projection room. Decorative styles emphasized ornament (with plenty of gilt) in plaster abstractions of a kind that had long characterized the theatrical building. The period idea had not attained the importance it was to have. In pattern, this was merely "theatrical architecture." It followed closely the design of a circus bandwagon, with which, after all, the new motion picture theatre of 1915 had much in common.

Perhaps it was because of the monotony



The auditoriums of three history-making theatres — the Roxy (upper right), the Music Hall (upper left) and the Paramount, in New York. Contrast the architectural treatment of the Music Hall with that of the two older theatres.

of such architecture that the period design suggested itself. At any rate, once started, history and geography became the handmaidens of the theatre architect, and the results of their researches form an inescapable part of the story of the cinema. Chinese temples, Spanish palaces, Moorish mosques and countless other buildings of numerous peoples and times were ransacked for wonders that could be translated into lobbies, foyers, auditoriums and lounges in the new world of the motion picture. Archaeologists discovered the lost civilization of the ancient Mayas, and their massive stone structures were revived, by way of plaster, in a temple of the motion picture. Conceived to glorify a new kind of dramatic entertainment, the theatre had become a show in itself.

By the middle of the 1920's all this became yet more bizarre—and, one may add, still more competitive—by the introduction of the "atmospheric theatre." Ornamental walls, ostensibly reproducing scenes and structures of a distant day or land, were erected along the interior of the auditorium, set out in rather deep relief from the structural walls, and from behind the false walls stretched the ceiling, in a heavenly vault, painted blue and pierced to emit the flickerings of electric lamps located above it. These flickerings were stars, and when a cloud-effect machine was employed the patrons found themselves massed, though winter raged in the street, beneath a Southern sky.

Although there is probably many a showman who leans toward such architectural devices, they have been definitely supplanted by those patterns which have their basis in the style variously called *moderne*, modernistic or simply modern.

Modern in this sense is the motion picture of today. Its architecture is tending also to take on another attribute of modernism—namely, functionalism.

Whether through the adoption of a functional approach to theatre design, or merely through adaptation of traditional methods, motion picture theatre architecture today is seeking its forms in the technical requirements of completely effective motion picture presentation. The theatre is a permanent community institution merchandising what is, despite the ephemeral character of each unit, a popular commodity. Following the forced inventories of the depression, this idea has asserted itself in a return to the residential neighborhood as an important theatre location. The result of this has been a trend toward smaller capacities, more conservative architectural styles, and emphasis on the mechanical facilities which provide for proper reproduction of the film under comfortable, healthful conditions. The motion picture theatre of 1935 is thus a far cry from its more pretentious, but undisciplined, progenitor of twenty years ago.

Mechanical Facilities

The development from 1915 to 1935 in motion picture theatre equipment may be divided into two groups—*refinements* and *additions*. At the beginning of this period projection, which is, of course, the key function of the theatre, had attained a level of development adequate to the task imposed upon it by a higher type of theatre and more exacting patronage. But certainly the effectiveness of the motion picture as a form of entertainment increased greatly as inventions brought about improved optical system, precision engineering, more efficient light sources, screens adapted to specific types of auditoriums, and so on. And, of course, it was well within these 20 years that the motion picture acquired voice.

Sound came definitely to the theatre in 1928, but it was exactly twenty years ago, in 1915, that the amusement world turned from its customary preoccupations to celebrate with song the first major achievement of that scientific device on which all theatre sound is based. Arlington in Virginia had spoken by "wireless telephone" with Eiffel Tower in Paris, and Honolulu had listened in. The erratic vacuum tube

The auditorium of the first Trans-Lux theatre, on Madison Avenue in New York, one of a new class of theatres introduced by the Trans-Lux Corporation a few years ago for the presentation of short subjects.

Do your audiences say—

“It looks like him, but . . . ?”

Motion picture photography and projection have reached a high stage of perfection, having had a great many years in which to develop. Sound is younger, however, and has moved ahead so fast that methods and equipment only a few years old cannot do justice to today’s sound tracks. Many a man and woman today sees a star on the screen, and says: “It certainly looks like him, but it doesn’t sound like him.” So customers go elsewhere, to theatres whose sound is modern and natural.

RCA Photophone equipment recreates sound as recorded according to modern standards, producing a naturalness that creates the illusion of the actual presence of the stars on the screen. It is relatively inexpensive, sold on easy terms, backed by the world’s greatest experience in recording sound, easily operated by the skilled projectionist. It repeatedly proves its ability to increase box office receipts greatly. Write for details.

50% OF THEATRE SOUND BAD!

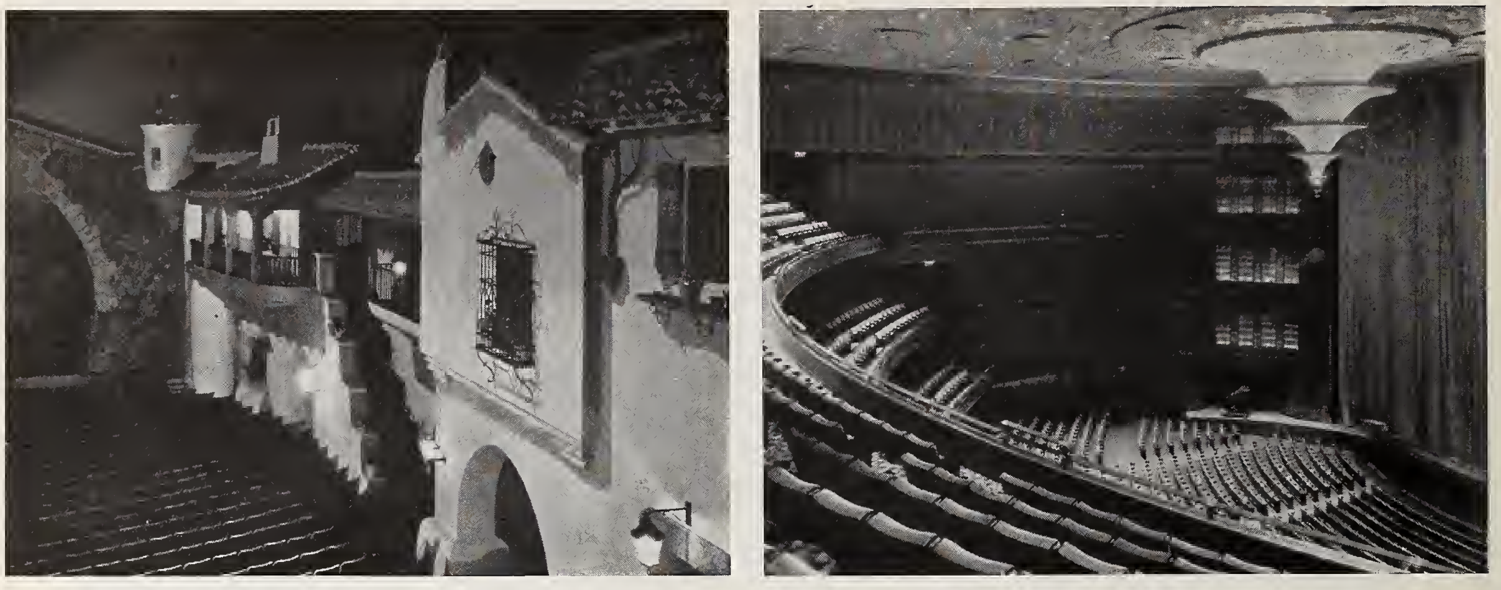
Read what Mr. A. Lightman, former president of MPTOA, and president of the Malco circuit, said recently in Hollywood. He spoke before the Technician’s Branch of the Academy of Motion Picture Arts and Sciences:

“There is equipment today in some of the de luxe houses which is the original equipment installed in 1927 and 1928. No provision has been made in these houses to take care of what you are doing here now. The best results cannot be obtained from such equipment. Fifty percent of the theatres today won’t get any more out of your product than just ordinary results . . . The exhibitor has an obligation to the industry to keep his equipment up to the best possible efficiency.”

RCA PHOTOPHONE

RCA Trans Lux • RCA Sonotone • RCA Manufacturing Co., Inc. • Camden, N. J.

A Radio Corporation of America Subsidiary



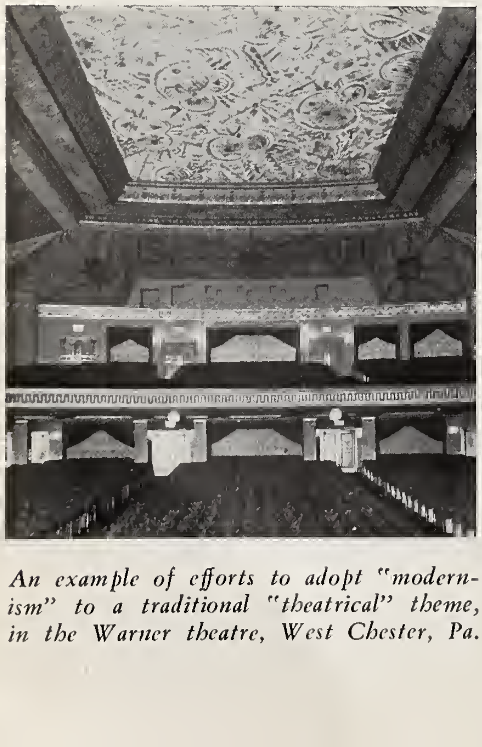
An "atmospheric" auditorium of Spanish pattern (in the Fox Arlington, Santa Barbara, Cal.) contracted with a notable use of modern lines and materials in the Center theatre in Rockefeller Center.

of De Forest had been developed to a dependable commercial device, and the theatre world, not knowing how much the vacuum tube would come to mean to it, sang: Hello, Hawaii, give us a kiss by wireless.

In its wealthier manifestations, that theatre of 1915 offered six turns of vaudeville and a flickering, darkening picture. In its humbler neighborhood versions, "Hello Hawaii" was rattled out aimlessly, over and over again, by absent-minded young women tinkling the world's tinniest pianos.

At the top of a dangerous vertical ladder an "operator" in a "booth" trimmed a fluttering, underpowered arc light while awaiting whistles from the audience below that should signify the picture had again slipped out of frame.

In the intervening years that arc light was strengthened, and strengthened again; automatic carbon feeds were perfected to strengthen it, and the vacuum tube, in one of its many forms, was developed to provide it with power. The projector "machine" evolved into a precision mechanism of amazing accuracy and jewelers' tolerances. Picture projection became so steady, clear and unobtrusive that the audience could forget it was looking at a picture.



An example of efforts to adopt "modernism" to a traditional "theatrical" theme, in the Warner theatre, West Chester, Pa.

But the picture business had definitely abandoned sound. Edison's experiments, made without amplification, had not won its favor.

Ten years later, in 1925, the sound track and the photoelectric cell made their bow to Broadway and drew a moment of passing attention to their unfailing synchronization of speech and lips.

In 1928, when amusement was wired for sound, finally and for all time it was the disc with its lesser need of amplification that first won favor. The sound track was handicapped by a "background" of distant Niagara combined with the rumbling of far-off trucks.

Discs were still slipping out of synchronism, almost as often as the picture of 1915 slipped out of frame, and "re-synchronizing devices" were legion. Hollywood was besieged by inventors who had patented methods of translating American dialogue into foreign speech.

Storage batteries "ran down" in the middle of the show, and entertained patrons with snappings and cracklings, and now and again with the deep hum of the charger. Sound would stop on occasion, and not even a bored young woman with a tinkling piano could conceal the awful emptiness. Moreover, the bored young woman grew obsolete with amazing rapidity; the "non-synch" had taken her place.

Slowly the "bugs" were driven out of sound; theatres operated whole weeks on end without needing a service man. The non-synch began to gather dust, preparing to follow the piano girl into oblivion. The synchronous disc went next, and the sound track came into its own. In 1931 it lost its background of rushing waters and rumbling artillery, and blossomed into noiseless recording simultaneously with the development of noiseless tubes for the photoelectric cell amplifiers.

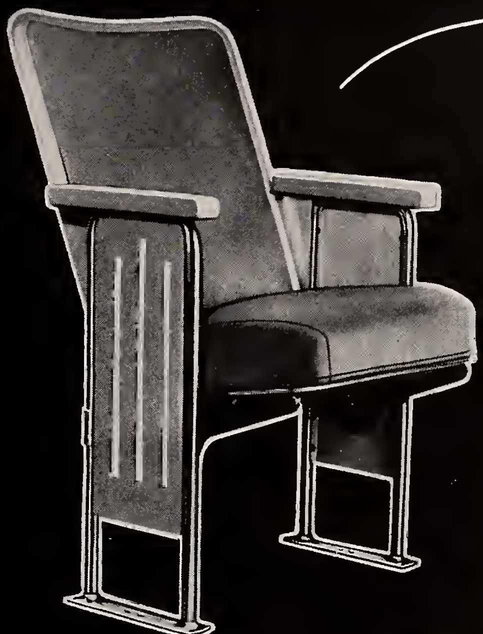
The storage battery faded from the scene. Rectifiers using vacuum tubes took its place, and with them, rectifiers using gas-filled tubes and copper-oxide discs. The same rectifiers, grown gigantic, presently competed with the motor generator as a source of arc-lamp power.

Sound equipment grew smaller, more compact, more efficient, less expensive to install and maintain, reliable, a work-a-day element in the theatre mechanism.

It was also in this period since 1915, of course, that complete automatic control of atmospheric conditions, independently of the season or of the weather outside, was added to the facilities of the theatre, ultimately to become characteristic of the larger houses. New values in comfort also imposed new demands upon the theatre chair manufacturer, and today the theatre chair represents intensive studies in posture and audience habits. And sound eliminated the veneer chair entirely.

The equipment needs of the typical motion picture theatre of 20 years ago were few and simple. Today there are over 100 distinct classes of mechanical facilities represented in the equipment of all but the smallest houses.

The first theatre to have a floor of the Schlanger reversed-slope type—the Thalia, New York, opened in 1932.



CABLE *presents*

The STEELFORM *Challenger*

A NEW CHAIR FOR A NEW ERA

HERE'S a *new* chair at a "used chair" price, that has all the best features of higher priced chairs. The Steelform Challenger has been designed not only for the greatest comfort and eye appeal, but also to stand up under wear and tear, to reduce insurance premiums, and to *slash maintenance costs.* This chair is a result of years of experimentation and research work by engineers of the John L. Cable Manufacturing Company, known throughout the world for a quarter of a century as a leading manufacturer of high quality steel furniture and other metal products—an organization constantly on the alert to give the market a better article at a more reasonable price.

The Steelform Challenger has many outstanding features, all of which are thoroughly protected by patents. The back upholstery is securely held to the steel panel back by an attractive one-piece U-shaped rim. The deep, resilient, cushion-seat combines comfort with extreme durability, and may be recovered without taking down the chair. The simple, sturdy hinge has been designed with particular attention to reducing friction and resulting wear at this point. The hinge mounts are so arranged that the chairs can be installed in any radius that your architect may suggest. Special patented anchor tubing on the standards insures a seating installation that is permanent in spite of all abuse.

These features, and many more, which are incorporated in the Steelform Challenger, give to theatre owners "a 20th century, all steel, theatre chair," offered at a price that eliminates the necessity of using recondition chairs.

In order to completely equip the well designed modern theatre, we are also introducing an extensive line of lobby and lounge chairs in the modern manner.

We invite Dealers and Circuit Buyers to write for further particulars.

JOHN L. CABLE MANUFACTURING COMPANY
45 UNION AVENUE JAMAICA PLAIN, MASS.

A FRIENDLY WARNING!

The United States Government has issued the following patents to J. L. Cable, inventor and manufacturer of the Steelform Challenger and other steel products. As these patents were issued several years ago, prior to the announcement of any modernistic auditorium chairs, it will be wise for exhibitors to check with their attorneys or this office, in order to avoid any patent infringements.

#1597012
#1571538
#1694935
#1610928
#1719532
#1950226
#1860381
#1700022
#1730916

Product of

JOHN L. CABLE MANUFACTURING CO.

Manufacturers of Steel Furniture for a Quarter of a Century

B. F. Shearer Co.
2318 - 2nd Ave.
Seattle, Wash.

Capitol Theatre
Supply Co.
28 Piedmont St.
Boston, Mass.

Clem's Motion
Picture Supplies
1224 Vine St.
Philadelphia, Pa.

Joe Hornstein, Inc.
630 Ninth Ave.
N. Y. C.

Superior Motion
Picture Supply Co.
1740 E. 23rd St.
Cleveland, Ohio

Graham Bros.
546 Lincoln St.
Denver, Colo.

McArthur Theatre
Equipment Co.
2501 Cass Ave.
Detroit, Mich.

Capitol Theatre
Supply Co.
28 Piedmont St.
Boston, Mass.

A SOUND IDEA THAT GREW UP

Five years ago, the Independent Theatre Supply Dealers Association was just a good idea. Today it is an established institution, having reached maturity through sound and healthy growth. We have constantly held fast to the basic principle of dealer individuality plus the merchandising advantages of a national organization. Wherever you see the Independent symbol displayed, you can be assured of *honest* quality and *honest* price, unconditioned by any centralized dictation. This symbol has become a hallmark that guarantees excellence of merchandise, complete independence of policy, and efficiency of service. Association Dealers protect their patrons by handling products *only* of progressive manufacturers known for their stability, financial responsibility, fair and ethical sales methods, and who recognize dealer distribution as the only logical means of insuring satisfactory service to large and small theatre owners alike.

MARTIN QUIGLEY

We wish to express our sincere esteem upon your completion of twenty years of outstanding accomplishment and independent service to the motion picture industry

INDEPENDENT THEATRE SUPPLY DEALERS ASSOCIATION, Inc.

1501 Broadway　J. E. ROBIN, Executive Secretary　New York City

Western Theatrical
Equipment Co.
146 Leavenworth St.
San Francisco, Cal.

The Western Theatre Supply Co.
214 N. 15th St.
Omaha, Neb.

Theatre Equipment Co.
210 W. Montcalm St.
Detroit, Mich.

Superior Motion
Picture Supply Co.
1740 E. 23rd St.
Cleveland, Ohio

Stebbins Theatre
Equipment Co.
1804 Wyndotte St.
Kansas City, Mo.

Southwestern Theatre Equipment Co.
M & M Bldg.
Houston, Texas

J. Slipper &
Co., Ltd.
1968 S. Vermont Ave.
Los Angeles, Cal.

B. F. Shearer Co.
243 Golden Gate Ave.
San Francisco, Cal.

Quality Theatre
Supply Co.
1511 Davenport St.
Omaha, Neb.

Walter G. Preddey
Theatre Supplies
187 Golden Gate Ave.
San Francisco, Cal.

American Theatre
Equipment Co.
165 No. High St.
Columbus, Ohio

American Theatre
Supply Co.
310 St. Clair St.
Toledo, Ohio

Amusement
Supply Co.
341 W. 44th St.
N. Y. C.

Continental Theatre
Asses., Access., Inc.
325 W. 44th St.
N. Y. C.

Crown Motion
Picture Sup. Co.
311 W. 44th St.
N. Y. C.

Des Moines Theatre Sup. Co.
1121 High St.
Des Moines, Ia.

Empire Theatre
Supply Corp.
334 W. 44th St.
N. Y. C.

John P. Filbert Co.
1956 S. Vermont
Avenue
Los Angeles, Cal.

Ger-Bar, Inc.
442 No. Illinois St.
Indianapolis, Ind.

Guercio &
Barthel Co.
908 S. Wabash Ave.
Chicago, Ill.

Oklahoma Theatre
Supply Co.
708 W. Grand Ave.
Okla. City, Okla.

Oliver Theatre
Supply, Inc.
1607 E. 21st St.
Cleveland, Ohio

Amusement
Supply Co.
208 W. Montcalm
St., Detroit, Mich.

Breck Photoplay
Supply Co.
1969 S. Vermont
Avenue
Los Angeles, Cal.

Exhibitors
Supply Co.
3238 Olivo St.
St. Louis, Mo.

Joo Goldberg, Inc.
823 S. Wabash
Avenue
Chicago, Ill.

Queen Feature
Service, Inc.
1912½ Morris
Avenue
Birmingham, Ala.

Service Theatre
Supply Co.
256 E. First
South St.
Salt Lake C., Utah

United Projector
& Film Corp.
228 Franklin St.
Buffalo, N. Y.

The Ray
Smith Co.
635 N. 7th St.
Milwaukee, Wis

J. F. Dusman
213 N. Calvert St.
Baltimore, Md.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

20 YEARS OF COOPERATION

There is no reason to doubt that the growth of exploitation as we know it today was aided not inconsiderably by the trade press and it may be noted that the journals published by Martin Quigley featured from the beginning the efforts of the nation's theatremen in putting over their attractions.

In 1915 and the years immediately following, producers were concerned more with selling their pictures to the exhibitor than to the public. Of course the early endeavors of Claud Saunders, Howard Dietz and Ned Holmes and their field exploiteers did much to educate the producer as well as the exhibitor to the needs of effective promotion. The advertising missionaries did the first and very important part of the job.

But spreading the word was equally important and thus the detailed publication of these exploitations in the trade press week after week completed a major task of informing exhibitors everywhere of many box office angles obtainable in no other manner.

Today's great and all inclusive Round Table membership of showmen around the world, operating in these pages a clearing house of showmanship ideas and a meeting place of the talent that makes films into box office, is one of the outstanding products and fruits of that twenty-year-long policy of Mr. Quigley to give in his publication pages a voice and a forum to all of those who have had something to say for the industry. The Round Table is the product of the genius and labors of the showmen of its membership and they have been the while given place, space and distribution because Martin Quigley believes in showmanship.

▽ ▽ ▽

THE SMALL TOWN MANAGER

We won't be stuck in the jailhouse for saying that everything else being equal the small town theatreman for the most part is in closer touch with community civic and social life than his big town brother-manager. This observation is confirmed by what takes place in the lesser situations and reported to this desk by members in a position to obtain authoritative closeups of such operations.

For instance, the small town article written for the issue of September seventh by Armand J. Moreau, district manager for the Mullin and Pinanski theatres in the states of Maine, New Hampshire and Vermont. Says Mr. Moreau:

"Worthy of mention is the fact that of 21 managers who comprise this district, four are presidents of such civic organizations such as Lions, Kiwanis and Rotary; five are past presidents; four are members of their city councils; two last year were approached to run as mayors of their towns; two have been secretaries of civic organizations and five have been active in church activities."

Skipping west to Virginia, Minnesota, there is reported by Round Tabler Charley Winchell, Minnesota Amusement Co., director of advertising, the recent appointment of Manager Harry Greenberg as president of the local junior chamber of commerce. In the same town, Manager Harry Billings of another house of the same circuit, has for the past year served as president of the senior chamber.

From Absarokee, Montana, Ted Stump, of the Elted Theatre, reports the recent inauguration, detailed on a following page of a "Movie Club" which is expected to be the social and cultural center of the town's winter program.

No doubt similar successful activities due in great part to the efforts of local theatremen are in operation in many another small town—a direct answer to detractors of the industry who view with alarm the "sinister" influence of the picture theatre upon community progress.

In some happier age, future historians and economists will perhaps emphasize the high score of lasting accomplishment rolled up by today's small town showman in adding to the civic and social advancement of his generation.

▽ ▽ ▽

SPEAKING OF AD BUDGETS

That was a funny comic in a recent New York Sunday *Herald-Tribune* concerning the adventures of "Skeets" authored by Dow Walling. Seems that the youngster was running a two-cent-a-drink lemonade stand with uncertain success when being advised by an adult customer to go out after publicity, hired a flock of kids at a glass of lemonade per kid, paid in advance, to carry banners plugging his wares.

Two hours later, the customer returned, noted that all the merchandise was sold and remarked that Skeets must have made a lot of money.

Pointing to his gang, vigorously putting on the bally, Skeets replied sadly:

"I didn't make a cent. It all went into publicity."

A-Mike Vogel

Free Air Trips

Few weeks back we announced the 1935 Quigley Grand Awards are to be presented in Hollywood. The two winners selected by the judges from the theatremen voted the Silver and Bronze Plaques during 1935 are to be conveyed by air to the Coast where they will be given a week's reception that is to be entertainment for sure.

We are now pleased to say that arrangements have been made to transport the showmen to Hollywood and return via TWA—Transcontinental & Western Air, Inc.—the Lindbergh Line.

Luxurious Douglas Skyliners fitted with every device for safety and comfort await the winners and though it's a short trip from coast to coast by these airpullmans, it's long enough to take in such never-to-be-forgotten sights as Boulder Dam, Boulder Lake, the Grand Canyon, Lake Arrowhead and a flock of others.

Just imagine, folks, wherever you are, it's no more than overnight to Studioland for the two lucky lads who take down those Grand Awards. And it's something to look forward to, for whether or not you have ever visited the studios, it is to be a trip you will remember for the rest of your days.

There's plenty of time plus to get aboard that Grand Award Special—still time to midnight of October 5, the September deadline, to get in that September campaign. And three months additional before the gong rings for the end of the Big Race.

Are you acomin'? A-MIKE

Paper and Merchants Aid Smith on Baby Contest

With newspaper and merchants cooperating, Elbert W. Smith, Bexley Theatre, Dover, Ohio, put over a bang up baby popularity contest. Ballots were available only at newspaper and theatre offices, paper's votes counted for ten each and the theatre fifty. First prize was $100 in cash with runners-up receiving consolation prizes, all of which were donated by the merchants.

Contest ran for six weeks with excellent newspaper breaks every day.

Merchant Features Frocks For Klingler's "Seas" Date

A tieup was arranged by Paul O. Klingler on "China Seas" at the Rialto in Lewistown, Pa., with local department store cooperating. Store featured Carol Ann Beery frocks, using stills in displays and stressing that it was the first appearance of the daughter of Wallace in a film.

Twenty-four-sheets were posted on all roads leading into Lewistown and window cards were profusely used around town, in addition to counter displays and stills.

ANNOUNCING

More than an Improvement—
A Long Step in Leadership

MODEL ABH

Syncrofilm
SOUND EQUIPMENT

THE SYNCROFILM LINE
16 MM Portable Projectors
35 MM Portable Projectors
35 MM Semi-Portable Projectors
Sound Heads for All Makes of Projectors

Not merely improved, but re-engineered from fundamentals to refinements, this new Syncrofilm is additional evidence of the leadership long held by Weber Machine Corporation.

Some of the engineering advances in built-in model ABH are: the Rotating Film Drum, the only method of scanning which approaches scientific perfection; a Hold-Back Sprocket which eliminates flutter from uneven rewind; a completely shielded cell; a microscopic lens for wide range; a hardened and ground sound sprocket; cast aluminum case lighted inside glass door. Write and learn about the others.

WEBER MACHINE CORPORATION
59 RUTTER STREET, ROCHESTER, N. Y. 15 LAIGHT STREET, NEW YORK, N. Y.
Cable Address: ROMOS, New York

Martin Ties Paper To Ace Pet Contest

That was a heap of page one publicity garnered by Guy W. Martin, district manager for Publix-Indiana, at the Colfax, South Bend, on "Curly Top," Guy promoting one of the leading dailies to go full force for a pet parade and contest, stories including much buildup for the date.

The parade was put on at 10 in the morning of a Saturday that started the engagement of the Temple pictures. Any pet, bird or beast, was eligible for the prizes, a plaid zipper jacket for boys and a Temple dress for girls. There were dogs and cats, rats, roosters, hens, alligators, lambs and geese, the prizes going to two of the last two named species. Day after the parade the paper ran a six-column layout of photos.

Martin also secured a number of co-op ad breaks on the picture as he did for the next attraction, "Call of the Wild" tieing in Loretta Young on a fur display. Local paper also went for a nice sheet of institutional house ads, display ads plugging their running of Will Rogers' life story, the ad also carrying cuts from the picture and displays on the rest of the show.

Win a Hollywood Air Trip!

Florist Cooperates With Bradbury on "Orchids"

In a tieup with florist, leading Atlantans received orchids as part of O. H. Bradbury's campaign at the Georgia Theatre on "Orchids to You." Small roses attached to cards with copy "lovely flowers for lovelier ladies" were distributed on streets and florist created a beautiful display for lobby and store windows. All trucks used by this merchant were bannered with theatre copy during run.

Chain druggist featured an "Orchid" sundae and offered prizes to clerk selling largest number of these sundaes. Leading ladies dress shop featured new orchid shades in their windows, with cutouts of Boles and Muir prominently displayed.

Win a Hollywood Air Trip.

Mickey Mouse Book Offers Tie Ups

The new Mickey Mouse Magazine, which made its bow on newsstands throughout the country Sept. 25 and is published by Hal Horne, offers a swell opportunity for exhibitors to arrange tie-ups with their local news distributors for the Mickey Mouse 7th anniversary celebration.

The 42 page issue, gotten up in attractive colors, is packed with snappy cartoons of the famous Disney characters, comic stories and other novelties which are bound to appeal to both young and old.

Editorially the magazine both in text and make-up can hold its own with any class magazine of its type and is a tribute to the splendid work of Hal Horne and his staff.

George M. Cohan Sues

George M. Cohan has filed suit in the New York supreme court for $100,000 against Maurice A. Richmond and Max Mayer, in business as Paull Pioneer Music Co. Infringements are alleged on songs written prior to 1905, including "Have a Drink With Me" and "It's a Grand Old Flag."

Minnesotans Plugs "Goin' On Two" Short

From Charles Winchell, Minnesota Amusement ad head, comes suggestions from some of the managers for the explotation on the new Dionne Quint short "Goin' on Two," with an advance idea by Fred Larkin, Paramount, St. Cloud.

Fred strung a clothes line across his lobby, on one side five diapers, and on the other five pairs of pink panties. Copy in center read: "The Dionne Quintuplets have discarded these" (arrow pointing to the diapers) "for these" (arrow pointing to the panties) "because they're 'Goin' on Two,'" etc., etc.

Manager Leo Billings, Garrick, Virginia, Minn., comes along with these helps:

Contact furniture store for five baby buggies, each bannered with name of individual quint and sales copy. Dolls are to be placed in buggies which are to be wheeled by five good looking gals.

For advance, Leo likes the paper napkin idea of inserting large safety pins in each after folding in the conventional triangular manner with playdate on back. Spotted advantageously the stunt should make 'em talk.

A lobby nursery display is another Billings suggestion, with five large dolls borrowed from toy store. Dolls should be as near life size as possible and grouped as though the babies were playing on the floor with smaller toys added for atmosphere. For realism, girl dressed as nurse should sit watching the "quints." This display should be accompanied with cutouts of the quints with data as regards age, habits, etc.

While You're Thumbing The Pages of Pressbook

ON

"Shipmates Forever"

A COSMOPOLITAN PRODUCTION,
RELEASED BY WARNER BROS.

LINGER A WHILE ON THE

MUSIC PAGE

FOR SMASHING TIE-UPS WITH THE GREAT WARREN & DUBIN SONG HITS

I'D RATHER LISTEN TO YOUR EYES

DON'T GIVE UP THE SHIP

I'D LOVE TO TAKE ORDERS FROM YOU

SUNG BY DICK POWELL & RUBY KEELER

●

PUBLISHED BY

REMICK MUSIC CORP.

1250 6th AVE. RCA BLDG.
NEW YORK, N. Y.

Going Back Into The Pages Of Exploitation History

The following seven pages given over to examples of early day exploitation and a story on the rise of the home office "exploiteer" are among the contributions of this department to the Martin Quigley 20th Anniversary Number of Motion Picture Herald.

"Them was the days."

The story of the inauguration of Paramount's exploitation department followed by similar organizations at First National, Goldwyn, Fox, Universal and Warner are sketched by Walter Eberhardt. Actual stories and photos of campaigns put on in the twenties are reproduced. Among these are exploitations effected by managers and publicists since risen to high place in the industry.

To showmen around in the early days and also to the younger generation of theatremen, this review of representative early day exploitation should be of more than passing interest.

—A-MIKE

Whyte Clicks With 18-Team Ball League

An excellent campaign started last July and recently completed is Bill Whyte's baseball league put on by that Round Tabler at the St. Albans, St. Albans, N. Y., in which 18 teams, representing over 200 boys from eight to 16 were included.

With the aid of a popular semi-pro team business manager and local merchants interested in various of the clubs, three divisions were organized, named for James Cagney, Joe E. Brown and one, the Junior Division, latter group running from eight to 13. The two others were boys from 14 to 16.

To start, the teams, uniformed, paraded to the theatre, each carrying team banners. A theatre party was held and promoted prizes presented to teams making best appearance. Big time athletes addressed the gathering on clean sportsmanship and pictures were taken for publication in the local papers.

Whyte laid out the playing schedule for the season and bookings were sent out weekly to managers of the various teams. Scores were left at the box-office and carried in the papers under the name St. Albans Theatre League. Joe E. Brown and Jim Cagney contributed trophies, as did local stores for presentation from the stage at the end of the season. A "world series" between division winners was also put on at local park with admissions charged.

For permanent possession, trophies must be won twice and during the winter the prizes will be displayed in schools, the lobby and in prominent windows. Meetings will be held from time to time to formulate plans for next season, these meetings to be publicized in the papers to help keep up interest.

Bill says the idea has proved a distinct success. Games were held in the morning so as not to conflict with the matinees and parents expressed their pleasure over the opportunities for the children to enjoy organized sports during vacation.

The whole thing only took about two hours a week of Whyte's time and judging from his success this description should be put into the files for use by other members next ball season. It also has possibilities for football and basketball, etc.

Win a Hollywood Air Trip.

Wayne Ties Fair to "Wild"

With a city ordinance against billposting or any other outdoor forms of advertising, Wayne Sweeney, La Porte Theatre, La Porte, Ind., hit upon the idea of securing the cooperation of the fair people, who were holding their annual fete. After a little chat with the secretary, permission was granted by the council to stencil sidewalks with "See the County Fair and also Call of the Wild at the La Porte."

ADD ANOTHER PROFIT WITH CRETORS POPCORN

Turn a corner of your lobby into a little gold mine. With a 70% profit on Cretors pop corn you get a good extra income each week. Everybody enjoys Cretors delicious pop corn. Plenty of dimes roll in and seven cents out of every one is your clear profit.

Put in a Cretors "Opportunity" Model Corn Popper and you will soon be calling it "the other box office." It will be a year 'round profit-maker for you. Low in price, easy terms, handsome in appearance, big in profit production, small in floor space. A boy or girl can operate it. Get our catalog illustrating many models. Send for it now.

C. CRETORS & CO.

Established 1885

624 W. Cermak Road Chicago, Ill.

THE EARLY DAYS OF EXPLOITATION

How Home Office Field Forces Originated; Some of the First NationwideCampaigns Described

by WALTER F. EBERHARDT

The author of this article was in the front ranks oj the early exploiteers, and sets down for the information of our readers some of the low-down on how large-scale exploitation came about and the part played in its advance by the first groups of field men sent out by the producer home offices.

Mr. Eberhardt was also associated with First National Pictures as publicist, and since 1929 has been with Western Electric, now serving as director of publicity for Erpi.

In the spring of 1920—more than 15 years ago and only a few years after the birth of the Quigley Publications—a short, stocky, ruddy hued, cherubically smiling man sat in the reception room of Famous Players-Lasky, 485 Fifth Avenue, New York.

The man was Claud Saunders, familiarly referred to today as the "Daddy of Exploitation."

He had, at times, been a producer, company manager and press impresario of the legitimate stage. He was just off a long road tour where he had seen the writing on the wall. He had seen it in dwindling audiences and disintegrating companies.

The motion picture, high transportation costs, second-rate companies and what not were killing the road. In short time the annual record of more than 250 touring companies would be only a memory. Their places would be taken by the motion picture entertainment in more than 15,000 theatres throughout the country.

But the producers and distributors of film entertainment had never gone out to sell the public on motion pictures. There was a vast, potential audience waiting to be lured in. The average exhibitor of those days either hadn't the time or the man power to do it. It was up to producers and distributors to blaze the trail.

That was the idea Saunders had to sell. While he was in the reception room—on probably his fourteenth call—a tall, gray-haired, pug-nosed man stepped out of the elevator.

It was Ned Holmes, who subsequently organized First National's exploitation staff and was its head during its national existence.

Ned came, saw . . . and took the next devator for the street again.

Saunders Goes to Work

The same day Saunders sold his idea to the tops. He was given an office on the 42nd Street side of the ninth floor between John Flinn and Jerry Beatty and told to organize his department.

He got an assistant—Walter Lindlar—and a secretary—Nan Weisberg. The writer was the press agent for the department. Subsequently John Max Rosenfeld, Jr., now motion picture critic for the Dallas *Morning News,* joined the department and took over those duties.

Exploitation was off to a start! A field force was engaged and the word "exploiteer" was officially coined.

Saunders' creeds were simple. Exploitation men were primarily ambassadors of good will. They had to sell creative ideas; but they had to do it in a way that established friendly relations between exhibitor and exchange manager and exploitation man. And unless exploitation definitely contributed to the box office intake it had failed to justify itself, no matter how showy it might have been.

In view of what has happened in 15 years, it is interesting to go over some of the names of the original roster.

Leon J. Bamberger, now RKO Radio sales promotion chief, was at Minneapolis. Al Boasberg, gag genius, was in Washington. Fred V. Greene, Jr., New York exhibitor, had New York. John Le Roy Johnston of Universal had Los Angeles. The well known "EMO" of the air, Eli M. Orowitz, was Philadelphia representative. Harry Royster, Paramount theatre executive, rambled around Buffalo. A-Mike Vogel, who edits this department, knew Seattle and Portland. Les Whelan, now with Fox Films, was in Denver and Oscar A. Doob, now advertising head of Loew's Theatres, was in Detroit.

These Also Were Exploiteers

Other names on the list included Rick Ricketson, now at the head of the Rocky Mountain division of Fox West Coast Theatres; John J. Friedl, general manager Minnesota Amusement Corp.; Charles Raymond, now managing director Empire Theatre, London, for Loew; John P. Goring, former lessee of the Criterion Theatre, New York, and Hal Horne, until recently United Artists' advertising manager and now publisher of the Mickey Mouse magazine.

The era of intense exploitation was too replete with incidents to repeat fully. A few outstanding examples may suffice. In Denver Les Whelan—if memory serves correctly—exploited a Houdini picture by duplicating the stunt of having a sensational underwater escape from a nailed and sealed barrel. A popular local figure, head of the life-saving station, acted the part of Houdini in the municipal swimming pool park. It had been greatly publicized that $75 would be paid to the man who could duplicate Houdini's feat. The lifesaver volunteered and did it. He was paid the money publicly.

Was there a gag to it? Of course. Whelan's report, with a volume of press clippings concluded with—forgive me, Les, if you see this—"later on he met us in our office and returned 50 of the 75 dollars according to our arrangement."

Possibly the most effective campaign put over by the department as a whole was the nationwide "Anti-Speed" campaign in connection with Wallace Reid's "Too Much Speed." Civic officials, automobile clubs and newspapers in 25 large cities took up the cudgels, giving the theatres playing the picture a publicity that could not have been bought for millions.

Meanwhile, over at First National, Ned Holmes was putting out his staff. Among the names that occur to the writer are Ed McNamee, now with National Screen, Jack Pegler, prominent advertising agency executive, Allan Glenn, now in Dallas, and Hal Olver.

Exploitation at Universal was represented by Nat Rothstein and Joe Weil, at Fox by Al Selig and at United Artists by Charlie Moyer, to mention a few.

At Goldwyn pictures, Howard Dietz, then advertising director, sponsored an exploitation department under Eddie Bonns, now at Universal, and among the early Dietz exploiteers were Norman Pyle, Charlie Deardorf, Bill Robson and Billy Ferguson, now MGM exploitation director.

Warner Brothers were represented among others by Eddie Bonns, Bert Adler, now with Tower Magazines, and A. P. Waxman, now GB ad head.

With the increasing prosperity of the advancing '20s the big specials came in and provided the opportunity for exploitation on a scale never before known.

Many effective campaigns were put out. One of the most effective, lasting and far-reaching was that conducted by John C. Flinn over a period of years on "The Covered Wagon."

A tribe of Arapahoe Indians was transported from Wyoming to New York for the opening. Eventually they traveled to London also. By the time a print was shipped from Los Angeles to New York fan interest was at fever heat. Day by day telegrams announced the progress of the print across the continent by train, comparing the trip to the laborious journey of the Covered Wagon pioneers. The telegrams were printed and eagerly read.

For the first time a real book store window campaign was initiated. Fifth Avenue store windows were opened up to motion picture exploitation, setting a precedent.

Tied in With Governors

The national safety campaign promoted on the silent version of "Manslaughter" may also be counted as another high mark scored by the exploiteers and "drive carefully, you may commit manslaughter" became a familiar warning in newspaper and posting campaigns sponsored by cooperating civic clubs and automobile associations.

Special showings before governors and legislators at State capitals, special "weeks" of one kind or another and a host of other exploitations used today and adapted by advertisers in other branches of industry are credited to these exploitation pioneers.

PREMIUM FACTS:

"HOT NEWS"

1112 ACTIVE ACCOUNTS

WITH THEATRES ALL OVER THE COUNTRY

WORLD'S LARGEST DISTRIBUTORS
Of Theatre Premiums

An exceptional fine group of merchandise to suit your box office admission price

WE SELL THE BEST
AND
SHELVE THE REST

STILL GROWING
WATCH FUTURE ISSUES FOR MORE
FACTS ! ! !

PRICE THEATRE PREMIUM CORPORATION

MAIN OFFICE — 356 WEST 44th STREET
NEW YORK CITY

REPRESENTATIVES IN ALL
Principal Film Exchange Centers
in the United States

WAREHOUSES IN
NEW YORK CHICAGO
DETROIT

McCORMICK SAID IT YEARS AGO

Dignity with a Kick in It

By S. Barret McCormick

Managing Director, Circle Theatre, Indianapolis

"DIGNITY," said the advertising man of the Mastodon as he erased the words "A virile story of the early west" from his layout sheet and substituted the line Silent Marley. He was hell with a 44 but he loved with a heart that was 22 karat. "Dignity is only valuable when we forget we've got it."

Every advertiser wants dignity in his copy but it takes more than a Prince Albert and a silk hat to make an imposing figure. A clothing dummy properly draped looks like a gentleman, but it takes red blood and eyes that see humanity and a soul that we don't see but feel to make us forget the clothes and want to grasp the hand of the distinguished one.

In amusement advertising what we need is DIGNITY—PLUS. The plus in the case being white gloves with a punch enclosed. Or dignity with a kick.

Of all the kinds of merchandise upon the market, none equals amusement merchandise for the diversity of methods required in its selling. Each subject is in itself a distinct sales problem, and as a result no matter how firmly established an advertising policy may be in each separate attraction it must carry some distinguishing mark whereby the public can see a new personality behind the shell of the word Entertainment.

One can look at a dinner menu all day and not feel a gastronomic pang, but when the waiter whispers, "That so and so is very delicious today, the favorite dish prepared by their famous chef, and oh la la it melts in your mouth," we most always undergo a change of interest. *The menu has lost none of its dignity, it has simply been glorified by imagination and good salesmanship.*

So in amusement advertising, it is the human touch that really counts. It's the thing that strikes our hearts, either on the most gentle note or plays on the strings of our cruder emotions that affects us. It is not undignified to refer to Abraham Lincoln as "Honest Abe," nor is it uncouth to say "Over the top and give 'em

An essay contest for the young f… used by the Southern theatre… berry Finn."

"River's End" Given Strand's Honor P…

Every advertiser has a favored means of exploitation that he does not devote to "any old" picture. He has some especial stunt, or some unusually effective scheme, that he reserves for the production that he believes deserves it. And the production that wins this place wins at the same time a sincere commendation from the exhibitor.

"The River's End," Marshall Neilan's First National production, received such

The electric sign on the Strand theatre, Brooklyn, devoted for the first time to a single picture and calling it "the greatest."

a commendation from the…

SUNNYSIDE

THESTRE

BELMONT AT EAST 35TH

TODAY, FRIDAY, SATURDAY

CECIL B. DEMILLE'S

"Man's Laughter"

WITH THOMAS MEIGHAN LEATRICE JOY AND AN ALL-STAR CAST

A Paramount Release

IT'S MANSLAUGHTER, ALL RIGHT

Either he gets out some terrible printer's copy or the newspaper is printed in an in… …ne asylum. As the advertisement is tak… for a …paper in one of the largest ci… ing so. For… such exceptio… should be rep… such a produ… done if you h… ploitation to e…

Eye-Getters

Frank Hammond, publicity director for the S. A. Lynch theatres, Atlanta, Ga., engaged young ladies with trim ankles to appear in shoe store windows during the run of "Mary's Ankle," starring Douglas MacLean and Doris May, at the Rialto.

The stunt brought business—to the store as well as to the theatre.

"My Lady's Garter" is a current Paramount Artcraft publication.

"The Garter Girl" has been announced by Vitagraph.

Developments should be interesting.

Nazimova feature, "Stronger Than Death," for a solid week and put it on with a most artistic presentation prologue.

The introduction started with an overture, "The Egyptian Ballet." As the music drew to the end, the curtains parted, disclosing a temple scene with rows of large marble pillars and steps leading down. At either side of the entrance glowed incense burners, with … incense throwing perfume … house.

…s of the temple was posed …ped in veils with glittering …ents. As the spot-

---

Pete Smith Steers Isle of Lost Ships

Being told to go and get it for The Isle of Lost Ships, Pete Smith cheerfully answered "Aye, aye, sir"; this being a nautical drama, touched his forelock as they do in Pinafore and proceeded to give Los Angeles one complete revolution.

Of course Pete had to pick on the navy. No exploiteer ever overlooks this bet, and Pete aimed high. He presented Admiral Eberle with a print for the use of the flagship, and was careful to do this three days in advance, so it would do some good when the papers wrote it up. He also told the Admiral that any man in naval uniform could hold out a quarter when he came to plank down his money at the Kinema box office, and that gave a bunch of sailors and marines at every showing.

Then Pete tied up the Cinderella dance emporium to an Isle of Lost Ships Night, and they carried signs on two sides of their corner building for a week, and played up the night in all their newspaper work. There was a treasure hunt with $25 parked in various parts of the hall, and a "storm dance" so successful that it had to be repeated until the musical score was worn out. The Cinderella has some movie night each week.

For this the lights were dimmed, blowers were turned on the dancers, the wind machine whistled and the lightning flashed. They had everything but the rain.

In the advance newspaper campaign Pete

---

the powe… of ideas… aims and… ventions… the pres…

Exhib… upon ot… the con… ing and… need of… ness tod…

By p… best adv… ing the… most… ploitat… curred… theatr… that c…

The… a sin… use… men… illus…

IDEAS THAT CAN SWELL RECEIPTS

Bamberger Offers Stills and Teasers as Aids to Exhibitors.

Leon Bamberger, Paramount exploiteer at the Minneapolis exchange, offers suggestions of stills on "The Great Moment" that adapt themselves readily to dealer tieups.

L 181 for kodaks
L 30, 31 for riding habits
L 41 for saddlery
L 181, 30, 31, 41 for sport dresses and hats
L 244, 241, 228, 178 for jewelry
L 178, 228 for evening gowns
L 1, 88, 89 for grape juice and soft drinks
L 88, 89 for grocery stores
L 79 for millinery
L 76 for ladies' gowns
L 76, 178 and 228 for florists
L 178 for fur stores

In sending out the art heralds issued on "The Great Moment" Bamberger advocates using a special telegram envelope, the front to read:

THE message herein is GREAT news. Read it the MOMENT you receive it

For an advance ad the exploiteer suggests the use of display space two inches deep, using the caption:

THE GREAT MOMENT
is coming on.

In the lower right hand corner of the display space is the calender for the month with a black line reaching out and marking a ring around the day the picture opens.

Chambers Abandons Usual Style In "Beloved Cheater" Campai…

Stanley Chambers, managing director of the Palace theatre, Wichita, Kans., has won wide recognition for his generally high advertising standards and especially for his peculiarly individual ability in the science of layout. There are few advertisements in any field that compare with the Chambers product for readability and simplicity. There are none that maintain a high standard more consistently.

But style is style, and even Shakespeare becomes tedious to the too devoted reader. It is excellent steady diet, but occasional refreshment lends it added charm.

Mr Chambers is too close a student of mankind not to realize that his established style of advertisement can become less effectual and lose its edge, if maintained without interruption over too long a period. Accordingly, and wisely, he occasionally makes a change that gives Wichita readers the necessary refreshment, bringing them back to the standardized Chambers style ready to apply themselves more earnestly to its perusal.

When "The Beloved Cheater" was booked for a run at the Palace, Chambers deemed it wise to stage one of his periodical changes of pace. The occasion was fitting.

Lew Cody, whose previous villainies had attracted considerable attention, had been promoted to stardom. The reception that his picture was to be accorded was naturally somewhat doubtful. It was as reasonable to suppose that the public would acclaim it a success as a failure.

Mr. Chambers, a thinking… realized that th… the…

Accordingly, he broke his estab… custom and constructed advertise… of a type wholly in keeping wi… somewhat elaborate, fanciful nat… the picture. Some of those ad… ments are reproduced herewith.

Readers of this department, to… the advertising of Mr. Chambers… familiar, will at once apprec… change of style that was made…

No report has come… the manner in wh… age received t… essential m… of the pi… in the de…

It is su… ment wa… manner. … over," as… the fault… the show…

The ad… picture…

GLORIA SWANSON MAKES HER DEBUT AS AN EXPLOITEER

Too
Much
Speed

SINCEREST CONGRATULATIONS
TO MARTIN QUIGLEY AND
THE MOTION PICTURE HERALD
on the occasion of the

•

Twentieth Anniversary

•

FLORENCE E. MILES
(Mrs. Joseph R. Miles)
1914-1935

BOOTH DOMINION PRODUCTIONS

Completed First Two Features

"THE KING'S PLATE" *and* **"CANADIAN JUSTICE"**

10 More in Preparation

TOWERING TIMBERS
GREATER HOPE
GOLD HUNTERS

THE UNTAMED WILD
FORTUNE'S MAN
SILVER THREADS
PERILS OF THE NORTHLAND

FLYING FUR
THE HOMESTEADERS
NIGHTS OF SORROW

BOOTH DOMINION PRODUCTIONS OF CANADA, LTD.
TORONTO, CANADA.

ROSS FEDERAL SERVICE INC.

theatre checking
market surveys
commercial research
fact finding data

EXTEND CONGRATULATIONS

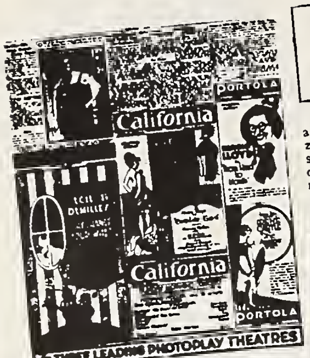
TO

MARTIN QUIGLEY

ON HIS

TWENTIETH ANNIVERSARY

LOU SIDNEY LEAVES ST. LOUIS


California
PORTOLA
California
PORTOLA
THREE LEADING PHOTOPLAY THEATRES

Eugene H. Roth and Jack A. Partington dominate San Francisco pages by pooling the advertising for the California, Imperial and Portola.

Frisco Theatres Join To Beat Ad Opposition

Advertising opopsition is no less been, no less serious, and no less important than actual box office competition. Your newspaper location is no less a matter of concern than your street location. Yet your voice in the matter carries considerably less weight. Luckily, there are more ways than one of governing the situation.

The advertisements Eugene A. Roth and Jack A. Partington employ for the California, Imperial and Portola theatres, San Francisco, Cal., have been mentioned in this department before for their excellent qualities. All good, they have been regarded as strictly competing

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manager

A page f
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the greates
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and the ad
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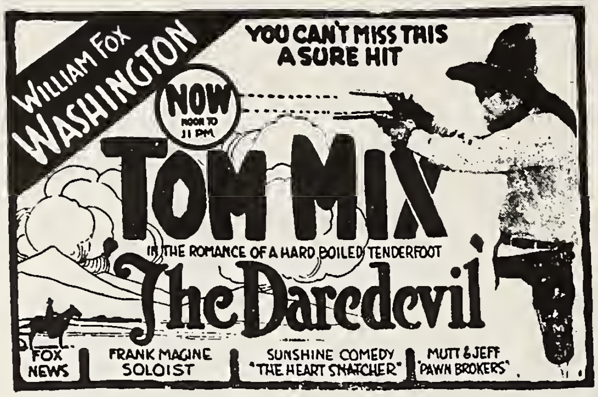

WILLIAM FOX
WASHINGTON
NOW
NOON TO 11 PM
YOU CAN'T MISS THIS
A SURE HIT
TOM MIX
IN THE ROMANCE OF A HARD BOILED TENDERFOOT
The Daredevil
FOX NEWS
FRANK MAGINE SOLOIST
SUNSHINE COMEDY "THE HEART SNATCHER"
MUTT & JEFF "PAWN BROKERS"

A small but highly effective Sidney design used for the Washington theatre, Detroit. It has the punch that rightly belongs in an advertisement for a Tom Mix picture.

ST. LOUIS' LOSS IS DETROIT'S GAIN

When Louis K. Sidney, formerly managing director of the Kings, Pershing, Juanita, Shenandoah, Grand-Florissant and Lindell theatres, St. Louis, took over the management of William Fox's Washington theatre, Detroit, that city gained a newspaper advertising man of the highest order. Readers of this department, familiar with his past work, will be interested in comparing it with his Detroit product.

formance, there is nothing left
step back and watch them come.

"River's End" Contest Tries Keith Managers

Contests and exploitation are closely associated in the trade mind. Every week a new angle is developed by some enterprising exhibitor. In each of these there is a distinct value. But a contest between theatre managers, an exploitation contest, with a cash prize as the winner's reward, is a distinctly new and unique enterprise.

When "The River's End," a First National attraction, played a week at Keith's Prospect theatre, Brooklyn, N. Y., Harry Crull, the manager, was told that the picture would be exhibited later at Keith's Green Point theatre, and that the manager who did the best advertising and showed the best results would be given a monetary reward.

Accordingly, Mr. Crull went to work with a will. He employed four men, attired them as members of the Northwest Mounted Police, mounted them upon steeds and sent them through the neighborhood.

His lobby was decorated more lavishly than before in the history of the house. His artist went into the stores of the community, painting mirrors, placing cards, taking advantage of every opportun

week run the
Los Angeles, during

Exploitation Man Gets Public School Support

George E. DeKruif, exploitation representative of the Robertson-Cole Chicago branch, has discovered that it is not impossible to interest school heads in a given motion picture attraction. He has discovered further, that it is not only possible but highly profitable.

The newest series of Martin Johnson travel pictures was the feature in the interests of which Mr. DeKruif made his campaign, a campaign which was admittedly something of an experiment which will doubtless become an es-
ed part of future exploitation
ises where pictures of similar na-
cerned.

two dozen letters were
gh Schools in Chicago, in-
resentative of the various
e city being chosen.
the morning, the letters
destinations in the after-
e following morning, in
that carried DeKruif's
before, six replies were
them favorable. Later
nt additional responses

Letters of White Said Adam's Rib

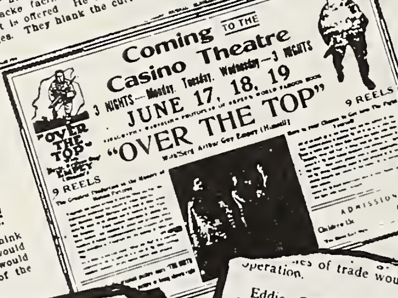
John Once-Upon-a-Time Max Rosenfield of Paramount Exploitation Department, has been golemiug again. This time he tells how four men climbed a culm bank "under a rain of red-hot ore and sparks" and painted the words "Adam's Rib" on a clum bank, adding that "the story of this exploitation reads like the charge of the Light Brigade, the storming of Bunker Hill or the Battle of the Alamo. Into the annals of advertising it goes with Stanley's search for Livingstone and Harry Eagle' expedition to the summit of Mt. Washington."

Outside of that Max is normal

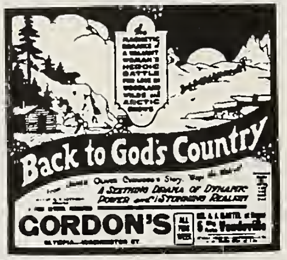
The stunt was pulled in Shamokin, Pa., by Boyd Chamberlin, of the Victoria Theatre, Vernon Grey, Paramounteer, and two bucket carriers. They went to a culm bank on a hill outside the town and whitewashed the letters large enough to be seen from all over Shamokin. It was a nice stunt, even if a culm bank is merely a heap of discarded coal with devil a spark or a drop of molten ore.

The best way to work this stunt is to spray the letters on with a compressed air garden sprayer, but you have to have a ground against which the white will show up distinctly, and this coal heap, of course, was ideal for that purpose.

worry ahn. Instead of deciding he lacks facilities, he sets about getting as much as he can with what is offered. He started in ten days before the showing with half-pages. They blank the current show a little perhaps, but Steve figures


Coming TO THE
Casino Theatre
3 NIGHTS—Monday, Tuesday, Wednesday—3 NIGHTS
JUNE 17, 18, 19
"OVER THE TOP"
With Serg. Arthur Guy Empey (Himself)
"OVER THE TOP"
EMPEY
9 REELS
9 REELS
ADMISSION

We think
ea would
It would
ch of the


Back to God's Country
A Stirring Drama of Dynamic Power and Stunning Realism
CORDON'S

iking three-column display used by Olympia theatre, Boston,

operation.

of trade would welcome

Eddie Collins, of the Capitol Theatre, Houston, used Florient face powder and perfume samples for The World's Applause, distributing them as souvenirs.

Each bore a small tag stating that the toilet preparations had won The World's Applause and that Bebe Daniels in The World's Applause was to be seen at the Capitol. The tag could be removed with ease and the bottle or compact remained to remind of the Capitol while it sold the toilet preparation.

mass still backward.
It is a matt that should be pressed.

The New Aster theatre, Minneapolis.

Branham's Success Wins Him Management of Splendid Majestic Theatre in Detroit

CHARLES G. BRANHAM of Minneapolis is the new manager of the Majestic theatre, Detroit, succeeding M. W McGee, who resigned some weeks ago but who has remained at the post pending the selection of his successor. The Majestic is the finest theatre in Detroit and owned by a stock company.

For over a year Mr. Branham has been manager of the Strand theatre, Minneapolis, and attracted country-wide attention by the success he made of the house as long as it was independent. It is said that he was considered the greatest success as a manager known in the section for years. When the Strand was purchased by Finkelstein and Rubin it became one of the syndicate and so lost its individuality, and it was expected at the time that Mr. Branham would not remain, yet he did so as manager of the Strand and publicity manager for another one of the syndicate houses.

In taking over the Majestic, the friends of Mr. Branham expect him to make good from the start, but he is going to have fast pace to follow in that set by Mr. M who is another of the leading man country. The Majestic is all the facili with

dividing so much foot," followed by a
each man at his place, though now dressed in the melodrama

Rialto Theater, Bute, Montana. The New Home of Ralph Ruffner.

the underworld denizen. Here we introduced four feet of title which we had printed here, reading "——— and we'll give BUTTE, MONTANA, back to the Indiana." As a surprise it was complete' and it won a big hand and plenty of laughter at every performance. One expects to hear the Kaiser and his staff tell with one's own town, does

"Why Change Your Wife?" is splendidly suited to presentation purposes, as is attested by the striking manner in which it was staged at the Strand theatre, Omaha, Neb.

★

SINCERE BEST WISHES

TO

MARTIN QUIGLEY

AND

MOTION
PICTURE
HERALD

On the Occasion of Your Twentieth Anniversary

★

INTERSTATE CIRCUIT, INC.
AND
TEXAS CONSOLIDATED THEATRES, INC.

Karl Hoblitzelle
PRESIDENT

R. J. O'Donnell
GENERAL MANAGER

MARTIN QUIGLEY

WE APPRECIATE the service you have rendered the Motion Picture Industry and hope your aspirations will continue to greater heights for the next twenty years.

PARAMOUNT-RICHARDS THEATRES, INC.
SAENGER THEATRES CORPORATION
E. V. RICHARDS, PRESIDENT

ALBERT LEWIN

MGM

ASSOCIATE PRODUCER
FOR IRVING G. THALBERG

*

'CHINA SEAS'
'MUTINY ON THE BOUNTY'

CONGRATULATES MARTIN QUIGLEY ON TWENTY YEARS OF SERVICE TO THE INDUSTRY

RICK AND POLICE TALK IT OVER

Good Old Stunt Retains All of its Stiff Punch

You can't beat the old-timers. Charles B. Raymond pulled an old-timer in St. Louis lately, and found that it was still the goods.

Raymond is exploitation man for Paramount in that district and he wanted something for "Forbidden Fruit." He happened to think of the old barrel stunt. He remembered that curiosity was responsible for "Forbidden Fruit" in the first place, and figured that it would work again.

He bought an empty barrel and a nice red apple. He took a noticeable bite of the apple and put the remainder at t bottom of the barrel, then he put the ter on the sidewalk in front of the M tie Theatre, East St. Louis.

Nineteen out of every twenty passed the house looked in the bar grinned, for the fruit was labeled " Apple." Just that, but with "F Fruit" plastered all over the h answer was obvious. The only "A look back into the beginnin and a lot of men seemed to thi would find Eve at the bottom

What Next?

In Richmond, Va., Ken Findley, manager of the Broadway theatre, lost his bet with Jack Pegler, of the Mayflower Film Corp., that there weren't 15,000 children with Irish surnames in the city. He offered a free admission to every youngster whose name savored of the Celtic and they came in such numbers that the only line he could draw was the color line. He still believes some of them misrepresented—but he finds consolation in a front page news story.

New Letter Head Each Week Helps

Using a specially printed envelope for heralds or programs, or using one for two weeks to boom a coming attraction is not new, but a new letter head each week for all newspaper correspondence is a refinement of intensive work.

Ed. Olmstead, who is press agent for Herschel Stuart, at the Missouri Theatre, St. Louis, gets a new batch of letter heads each week. They are printed in red on cheap manila copy paper, and cost only $3 a week. The stock is used for all correspondence and for all press copy, and Herschel writes that it is well worth its cost as special advertising. It sells the dramatic editor the idea of the coming attractions. Just now Herschel is centering upon the Paramount Super-six. It is generally a single column ad from the press book, built up with type to fill the column. It leaves plenty of room for writing and it undoubtedly packs a moral effect.

Coffin Stunt Builds Up C. L. Yearsley's Graveyard

Most exhibitors recall the idea devised by C. L. Yearsley, of the First National, of offering a prize to anyone who would sleep in a graveyard to advertise "The Greatest Question." It made a lot of talk everywhere and a lot of money where it could be tried.

E. Metzger, of the Strand, Creston, Ia., is always on the lookout for novelties and for "The Splendid Hazzard" the Alan Dwan-First National release, he revamped the Yearsley idea.

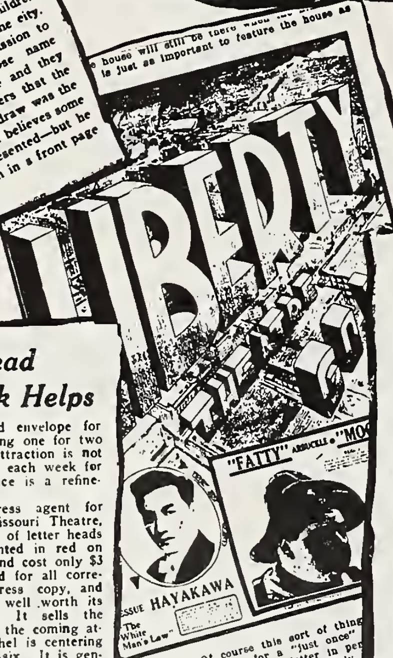
He utilized an undertaker's shop and displayed a coffin covered in black crepe. The window was draped wholly in blac and a white lettered sign read:

"The Management of the Strand Theatre offers $20 to any colored person who will dare

THE SPLENDID HAZZARD

of sleeping in this casket overnight and braving the perils of a ride to the cemetery in it in the morning."

You could not have hired a darkey ull that stunt for a million doll ot one of them would con d some perfe



house will still be there when the house as is just as important to feature the house as

attraction. Of course this sort of thing every week, but for a "just once" the block letter in pen quently

...Majestic theatre, Jackso On the Farm," at which time, acco records were broken.

Another Record for "Down on the Farm"

The exhibitor-reported history of "Down On the Farm," Mack Sennett's production distributed by United Artists, reads as if written by the advertising man assigned the duty of advertising the attraction to exhibitors. It is an almos unbroken series of box office records and such in large measure because t picture is typically an exploitation f ture.

There is nothing remarkable, then, in the statement that W. S. McLaren, manager of the Majestic theatre, Jackson, Mich., broke his house record recently with "Down On the Farm." Many would register greater surprise if it were recorded that he did not break it, especially after the above reproduction is examined.

Here, as throughout America, exhibitorial initiative was put to the task of making the picture pay, and here, again, the picture's unquestionable advertising qualities brought results.

There is room in the market for an unlimited supply of pictures of that type. It is absolutely impossible to make too many of them.

Stimulating in their effect upon exploitation as a science, stimulating in their effect upon the public, as recorded by the box office, they are of infinite value to the industry.

The common aim of producers, as set forth in this department last week, should be to create productions that can be exhibited, by reason of their presentation and exploitation qualities, to the greatest possible number of people.

In this direction lies advancement, improvement, bettered conditions, and a general prosperity for the industry as a whole and every member as an individual.

Rick Ricketson's New Secret Order Is Means of Starting a Colorado Cyclone

IF you can write fifty letters and before nightfall have sixteen of these in the hands of the District Attorney, half a dozen with the Chief of Police and most of the rest in the newspaper office, AND NO COMEBACK, you'd think you were good, wouldn't you? And you'd come close to eing correct.

That's what Rick Ricketson, Para-
teer, did for the America Theatre,
g, Col.
k blew into town in answer to a hail,
had a little chat with E. P. Briggs.
gs took him over to the Chief of Po-
but it was not a pinch. just wanted
ell the idea to the c good
asure he also told the
District Attorney an
wspaper. Then he we
e and reached for
hine).

Here's t

Next morning fift
ceived special deli
plain white paper
office stamped en
turn card. They
"The time is
"You are ch
'You have
independent,
You have b
can depend
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M

in line on the east side of Second
Main, promptly at 7:15 o'clock. Sa
ing, see everything. Let the north
your guide. Take one hundred a
two steps forward in even caden
wake of the north star. Hold t
of the right hand straight to th
After pacing the distance turn
the left and take five steps forw
the right hand showing the t
The keeper of the Imperial
greet you. Lay down 66
be deposited in the R
will receive two
guided to the
guard will
You wi
transp

A drug store window in San Francisco, Cal., fitted out with a revolving stage carrying two scenes from "Dr. Jekyll and Mr. Hyde," then showing at the Imperial.

Freak Stunt Brings Business in Peoria

Daniel Roche, Chicago exploitation manager for Famous Players-Lasky, broke several supposedly well-established precedents recently in Peoria, Ill., incidentally putting "Male and Female" over to good results at the Majestic theatre.

"They say" you can't make light of native institutions.

"They say" comic exploitation doesn't get results.

"They say" there must be definite connection between stunt and picture.

But Mr. Roche took the town pet, a monkey, placed him in a cage in a prominent window, plastered the cage with "Male and Female" posters, worried not about the connection, permitted the monkey to tear down the posters—and the citizenry to laugh itself into the idea of going to the Majestic to see the picture.

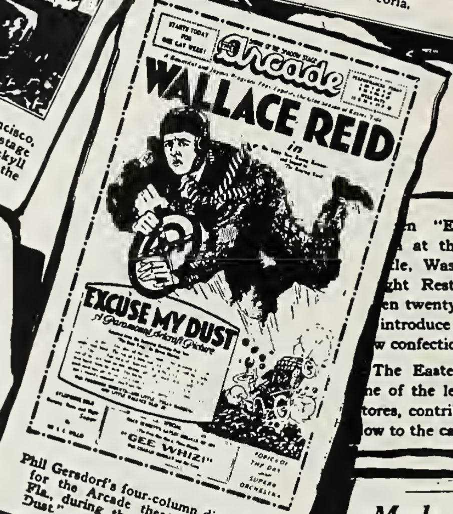
All of which proves—nothing.

Another man might not have succeeded.

In another city the plan might have been disregarded.

At another place the citizens might have laughed the picture out of consideration.

But it worked in Peoria.



Phil Gersdorf's four-column display used for the Arcade theatre, Jacksonville, Fla., during the run of "Excuse My Dust."

n "Everywoman" was
at the Strand theatre,
tle, Wash., the Chauncey
ght Restaurants Co. used
en twenty-four-sheet stands
introduce the butterhorn, a
w confection.

The Eastern Outfitting Co.,
ne of the leading ladies' wear
tores, contributed its best win-
ow to the campaign.

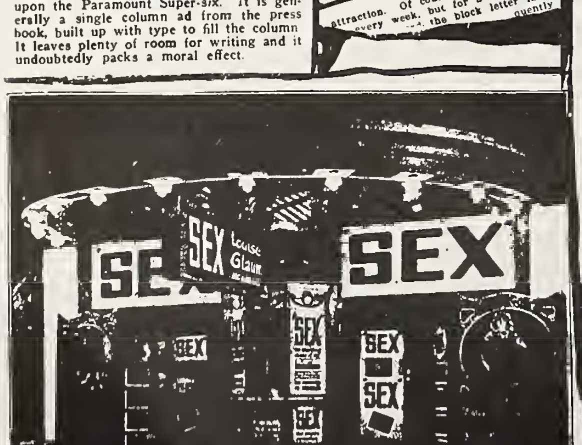
nd it
mat-
about

ne sense in
oy it. It was
a variant of the
-the-barrel stunt with the blow-
d back until a specified time.

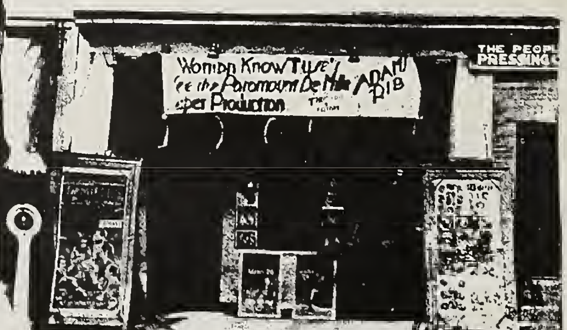
Made It Help

Frank Newman, who owns a bunch of theatres in Kansas City, is a believer in the quotation "Sweet are the uses of adversity." Just as he was all puffed up at the way they were coming to the Royal to see Adam's Rib, a burglar souped the safe and made a haul.

First Newman called up the police and then he rang for the newspapers to tell them that the discriminating burglar had wisely selected the period of his greatest receipts. It did not bring the money back, but it was good advertising for the Rib, and they did a bigger business the rest of the week with a police dog lashed to the safe.



H. A. Albright, manager of the American theatre, Butte, Mont., believes in keeping some single phrase constantly in the public eye. In this lobby display the title of the picture is used



A Paramount Release

SIX RIBS WOULD GIVE OLD ADAM A REGULAR HAREM

But six ribs dangle from the banner of the Princess Theatre, Roxboro, N. C., to advertise "Adam's Rib," with the scream line, "Woman know thyself." Not very complimentary to the ladies but it made talk that sold excess tickets.

J. J. FORD

HAPPY ANNIVERSARY

SINCERELY,

RUDY VALLEE

Screen Plays
SHOOT THE WORKS*
RUMBA
STAR OF MIDNIGHT

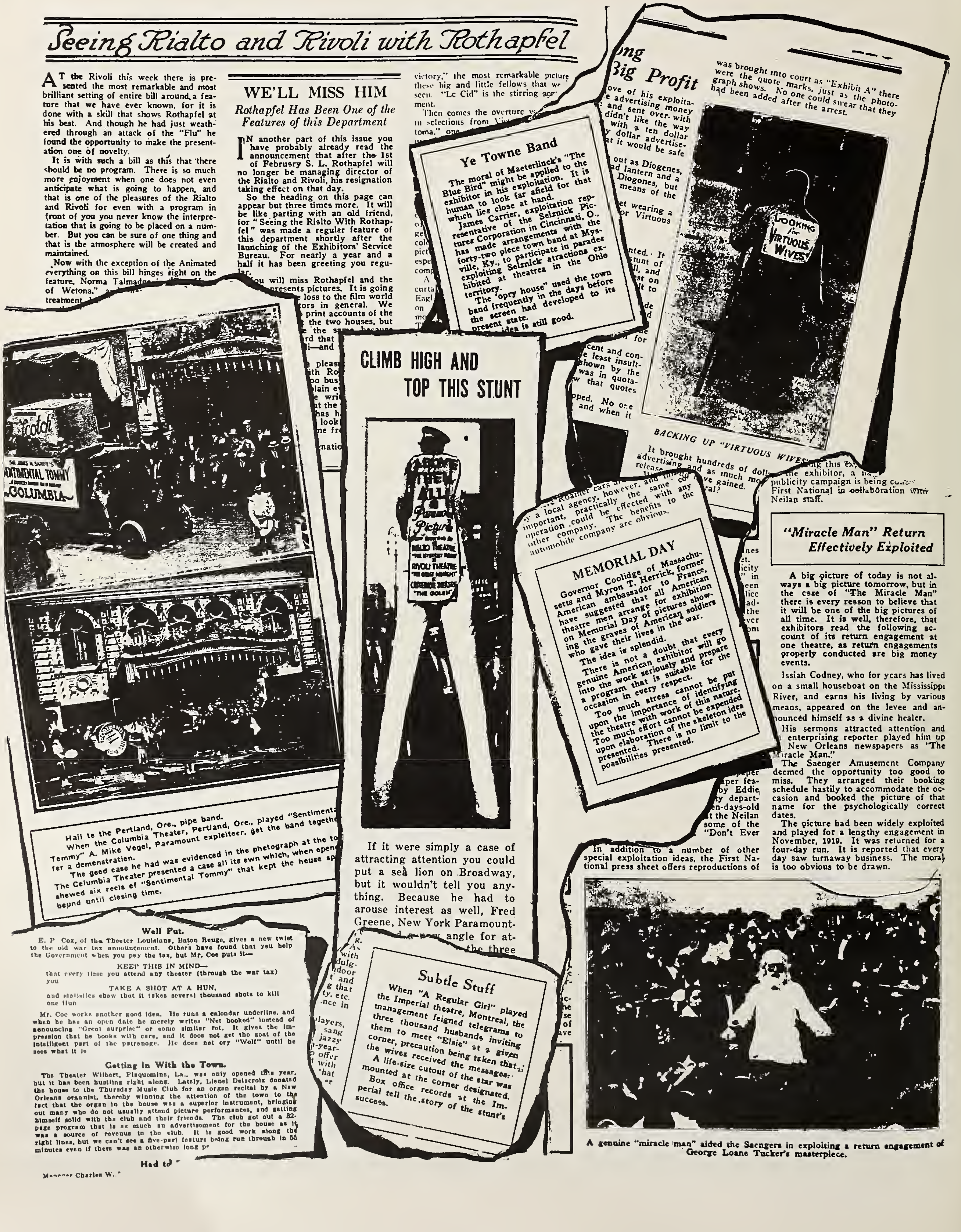
HOWARD J. GREEN
SCREEN PLAYWRIGHT

Sincere Best Wishes to MARTIN QUIGLEY for Twenty Years of Service to the Industry

ASSOCIATE PRODUCER
SING AND LIKE IT
(RKO-RADIO)

* IN COLLABORATION

THAT WAS "ROXY" AT THE RIVOLI



Seeing Rialto and Rivoli with Rothapfel

AT the Rivoli this week there is presented the most remarkable and most brilliant setting of entire bill around a feature that we have ever known, for it is done with a skill that shows Rothapfel at his best. And though he had just weathered through an attack of the "Flu" he found the opportunity to make the presentation one of novelty.

It is with such a bill as this that there should be no program. There is so much more enjoyment when one does not even anticipate what is going to happen, and that is one of the pleasures of the Rialto and Rivoli for even with a program in front of you you never know the interpretation that is going to be placed on a number. But you can be sure of one thing and that is the atmosphere will be created and maintained.

Now with the exception of the Animated everything on this bill hinges right on the feature, Norma Talmadge of Wetona," treatment

WE'LL MISS HIM

Rothapfel Has Been One of the Features of this Department

IN another part of this issue you have probably already read the announcement that after the 1st of February S. L. Rothapfel will no longer be managing director of the Rialto and Rivoli, his resignation taking effect on that day.

So the heading on this page can appear but three times more. It will be like parting with an old friend, for "Seeing the Rialto With Rothapfel" was made a regular feature of this department shortly after the launching of the Exhibitors' Service Bureau. For nearly a year and a half it has been greeting you regular.

You will miss Rothapfel and the presents pictures. It is going loss to the film world tors in general. We print accounts of the the two houses, but the same because rd that i—and

pleas ith Ro oo bus lain e writ at the has h look e fr

natio

victory," the most remarkable picture these big and little fellows that we seen. "Le Cid" is the stirring accompaniment.

Then comes the overture in selections from toma," one

Ye Towne Band

The moral of Maeterlinck's "The Blue Bird" might be applied to the exhibitor in his exploitation. It is human to look far afield for that which lies close at hand.

James Carrier, exploitation representative of the Selznick Pictures Corporation in Cincinnati, O., has made arrangements with the forty-two piece town band at Maysville, Ky., to participate in parades exploiting Selznick attractions exhibited at theatres in the Ohio territory.

The "opry house" used the town band frequently in the days before the screen had developed to its present state.

The idea is still good.

ng Big Profit

ove of his exploita- e advertising money and sent over with didn't like the way with a ten dollar y dollar advertise- t it would be safe

out as Diogenes, ad lantern and a Diogenes, but means of the

et wearing a or Virtuous

nted. It tunt of ll, and st on lt to

cent and con- e least insult- shown by the was in quota- w that quotes

pped. No one and when it

was brought into court as "Exhibit A" there were the quote marks, just as the photograph shows. No one could swear that they had been added after the arrest.

BACKING UP "VIRTUOUS WIVES"

It brought hundreds of doll advertising and as much mo release have gained. ral?

Hail to the Portland, Ore., pipe band.

When the Columbia Theater, Portland, Ore., played "Sentimental Tommy" A. Mike Vogel, Paramount exploiteer, got the band together for a demonstration.

The good case he had was evidenced in the photograph at the to The Columbia Theater presented a case all its own which, when open showed six reels of "Sentimental Tommy" that kept the house sp beyond until closing time.

CLIMB HIGH AND TOP THIS STUNT

If it were simply a case of attracting attention you could put a sea lion on Broadway, but it wouldn't tell you anything. Because he had to arouse interest as well, Fred Greene, New York Paramount- angle for at- the three

g. A with dulg- ndoor t and g that ty, etc. nce in

players, sang jazzy -year- offer with hat er

Subtle Stuff

When "A Regular Girl" played the Imperial theatre, Montreal, the management feigned telegrams to three thousand husbands inviting them to meet "Elsie" at a given corner, precaution being taken that the wives received the messages.

A life-size cutout of the star was mounted at the corner designated.

Box office records at the Imperial tell the story of the stunt's success.

Roamer cars a local agency, however, and important, practically the same co operation could be effected with any other company. The benefits to the automobile company are obvious.

MEMORIAL DAY

Governor Coolidge of Massachusetts and Myron T. Herrick, former American ambassador to France, have suggested that all American theatre men arrange for exhibition on Memorial Day of pictures showing the graves of American soldiers who gave their lives in the war.

The idea is splendid.

There is not a doubt that every genuine American exhibitor will go into the work seriously and prepare a program that is suitable for the occasion in every respect.

Too much stress cannot be put upon the importance of identifying the theatre with work of this nature. Too much effort cannot be expended upon elaboration of the skeleton idea presented. There is no limit to the possibilities presented.

ines et. icity " in een licc ad- the ever om

paper per fea- by Eddie ty depart- en-days-old t the Neilan some of the "Don't Ever

In addition to a number of other special exploitation ideas, the First National press sheet offers reproductions of

ing this ex the exhibitor, a publicity campaign is being co First National in collaboration with Neilan staff.

"Miracle Man" Return Effectively Exploited

A big picture of today is not always a big picture tomorrow, but in the case of "The Miracle Man" there is every reason to believe that it will be one of the big pictures of all time. It is well, therefore, that exhibitors read the following account of its return engagement at one theatre, as return engagements properly conducted are big money events.

Issiah Codney, who for years has lived on a small houseboat on the Mississippi River, and earns his living by various means, appeared on the levee and announced himself as a divine healer.

His sermons attracted attention and enterprising reporter played him up New Orleans newspapers as "The Miracle Man."

The Saenger Amusement Company deemed the opportunity too good to miss. They arranged their booking schedule hastily to accommodate the occasion and booked the picture of that name for the psychologically correct dates.

The picture had been widely exploited and played for a lengthy engagement in November, 1919. It was returned for a four-day run. It is reported that every day saw turnaway business. The moral is too obvious to be drawn.

A genuine "miracle man" aided the Saengers in exploiting a return engagement of George Loane Tucker's masterpiece.

Well Put.

E. P. Cox, of the Theater Louisiana, Baton Rouge, gives a new twist to the old war tax announcement. Others have found that you help the Government when you pay the tax, but Mr. Coe puts it—

KEEP THIS IN MIND—

that every time you attend any theater (through the war tax) you

TAKE A SHOT AT A HUN,

and statistics show that it takes several thousand shots to kill one Hun

Mr. Coe works another good idea. He runs a calendar underline, and when he has an open date he merely writes "Not booked" instead of announcing "Great surprise" or some similar rot. It gives the impression that he books with care, and it does not get the goat of the intelligent part of the patronage. He does not cry "Wolf" until he sees what it is

Getting in With the Town.

The Theater Wilbert, Plaquemine, La., was only opened this year, but it has been hustling right along. Lately, Lionel Delacroix donated the house to the Thursday Music Club for an organ recital by a New Orleans organist, thereby winning the attention of the town to the fact that the organ in the house was a superior instrument, bringing out many who do not usually attend picture performances, and getting himself solid with the club and their friends. The club got out a 32-page program that is as much an advertisement for the house as it was a source of revenue to the club. It is good work along the right lines, but we can't see a five-part feature being run through in 50 minutes even if there was an otherwise long pr

Had to

Manager Charles W.

L&J
INCORPORATED

FOR THE MANY
CONSTRUCTIVE
INDUSTRY
ACCOMPLISHMENTS
OF
MARTIN QUIGLEY
THESE
TWENTY YEARS
WE EXPRESS
SINCERE
APPRECIATION
AND SEND GOOD
WISHES

ARTHUR R. LUCAS
WM. K. JENKINS

ATLANTA
GEORGIA

ROBERT E. WELSH

IT USED TO BE MONOGRAM
NOW IT'S REPUBLIC

U16 FLOATING COMFORT

FLOATING COMFORT

A SENSATIONAL HIT
with the
THEATRE GOING PUBLIC

PRESENTED BY
J. George
FEINBERG
PRODUCED BY
INTERNATIONAL
SEAT CORPORATION
UNION CITY • IND

I want to take this opportunity of thanking Paramount, R.K.O., Balaban & Katz, O'Donnell and Hoblitzell, A. H. Blank, Tony Sudekum, McGee - Finske - Cooper Enterprises, Griffith Amusement Company, Minnesota Amusement Company, United Detroit Theatres Inc., Harry Balaban Theatre, Dent Theatres, Dubinsky Bros., and all of our many friends and customers for the phenomenal business given us on the U-16 Floating Comfort, thereby backing up my prediction of two years ago that this is the finest theatre chair in the world. . . . The theatre patrons can't be wrong.

Spreading Comfort To Millions

HAROLD B. FRANKLIN PRESENTS—

Beat the Season

From now on exploitation editors will be watching for stories of managers who "through great effort" bannered the elephants in some circus parade. And the exploitation men will just laugh, knowing that "selling the elephants" is one of the regular jobs of the contractor.

But the Allen Theatre, Akron, Ohio, beat the season. The Shriners were holding an indoor circus and Eddie Carrier, Goldwynner, bought a banner. He also bannered the backs of twenty cars on an omnibus route and put out four sidewalk mats, using a patented linoleum which a store supplied free of cost.

Cards giving the number of the police and fire calls were hung to each public telephone and there was a lot of window work done.

Franklin Gives Splendid Example of the Way To Celebrate the Holidays in a Picture House

How to put the "Christmassy" atmosphere into the theatre during the Yuletide season is strikingly illustrated at Shea's Hippodrome, Buffalo, this week, where Manager Harold B. Franklin has put forth his best with the result that all Buffalo is talking about the decorations and the musical settings given the feature picture, which is "The Hell Cat," featuring Geraldine Farrar.

One senses the holiday atmosphere the moment he enters the Hippodrome doors and steps into the lobby of the theatre, for there on all sides and overhead he sees hanging in graceful clusters and strands, evergreens and holly wreaths, and just to the right at the bottom of the escalator, a large Christmas tree has been erected, brilliantly lighted with small incandescent bulbs and decorated with attractive Yuletide fittings.

The interior of the big house is also filled with the decorations appropriate to the season, holly wreaths and red poinsetta predominating, but in the stage setting one finds the biggest feature of the whole Yuletide theme, and this is undoubtedly the best of the timely and seasonal variety that Mr. Franklin has so far presented for the divertisement of his patrons. This setting is a huge Christmas card visualized, showing Santa Claus in life size dipping

nificent rendition of the hymn, "Come All Ye Faithful," which is ended in a climax of tremendous power, inspiring those with its simplicity and grandeur. It is the first time that the big orchestra has ever played anything of a "churchy" nature during the unveiling of a setting, but from the effect produced it is to be hoped that Mr. Franklin will try it again—perhaps at Easter tide or some other time when it would be appropriate.

ment combining signs cleverly blended.

Georges Carpentier Photos Hold Crowd

The accompanying reproduction of a photograph taken at the corner of State and Quincy Sts., Chicago, give a not altogether just impression of the attention that was drawn to three color portraits of Georges Carpentier during the week of their display in the window of the Owl Drug Co. The photographer pleaded refraction as his excuse for not obtaining a better photograph—which is unimportant.

George DeKruif, exploitation and publicity manager for the Chicago branch of the Robertson-Cole Distributing Corp., states that the manager of the drug wanted to know how much he use of the pictures. The drew to his razor display window was worth. real

w contained the three od of one week. During rcely a moment of the passed without a knol tanding in front of the

... made a regular Ponzi profit.

Raffles Stunt Worked for Selznick Picture

J. Meyer Schine, of the Schine Company, Gloversville, N. Y., hooked the Herald to a Raffles stunt for Selznick's "The Man Who Lost Himself," with ten dollars for the first to greet the estray and five dollars for the next three.

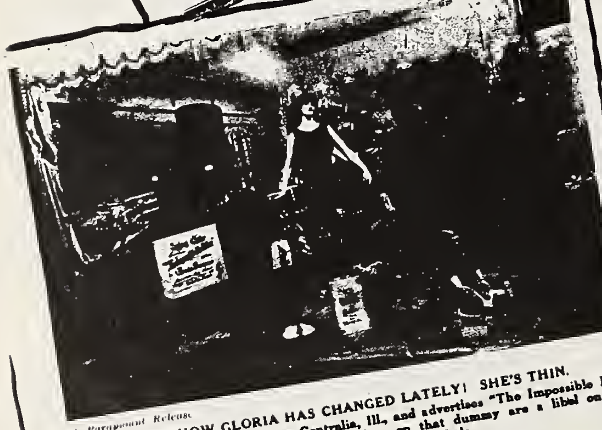
The $25 in prizes brought in several hundred dollars worth of newspaper publicity, made the paper friendly, and brought in a lot of additional business to the house. It's an old stunt, but it works like a lumberyard fire in a small town, and even the cities will fall for the idea three or four times a year. It makes an excellent hook-up for this Faversham title.

Bettered His Props by Getting Real Article

Paul G. Noble, of the Liberty, Portland, Oregon, wanted an old fashioned rail fence for his prologue to "Peaceful Valley" and instead of letting his property man spend several days painting up some rails, he loaded "props" onto a car and sent him out of town to buy a few sections of fence from some farm.

It cost less than tricked stuff and was more convincing than the best of the painted stuff could possibly be. Then he borrowed a haystack from a local feed store and some wood from a coal yard and he had the setting for a house landscape drop that served as the backing for a male trio who sang a prologue of rural songs.

The trouble with most prologues is that they cost more than they are worth, but Mr. Noble works for novelty and gets his over at comparatively small cost.



A Paramount Release

GOSH HOW GLORIA HAS CHANGED LATELY! SHE'S THIN.

This bathing suit window is from Centralia, Ill., and advertises "The Impossible Mrs. Bellew" at the Illinois Theatre. But the legs on that dummy are a libel on the Swanson originals. Just plain libels.

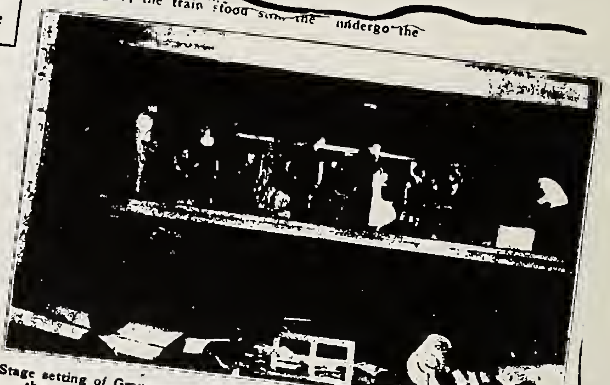
Grauman's Pullman Act Is High Class Feature

A presentation feature that serves the purpose of a prologue without seeming to have been improvised for that purpose, putting the audience into the properly receptive frame of mind without apparent design, is of double value. It has the value of the prologue, plus the value of the independent stage number. Such a feature was recently staged at Grauman's Million Dollar theatre, Los Angeles.

Sid Grauman took his patrons on a very pleasant journey. That is, he took them at the rate of about 2,300 at each performance on a delightful Pullman car excursion which lasted some twenty minutes. Using the multiplication table, Grauman's playing to 46 shows a week, folks got aboard the Sid Grauman Special.

"Minutes in a Pullman Sleeper" is Sid Grauman gave his atmospheric prologue to the Marguerite Clark "Easy to Get." This photo-

parted again, the train stood still the undergo the



Stage setting of Grauman's Million Dollar theatre, Los Angeles, showing the care that was taken to present properly the feature attraction, "Easy to Get," featuring Marguerite Clark.

Had Inspectors Puzzled About This Big Display

When is a sign not a sign? That is what is bothering the building inspectors of what will be Warren G. Harding's home town after March 4.

When W. R. Ferguson, Goldwyn's traveling exploitation man, got to Washington to help Loew's Columbia put over "Earthbound," he had the idea of using a large metal globe. Several machine shops told Ferguson that it could not be done and refused to consider the job, but finally the exploitationist located an old German mechanic who runs a sort of private trade school for skilled mechanics, defraying the expenses out of his own pocket.

Took Two Trials

Ferguson presented it to him as a nice problem for his prize pupils and on that basis the job was undertaken. The first globe was a failure, but Ferguson persuaded him to try again and he got a seven-foot globe that was revolved by a motor. This was painted to represent the earth's surface and was placed on top of the marquise of the Columbia.

Straightaway the building inspectors wanted to know what he meant by building an advertising sign without a permit. Ferguson said it was not an advertising sign but a geographical exhibit. The inspectors retired to think it over and no decision had been reached by the end of the run, so the illuminated globe whirled away all the week with beneficial results.

Ferguson also got special front page readers in the Post and used the billboards and newspaper columns to the limit.

DINTY
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CRITERION
DINTY
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CRITERION
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ALL THE NEWSBOYS WERE ANIMATED ONE-SHEETS IN ATLANTA

Willard G. Patterson, of the Criterion, wanted everyone to know that "Dinty" was in town, so he got three kids to impersonate the trio in this First National release and on the opening day all the newsboys wore placards

Lila Lee Made Business in Pre-Christmas Week

Technically Lila Lee has been enjoying a vacation at her home in Chicago, but Oscar A. Doob, of the Chicago Paramount office, gummed things all up. He bent the attentive ear to some managers who complained that the people who were doing their Christmas shopping early were not shopping for theatre tickets. Then he hunted up Miss Lee.

As a result she was booked over a circuit of personal appearances, and to justify his cruelty in taking Miss Lee from the home fireside Doob shoots in some pictures of the crowd in front of A. Siegfried's Bijou Theatre, Decatur, when the Bijou broke its "Humoresque" record with "Behold My Wife" on December 20.

Couldn't Use Flash

The wind blew the flash powder out of the pan and the photographer tried from a three minute time exposure. The crowd could not keep still that long, but there was enough on the plate to show what could be done even so close to Christmas. She even got crowds for a Chicago house on Christmas Eve and the day before, some even leaving the tree untrimmed to go down to the Central.

It worked so well that Doob is figuring on persuading the home office to ship the entire personnel of the Lasky lot to Chicago just before Christmas next year so that all the Paramount clients can make some extra money for stocking fillings in the dead days just before the celebration of the Christmas holiday season.

GEORGE MARSHALL

•

DIRECTOR

•

"LIFE BEGINS AT FORTY"

(A BOX OFFICE CHAMPION FOR FIRST SIX MONTHS 1935)

•

"$10 RAISE"

(EDWARD EVERETT HORTON - KAREN MORLEY)

•

"IN OLD KENTUCKY"

(WILL ROGERS)

•

IN PRODUCTION

"SNATCHED"

(ROCHELLE HUDSON - CESAR ROMERO BRUCE CABOT)

•

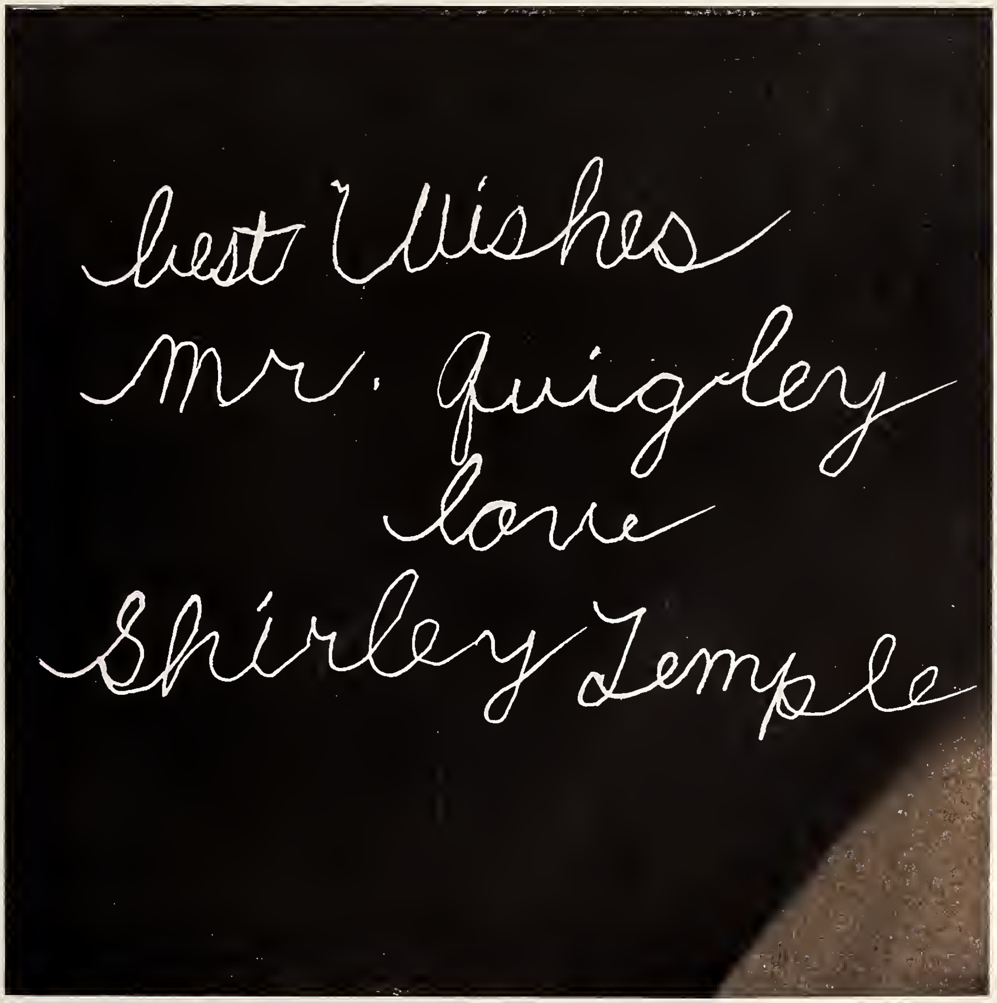
CONGRATULATIONS MARTIN QUIGLEY

•

20TH CENTURY - FOX

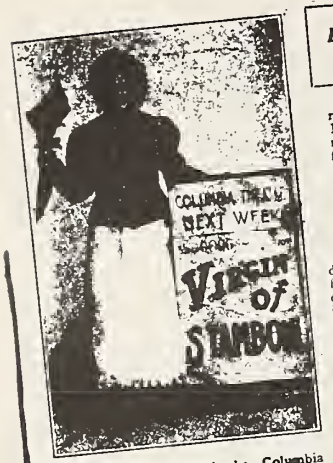
CONGRATULATIONS

M. and P. THEATRES CORP.
OF NEW ENGLAND



best Wishes
Mr. Quigley
love
Shirley Temple

GRIFFITH STAGES A PROLOGUE



The lady who carried the Columbia theatre's message throughout Pittsburgh during the run of "The Virgin of Stamboul."

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Griffith Himself Stages Prologue for "Greatest Thing in Life" in Los Angeles

PREMIER of "The Greatest Thing in Life," Monday, December 16th, was a "first night" that may be described as Griffithesque. The ovation given the producer following the appearance of the subtitle, "The End," was as enthusiastic, if not more so, than any previous ones this producer has experienced in Los Angeles. For eight minutes the applause and calls continued from the audience of three thousand at Clune's Auditorium.

This presentation, the second of this picture in the country (this film having been first shown in Milwaukee), was personally supervised by Mr. Griffith and his studio staff. The film is preceded by an original prologue by Mr. Griffith, titled "Voices," which creates an atmosphere for the film.

The prologue opens with a dark stage, which is slowly brightened. Out of the hazy background comes a voice:

"The Greatest Thing in Life—what is the greatest thing in life?"

Second voice: "I haven't the slightest idea."

First voice: "The greatest thing in life is—is—is (soft music) wait—wait—wait, here come the singers and dancers, they know what life is. Light hearts of the world—music, dancing, wine, women, life itself—that is the greatest thing in life."

The singer of

black out stage). (Three drums, gradual lighting of stage, appearance of boy and girl).

First voice: "Ah, the search for love eternal—that is the greatest thing in life."

The followers of the modern dance: Miss Claire Seymour and Rudolfo de Valentina.

The followers of the ultra jazz music. Rhea Haines and Norman McNeil.

(Three drums; black out stage). (Three drums; four soldiers appear).

First voice: "Heroes from the battle field of Europ ... land, France, Italy and these Uni ... Duty, heroism, sacrifice and ... have arms about ... the greatest thi

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... to go to Europe, and got her angry enough ... there might have been no Denishawn dancers for Partington to hire

Dig Out the Diggers

Get out the shovel and the spade from the cellar, exhume the hoe and the pick, It's going to begin all over again. Cland Saunders, exploitation chief for Paramount, has sent out a circular suggesting the revival of the buried treasure stunt for "Buried Treasure," the newest Marion Davies vehicle, and you might as well wise the kids right now that it is going to begin again.

It's a sure fire stunt and can be worked over and over again, but be careful where you bury the treasure and avoid damage and trespass suits. Vacant lots make ... graveyards, but get permission ... owners first.

... the picture to better advantage and did not leave himself open to a comeback from

... just above to get as ... should. Cutting down the height of the letter four or five picas would have given a

Leslie Whelan Has a Barrel of Ideas

We think that most of Claud Saunders' staff are a little bit crazy. We've been certain about John (nee Max) Rosenfeld ever since he started in to measure golems with a magnifying glass instead of a foot rule, and you need no three guesses about Amike Vogel. Add Leslie Whelan to the Bughouse Brigade.

A Paramount Release

LESLIE WHELAN DE MILO

He spent perfectly good money to get this photograph taken. He explains that it is not an exploitation stunt, but shows how a certain exhibitor felt after paying the rentals on When Knighthood Was in Flower. Get the idea? That's a flour barrel. Har-har!

Give the knight a few more clothes and it would not be a bad pun for a small town, at that, and you could shake down the ... window if you lettered the bar-

Bank Aids Theatre In Unusual Exploitation

Every exhibitor that effects a new tie-up, a more intimate relationship between hitherto unrelated bodies, does the motion picture industry a genuine service. In opening up new avenues for exploitation the exhibitor is furthering his own cause and the cause of his profession.

"The Virgin of Stamboul" Priscilla Dean's Universal-Jewel production, was shown at the Ansonia theatre Butte Mont., to the biggest business that the atre has experienced. A new tie-up, and a promising one was one of the reasons for the big patronage.

Paul De Mordaunt, manager of the Ansonia, with H. Elliott Stuckel, publicity manager for the Butte branch of Universal, arranged with the Silver Bow National Bank for vault space in which to keep the print while the picture was in engagement.

Policemen were assigned to the guarding of the film on its way to and from the bank.

A bonding company bonded every employe through whose hands the print was passed during its stay in Butte.

The whole affair was conducted with an air of seriousness which gave the impression that the $500,000 value advertised was the value of this particular print alone.

The business mentioned was one of the results.

Another result was the linking of names, theatre with bank, and such an association of ideas is mighty import... to the theatre.

Timidity is too often man's chief fa...

The chief difference between the men and the little men of history is the big men did what the little thought of doing.

The exhibitor, particularly, of all ...ness men, because his success or ... is measured by his advertising ... ploitation ability, cannot af...

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STRIKE ORDER

ALL EMPLOYEES

OPERATING—TRAFFIC—MECHANICAL DEPARTMENTS

C. P. R., C. N., G. N., P. G. E. AND B. C. E. RY.

STRIKE

for the Capitol Theatre this week. "CASEY JONES, JR.," or railroading in the Bush League with The Speedball. (It's the comedy end of the bill. As funny as a Switch Shanty with Persian Rugs). Made by Railroad men in real Railroad Atmosphere with a trick Railroad. They put everything into it but the Yardmaster's socks. You'll recognize the President, his man Friday, the Con., Eagle-eye, Tallow-pot, Shack and the Wrecking Crew. They're all there — and they're all Wet. Here's your Clearance; the Board's all right, no Cinders and no Grades, all down hill. Highball! Let's Go!

2:30 and
8:30 p.m.

CASEY JONES, JR.,
On the Front End, sittin' pretty.

An Educational Release

HOW RUFFNER MADE A COMEDY SELL HIS SHOW

Teaser Ad. Campaign Got Newspaper Score on Stunt

Usually it is bad medicine to get a newspaper down on a theatre, but W. E. Drumbar, of the Riviera Theatre, Knoxville, made a lot of capital of a teaser campaign and won out in the end, though he got the editorial goat—a whole herd of them.

Mr. Drumbar printed the First National plan book teaser ads for "Go and Get It" in the Sunday paper. These were merely cuts of the ape man with sundry mysterious warnings below. It looked all right and the newspaper was glad to get the business.

But about the time the dear public began to read the Sunday edition the newspaper office became the scene of activity. The crime wave was more or less prevalent in Knoxville, as elsewhere, and every depredation was blamed on the ape man and people even called up on the long distance to tell the editor how the monster had swiped a pie or swiped a couple of chickens. Along in the afternoon it became monotonous and the advertising manager was so sour on Monday that he refused to take the same order for the Monday afternoon edition.

Drumbar waited until near press time and the advertising manager was out, and he slipped them over on the counter clerk. Once more the telephones got sore throats ...e telephone clerks, and Tuesday ...nel came out with a savage editorial ...ology for the "unfortunate inci...it called it.

...bar promptly took a quarter ...d it "It's All Our Fault," and ...kick and a big laugh into the ... made for peace in the camp. ... time Drumbar gets a chance ...ser campaign, the entire Sen...ill have to be dead before he ...ver

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STAR'S APPEARANCE IN CLEVELAND BLOCKS TRAFFIC

WallaceReid HERE IN PERSON SUNDAY

... in the ...

Bill Danziger, Chicago Paramounteer, dropped in on La Porte, Ind., recently and put over Adam's Rib at the Central Theatre, and started in to help the advertising man of the Argus sell a co-operative page.

It was not a very good day for soliciting and came 5:45 with one space still unsold. On the sidewalk a baker was skidding the dirt into the gutter preparatory to calling it a day and going home. He was too busy to talk advertising. He had that sidewalk to sweep.

Bill grabbed the broom. "I'll do the sweeping," he offered. "That will give you time to talk to the Argus man."

The canny baker did not surrender until Bill had made a good job of the sidewalk—outside of getting the goats of some feminine pedestrians with his clouds of dust. Then he stood and lanced the blisters he had acquired through the unwonted exercise while the baker signed on the dotted line. The page was filled.

SOUTH ATLANTIC MOTORS COMPANY GETS ROAMER CAR

The South Atlantic Motor Company, 626 Riverside avenue, distributors for the Stanley steam car have recently secured the state agency for the Roamer, known as America's smartest car. This is the car that is so popular with the movie stars, two special racing cars and eight stock models being used in producing Excuse My Dust, the picture showing all this week at the Arcade theater.

The Roamer is a beautiful car, well built for speed, comfort and durability. It has distinctive lines and promises to be one of the most popular sellers in this territory.

...ews story which appeared in a Jack...nville newspaper during the "Excuse ... Dust" engagement at the Arcade.

...ng examp...
...ent of some

A thre...
Sour...
the

We are proud to serve the great institution

of

Quigley Publications

TRIANGLE

ENGRAVING CO., Inc.

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New York City

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•

DAY AND NIGHT SERVICE

TO MARTIN QUIGLEY

★ A SINCERE FRIEND TO ALL THE MOTION PICTURE INDUSTRY

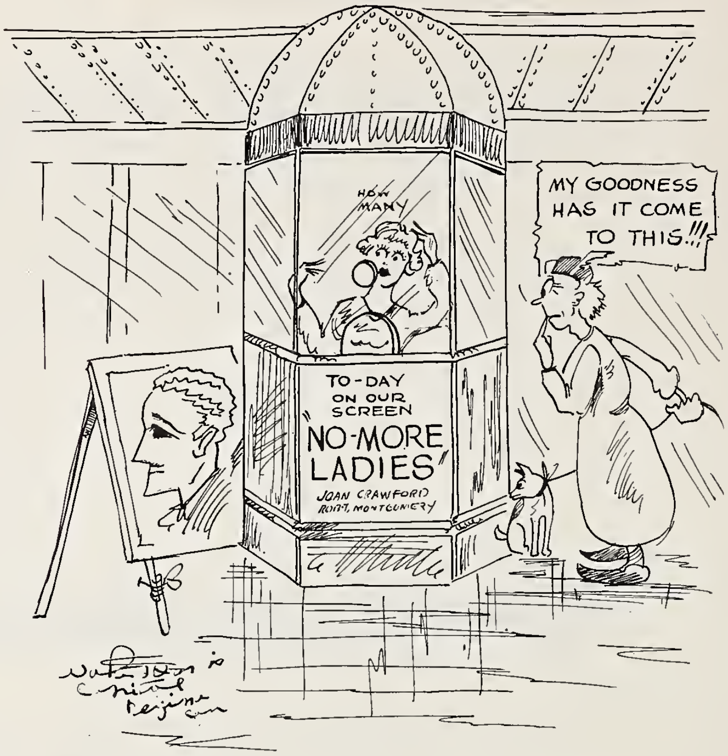
RANDFORCE AMUSEMENT CORP.

SAMUEL RINZLER ★ LOUIS FRISCH

MARTIN YOU DESERVE ALL THIS, AND CONTINUED SUCCESS

Bing

SHOWMEN'S LOBBY LAFFS!



Walter Davis, Capitol Theatre, Regina, Can., is the originator of this cartoon.

Phillips Receives Merchant Testimonial Co-op Page

A full cooperative page in which 54 merchants were represented was secured by Henry Phillips at the New Family Theatre, Batavia, N. Y. Page was called "Manager's Testimonial Week" and each ad contained congratulatory message to Phillips. Center of spread was devoted to picture attractions for the week.

During the recent floods in his territory, Henry held a gala midnight show, entire proceeds of which were donated to Red Cross for the aid of the stricken families.

MR. EXHIBITOR
ARE YOU PAGING
PAGE NO. 15
IN
"PAGE MISS GLORY"
PRESS BOOK?
★
A Cosmopolitan Production
Released by Warner Bros.
WARREN & DUBINS'
GREAT SONG HIT
PAGE MISS GLORY
OFFERS SOME VALUABLE SUGGESTIONS IN CONNECTION WITH YOUR CAMPAIGN
★
THE PUBLISHERS
HARMS INC.
1250 SIXTH AVENUE
R.C.A. BLDG. - N. Y. C.

Win a Hollywood Air Trip!

Hatch's Playdate Box

Getting away from the use of slides with playdates on them flashed on the screen during trailer, Willard Hatch, artist, Hayward Theatre, Hayward, Cal., has placed a box below the screen in front of the bottom mask and covered it with black cambric. In back of the cambric are six compartments which may be lit separately from a control board off-stage. In each compartment is a slot allowing for entrance of cutout snipes. Thus, Willard says he is able to arrange his playdates any way he chooses and that it is an improvement over the old method. Box runs entire length of screen.

Win a Hollywood Air Trip!

Artist Paints Posters In Lobby for Newton

Bruce Newton, Colonial Theatre, Belfast, Maine, erected a miniature studio in his lobby in which theatre artist was engaged in painting posters for forthcoming attractions. Patrons were invited to ask artist any questions pertaining to work and Bruce succeeded in getting writeups on stunt in dailies.

For "Frankenstein" a tieup was arranged with local beauty parlor which offered a free permanent to any girl who would watch the midnight show alone in the darkened theatre.

Stump Organizing Social "Movie Club"

Tuesday being a "dark" night for the Elted Theatre, Absarokee, Mont., Ted Stump has organized what he terms a "Movie Club," membership composed of 50 married local couples to meet at the theatre every third Tuesday evening beginning in October and ending in April.

Feature of the meetings will be the exhibition of pictures not usually suitable for general showings and members are to have the opportunity at each meeting to chose the picture they would like to see at the next. In addition, a lunch will be served.

Admission to the theatre on those nights will be by membership card only with the public excluded and the attendance will be limited to 50 couples. The social angle is not to be neglected, as Ted intends putting on "kid" and "hard times" parties, etc., in connection with the pictures.

Total cost per couple is $10 paid in advance for 10 meetings to cover regular admissions and cost of the lunch. Each member will have the privilege af bringing one extra couple to each meeting providing Stump is advised a day in advance. Guest couples will be charged one dollar.

In the general letter sent out by Ted with the above information he wrote that when the quota of 50 couples was reached further applications were to be placed on file and that he expects the Club meetings to be the social highlight of the winter.

He recommends his idea, and a sound one it is, to other small town managers seeking for some profitable way of keeping their houses open on a "dark" night of the week.

Win a Hollywood Air Trip!

Caplan Stages "Colonel" Contest in Hong Kong

Al Caplan, manager of Fox Films in Hong Kong held a Shirley Temple scrapbook contest on "Little Colonel" with newspapers cooperating. Al also secured aid of many local shops which enclosed Temple leaflets in their monthly account bills. Dairy paid for distribution of these same books, backs of which carried their ad.

A reported first of its kind in China was the formation of a Shirley Temple club which Al reports was a tremendous success. A free Sunday morning show was given to inaugurate the club and each kid was presented with a button. At this show, winners of the scrapbook contest were awarded prizes.

Exchange Managers Meet To Discuss Long Reel

Another meeting of exchange managers will be held late this week at the New York headquarters of the Motion Picture Producers and Distributors of America to further discuss developments in connection with the 2,000-foot reel as proposed by the Academy of Motion Picture Arts and Sciences.

All trade inquiries to the proposal are expected to be in possession of the MPPDA when the meeting is held. Gordon Mitchell, manager of research of the Academy, will attend.

From Chicago comes word that before 2,000-foot reels can be used in that city local ordinances must be revamped.

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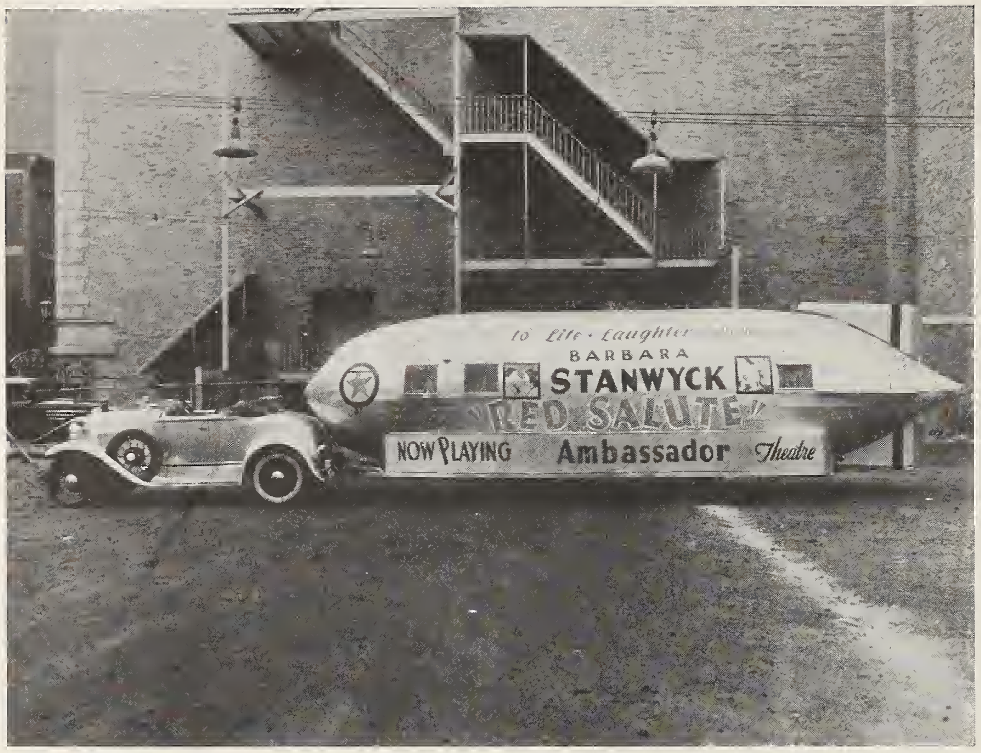
Cable Address 'CONFILM'

MY SINCERE COMPLIMENTS TO ONE OF THE RARE MEN OF THE MOTION PICTURE INDUSTRY

★

EDWIN CAREWE



STREET STUFF. This attractive zeppelin trailer was used for a street ballyhoo for the opening of United Artists' "Red Salute" at the Ambassador Theatre in St. Louis on September 20. Following the St. Louis engagement this trailer will visit other principal cities throughout the country exploiting openings of picture.

Egan Ties Up Calgary Stampede to "Virginian"

With the celebration of the diamond jubilee and the arrival of the northwest mounted police falling day and date with Pete Egan's "Virginian" engagement at the Palace, Calgary, Canada, he hastened to extend an invitation to the entertainers in the Calgary Stampede dinner to attend a special preview. Cards were placed under all plates announcing the showing.

Preview was called "Stampede Preview" and as such cards were sniped around town and at the fair grounds. In the program gotten out for the jubilee, theatre received mention. Pete received further newspaper breaks when his picture was taken standing beside Everett Johnson a resident of Alberta who had spent his early days in Virginia and about whom Owen Wister had included some yarns in his original story, still being widely read.

VALLEN *still builds*

the finest Automatic Curtain Controls and Noiseless Ball-Bearing All-Steel Tracks.

Vallen is the largest and oldest manufacturer specializing exclusively in stage equipment.

Why take chances with inferior devices when the best costs no more?

VALLEN, INC. - AKRON, OHIO

Cahill Puts on Misspelled Word Contest for "Girl"

Merchants of Brockton, Mass., cooperated with J. J. Cahill at the Brockton Theatre on a Shirley Temple misspelled word contest put on for "Our Little Girl." Full page of ads was run, each of which contained an incorrectly spelled word and to children sending in neatest, correct list of words, merchants donated prizes.

On opening matinee promoted carnations were given to all ladies, kids receiving paper Shirley Temple dolls. Through tieup with local confectioner, whose ad was carried on reverse side, glossy photos of the starlet were also distributed. Cahill further contacted high school superintendent who sponsored a Temple poster contest for which cash prizes were awarded. Two one-sheets for copying purposes were on display at school and six winning posters were planted in lobby easel.

Win a Hollywood Air Trip!

Jones Hooks Police Event Up with "No More Ladies"

George Jones at Loew's Theatre, Richmond, Va., tied up with police department on their annual field day by supplying the stock on which cards were printed plugging Der Tag and his current picture "No More Ladies." Officers were detailed to put the cards on all telephone poles throughout city, thus insuring wider coverage. Department paid for printing, etc., and by tying in with them George gained benefit of additional advertising.

Through medium of time exchange, telephone company gave picture mention along with time; baking company inserted dodgers in bread night before opening and milk company used bottle hangers on all their output.

EDITORIAL

Most active is A. Milo DeHaven, circuit Supervising Director for Chakeres Theatres, not only in working with and encouraging the circuit managers but also in building up prestige for his outfit in the various towns where the corporation is represented.

Local opinion is not to be discounted in any theatre operation and therefore we are pleased to quote from a letter to DeHaven from the Chamber of Commerce executives of Greenville, Ohio, on how that city feels toward the conduct of the Chakeres Theatre and theatremen.

Dear Mr. DeHaven:

I wish to thank as well as welcome you into the Greenville Chamber of Commerce. . . . I want you to take full advantage of our services and feel free to call upon the writer at any time he can be of service to you or your organization.

It is common for one in your position to hear the things that are bad. I will try to reverse this practice by telling you a few of the many nice things that I have heard about you and the State Theatre, which we are beginning to know as an institution in our community.

There is not a scintilla of doubt in my mind that you have, through hard work and effort, done a world of good for your firm since you have been here. The comments of the past as compared to the favorable utterances of the present, present such a contrast which would in itself erase any doubt in my mind as to the improvement effected. A good indication that our people are finally awakening to the fact that you are giving them the very highest quality of entertainment, is borne out in several complimentary remarks made by prominent individuals at two recent meetings.

The splendid treatment of the public by your employees and the general atmosphere of the house are important improvements making their appearance since you have been here. The many remarks emanating from the business men of the city is a favorable sign and the growing good will and appreciation for what your institution means to the community as expressed by our merchants, is additional evidence of the results of your efforts.

Win a Hollywood Air Trip!

McManus Lends Theatre Chairs for Bishop Jubilee

Johnny McManus of Loew's Midland Theatre, Kansas City, Mo., loaned the large lobby throne chairs for use on the platform at Convention Hall in the golden jubilee celebration of Bishop Lillis's priesthood. On the honor roll of firms contributing to make the affair a complete success, which was placarded in the lobby of the Hall, the Midland was the only theatre represented.

For "Bonnie Scotland" Johnny put a bagpipe player in kilts on street in front of theatre playing during run of picture.

TO

MARTIN
QUIGLEY

★

My sincere appreciation for your constructive work in the interests of Motion Pictures

★

BARNEY
BALABAN

CONGRATULATIONS
MARTIN QUIGLEY

WARNER BAXTER
20th CENTURY-FOX

FILM SERVICE LABORATORIES
INC.

PAUL A. GUFFANTI

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Special Negative Developing
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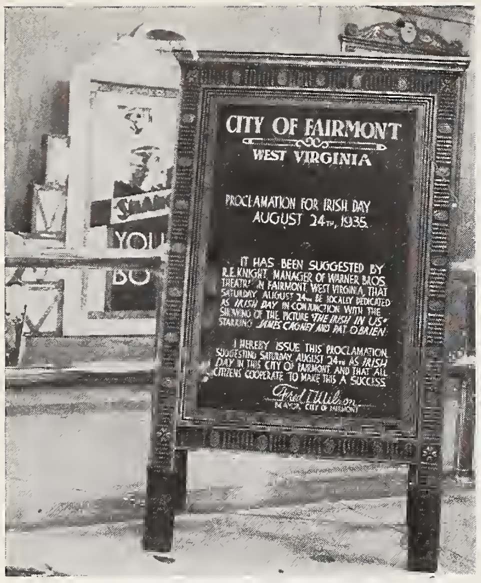
CHICKERING 4-0640

FILM CENTER BLDG.
630 NINTH AVENUE, N. Y. C.

BEST WISHES

AL JOLSON
RUBY KEELER



CITY OF FAIRMONT
WEST VIRGINIA

PROCLAMATION FOR IRISH DAY
AUGUST 24TH, 1935.

IT HAS BEEN SUGGESTED BY R.E. KNIGHT, MANAGER OF WARNER BROS. THEATRE IN FAIRMONT, WEST VIRGINIA, THAT SATURDAY, AUGUST 24TH BE LOCALLY DEDICATED AS *IRISH DAY* IN CONJUNCTION WITH THE SHOWING OF THE PICTURE *"THE IRISH IN US"* STARRING *JAMES CAGNEY AND PAT O'BRIEN*.

I HEREBY ISSUE THIS PROCLAMATION SUGGESTING SATURDAY, AUGUST 24TH AS *IRISH DAY* IN THIS CITY OF FAIRMONT AND THAT ALL CITIZENS COOPERATE TO MAKE THIS A SUCCESS.

Fred T. Wilson
MAYOR, CITY OF FAIRMONT

Mayor's Proclamation in "Fuzzy's" Lobby

Now It's O'Knight And Also McTotman

Well and weel, begorra and begob, have ye all heard tell av those two famous Irishers, Fuzzy O'Knight and Jimmy McTotman, who went completely Hibernian to put over their showings of "Irish in Us."

Fuzzy, who goes by the more recognizable handle of R. E. Knight at the Fairmont, Fairmont, West Va., wanted to do a little differently, so he got after the Mayor, who obligingly proclaimed the opening day of the picture as "Irish Day." Proclamation was run of course by the newspapers and also planted by Fuzzy (see photo) in his lobby. American Legion participated by hanging flags to help celebrate the day.

The dailies especially tied in with a lot of giggles by labeling this Round Tabler as "O'Knight" and designated him thusly in all the stories.

Shamrocks were distributed by two Irish lassies and special Celtic programs were put on with local stations. Irish Songs also had their turn at two local radio jamborees. Fuzzy says sensational because never used locally in this manner was the hotel card stunt.

Irish jaunting car was put out as street bally and green flowers promoted for lobby from local greenhouses. And of course, restaurants and lunch rooms served Irish stew. Different angle of kids' drawing contest was to confine entries to Irish youngsters, over 700 participating. Irish stunts tilted the amusement as regular meeting of Knight's Kiddie Club and Fuzzy endeavored to be different even on payday by paying house off in silver dollars.

MOTION PICTURE MACHINE CO.

C. F. Hussey, Manager
3110 W. LISBON AVE.
MILWAUKEE, WIS.

New Machine Parts for Projectors—Simplex, Kaplin, Powers. Sprockets, gears, shafts, rollers, aperture plates and many other parts.

Workmanship and material guaranteed. Right prices. Fast Service. Let us send name and address of our representative in your locality.

The opening was very Hollywood with all the trimmings, spotlights, music, broadcast in lobby and to top off the flock of other tieups Knight also put on a contest to discover how many Irish lived in Fairmont.

Fuzzy ought to know by now.

Erie Polish Language Paper Runs Irish Story for Jim

And farther north, in Erie, Pa., there was another 'Irisher," Manager Jimmy Totman, at the Warner Theatre, who, with the help of his assistant, Bob Bowman, promoted the leading local Irish group to put on an Irish Day Picnic on the opening day of "Irish in Us."

First gun was a newspaper tieup, an "Irish Man" contest wherein photos of prominent Erie Irishmen were made up into cuts with those of Cagney and O'Brien and used in a jumble contest. Also planted newspaper contest to award tickets to those bringing in an original Irish newspaper.

But the standout of course came about when Jim had the local Polish language paper run a gratis ad on the Irish picnic. League of Nations stuff, eh, what?

To build up attendance at the picnic, the committee furnished Totman with the services of 22 beribboned girls who distributed shamrock heralds on the main streets. And Cagney and O'Brien of course sent their best wishes by wire, which was run by the newspapers and read to the crowd at the picnic by Congressman Fitzgerald of that district.

Special preview for the picnic committee the night before spread lots of fine word-of-mouth. Theatre donated Cagney and O'Brien trophies for sports events at the gathering, banners were placed upon speakers' stand and other points of vantage.

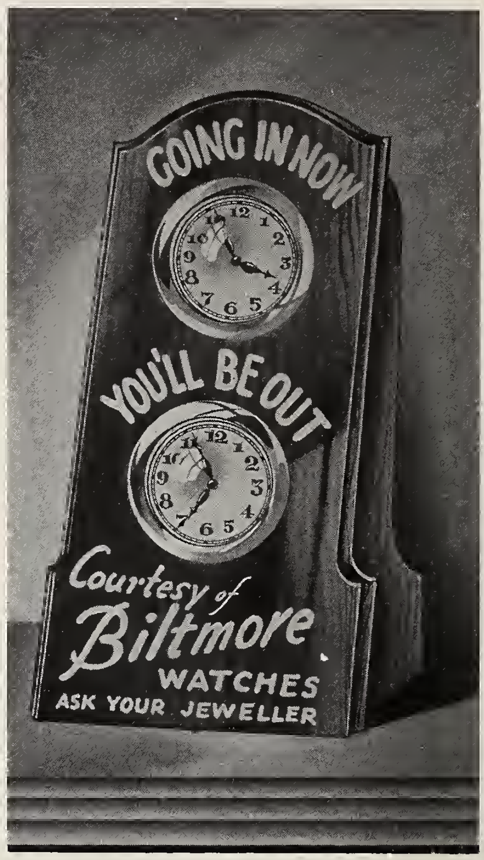
The picnic was of course the feature of the campaign but Totman says by concentrating on the Irish angle and staying away from the fight slant he rounded up a compaign that brought smiling results.

Win a Hollywood Air Trip.

Barr Distributes Lucky Number Bag for "Gondolier"

Stan Barr, Warner's Capitol Theatre, Winchester, Va., had paper bags imprinted for "Broadway Gondolier"; each bag carried a number and the various merchants who distributed the bags posted five numbers on the windows of their stores, to those customers receiving one of the lucky numbered bags, tickets to see Dick Powell were given. In addition to the goodwill obtained by the distribution of the bags, Stan received the further break of having each store carry theatre copy on their windows and customers carrying theatre ad into homes.

Theatre organist featured song hits with spot announcements briefly stating entertainment value. Music stores carried window displays of sheet music and plugged picture tunes.

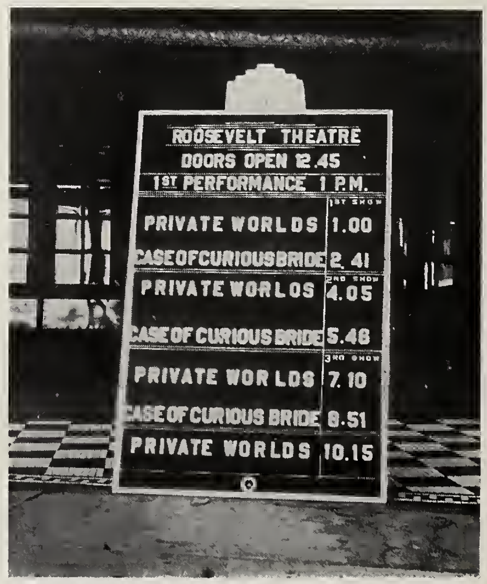


Clock Ideas Answer "What Time Does—?"

Above is sketch of the boxoffice clock used by Manager Dan Krendel, at the Tivoli, Toronto, Can., to inform patrons at a glance how long the show takes and the exact time they can expect to be out. Upper clocks show the correct time with lower set back the length of the show, very handy on bills running up to three hours and more.

Below is reproduced Manager Sam Norman's lobby board at the Roosevelt, Flushing, L. I., another smart time-table idea. It's a grooved five-ply board bound with stainless steel and celluloid embossed letters with double prongs. Board is lined with black cloth inserted in the grooves.

Both ideas save a lot of time for cashier and doormen and are aces for patrons backward about asking questions.



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FREE 8 PAGE CATALOG

FLORAL MODERNE
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THE MOST EXCLUSIVE
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Write For Details Today!

NORMANDIE
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25 WEEKS
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GENUINE PLATED
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SAXON 22 KT. GOLD
YOUR PATRONS WILL ADMIRE
AND DESIRE THIS GIFT SET
A SENSATION AT.......... **9c**

QUALITY PREMIUM DISTRIBUTORS
INCORPORATED

Home Office: 1305 Vine St., Phila., Pa.
Coming THE GREATEST "KID" GAME IN HISTORY. ONLY 13 WEEKS

Longenbach's Contest Peps Sales Clerks

On "Love Me Forever" at the College Theatre, Bethlehem, Pa., Hal Longenbach tied in with five and ten clerks distributing theatre heralds and contest was run in which employees having largest number of sales received passes to picture. Laundry also cooperated by inserting these heralds in all packages leaving store.

Hal contacted local business school and for a few passes, girls addressed postcards with picture message to theatre's mailing list. Life-savers in imprinted bags carrying cut of Grace Moore were distributed, copy reading "two sweet hits," etc. Letters were mailed to music schools, women's clubs and musical societies recommending the picture.

Win a Hollywood Air Trip!

Bevel Constructs Special Front for "Call of Wild"

A special front was constructed by L. W. Bevel, Princess Theatre, Harriman, Tenn., for "Call of the Wild," with cutout man in sled being pulled across snow by mushers. Background as done in blends of light blues and title letters were cut out and mounted on, dogs were black and stars' names lettered in yellow.

Heads of Gable and Young were done in orange, yellow and purple and imitation pine trees were flanked on either side of box office and in lobby.

Win a Hollywood Air Trip.

Hightower Dresses Entire Staff for "Public Hero"

For "Public Hero," R. H. Hightower, Ritz Theatre, Dublin, Ga., had a man dressed in guard uniform carrying rifle walking his post between two lookout towers on either side of theatre. On each side of entrance and exit doors, guards paced back and forth. Usherettes were dressed as convicts with the number one on their backs. For foyer display, Hightower had a display of submarine guns, pistols, etc., taken from city and county criminals.

Win a Hollywood Air Trip!

Bridal Party Plugs "Wife" for Chakeres

An amusing street bally was rigged up by Mike Chakeres, Regent Theatre, Springfield, Ohio, for "Farmer Takes a Wife." Mike located a farmer boy who had a horse and buggy, obtained a bride for him and with tin cans, ribbons, wilted flowers, rice, etc., the bridal party toured the city streets. Signs were tacked on to wagon reading "Just Married," "Regent never disappoints" and picture title and playdates.

Win a Hollywood Air Trip!

Church Aids Winstanley

A reported first time for an official church endorsement of a picture in his town was secured by B. W. Winstanley, Paramount Theatre, Peekskill, N. Y., for "The Irish in Us." Winstanley contacted the priest of the Catholic church there and stressed the idea of the typical Irish family story. Priest commented on the picture at all masses and advised all to see it. He also arranged for Italian priest to make announcements to his parishioners.

'under the klieg lights'
A Romantic Phrase Internationally Famous

MANUFACTURED SOLELY BY
KLIEGL BROS
EST. 1896
UNIVERSAL ELECTRIC STAGE LIGHTING CO., INC.
321 WEST 50th STREET
NEW YORK, N.Y.
Write for Studio Bulletin 106

YOU ARE INVITED TO JOIN UP

PHILIP SIGEL
up in Bridgton, Maine, manages the Mayfair Theatre. Phil started in showbusiness as a non-sync operator at the Fine Arts Theatre in Boston and also assisted in the publicity there. Phil specialized in advertising and publicity at the College of Business Administration of Boston University and ought, together with his practical experience, be able to submit some interesting stunts for our pages. Sigel was connected with the Graphic Circuit at the Brandon Theatre in Brandon, Vermont, from where he was transferred to his present assignment.

▽

ONG ENG SWEE
manages the Queen's Theatre in Penang, Straits Settlements and sends along his own and his assistant's applications for membership. Sounds like they both mean business, so we bid you a very hearty welcome into the Club and anticipate your frequent contributions.

▽

WALDO W. CHANDLER
acts as assistant manager of the Tivoli and Opera House theatres in Frederick, Md. Charlie Clark, his boss, recommends him for membership and says he is "an excellent, efficient young man." Waldo started as usher at the Met in Washington, then went to the Earle as barker, then was promoted as Chief of Service at that house. Later he was promoted to assistant and then transferred to the Arcade in Waynesboro and now at his present assignment.

▽

SYDNEY J. GATES
is the managing director of the Virginia and Gates Theatres in Portsmouth, Va. Syd was formerly at Loew's State in Norfolk and Loew's in Harrisburg, Pa. He started in as usher in Cleveland under Jack Kuhn, worked under Sam Meinhold and was assistant at Loew's N. Y. State here in New York. You ought to be kept pretty busy managing two houses, but not too busy, we hope, to let us hear from you.

Introducing Milton Swanson, artist for the Palace Theatre, Jamestown, N. Y., with some of the poster heads recently executed by him.

KHOO SOO TIANG
is the assistant manager of the Queen's Theatre in Penang, Straits Settlements, and we bid him welcome. The members on this side of the water are always interested in the showmanship tactics of their overseas brother members, so we're hopeful that you shall let us know what you have been doing recently at the Queens.

▽

HOWARD RALSTON
is out in San Bernadino, Cal., managing the Warner Ritz. Howard has had all kinds of showbusiness experience, having trouped with his family playing in Shakespeare sketches at the age of fifteen. He operated the Ralston Players Stock Co. for five years. Acted as assistant and did publicity at the Fox Arlington in Santa Barbara, managed the Warner California in Santa Barbara and then to his present assignment.

MORT GOODMAN
is assistant to Sid Dannenberg and publicist for Warner's Hipp in Cleveland. Mort joined Warners in 1930 "fresh from college." During his high school days, however, he was employed in the sports department of the Cleveland News and handled publicity for the Recreation Dept. of the city of Cleveland. After handling exploitation for several Warner houses, Mort was made traveling press agent through Ohio and then took over his present assignment.

▽

F. M. GREENE
manages the Alger Aida Theatre in Oglesby, Ill., and is one member that is possessed of a sense of humor. When we wrote and asked him what his initials "F. M., stood for, he said the "F" was for Floyd and the next letter was just to fill up space between the "F" and the "G.". Okay Floyd, now how's for some contributions from the Aida. We'd like to know what you folks are doing out there.

▽

ARTHUR M. LAUBE
is the assistant manager of the Strand and Temple theatres in Caro, Mich., and his boss, R. J. Ashman, gives him a fine send off and says Laube will soon be taking charge of a house as manager. Well, we're rooting for you, Art, and be sure to notify us as soon as the change takes place.

RECT-O-LITE

30 Ampere
50-55 D. C. Volts
$72 less Ammeter
$84 with Ammeter
Bulbs Extra

Sturdy . . . Reliable . . . Trouble-proof. No moving parts. Long and continuous service. Guaranteed unqualifiedly for one year. A brighter, smoother light at saving in current costs.

Distributed by members of the Independent Theatre Supply Dealers Association.

Write for details and name of dealer nearest you.

BALDOR ELECTRIC CO.
Theatre Division St. Louis, Mo.

60 Ampere
30-40 D. C. Volts
$150 less Ammeter
$170 with Ammeter
Bulbs Extra

M. WITMARK & SONS
PUBLISHERS OF
THE SONG HITS
IN
WARNER BROS.
"I LIVE FOR LOVE"
with
DOLORES DEL RIO
EVERETT MARSHALL
offer
SOME GRAND MUSIC TIE-UPS
ON PAGE 12 OF
I LIVE FOR LOVE
PRESS BOOK
• • •
MINE ALONE
SILVER WINGS
I LIVE FOR LOVE
• • •
M. WITMARK & SONS
1250 SIXTH AVENUE
R.C.A. BLDG. • N. Y. C.

Birthday Greetings

Charles L. Baker
Paul Binstock
Don Bloxham
E. J. Bresendine
Joe Buse
Howard Busey
William Calman
William Carmichael
Michael J. Carroll
Charles O. Clark
Orville W. Crouch
Herbert A. Chenoweth
Raymond L. Daniels
James E. Darby
William C. Daye
John J. Delson
Thomas Di Lorenzo
C. W. Doctor
Tomas B. Estacio
Ken Finlay
G. G. Fryberg
Alfred Gorton
Ken A. Grimes
Walter B. Garver
Edward V. Harris
Willard Hatch
Cecil S. Houck
Leon Jarodsky
Carl E. Jones
John Judge
Howard W. Kelley
William H. Koch
William Kohler
Sol Krim
Jim Landers
Ferry Lohr
J. J. Lundsford
Edward D. McLaughlin
H. S. McGinnis
E. R. Mosteller
Edward Murtagh
Frank Mangham
R. L. Nippert
C. H. O'Rea
Howard L. Parker
Alex C. Patterson
Robert Patterson
Leonard Pearce
Robert C. Pearson
William L. Perley
R. C. Pence
C. Dale Pickell
S. J. Poppay
J. H. Phillips
Ashton C. Rudd
Otto Schmitt
Harry S. Schulman
E. E. Seff
Joseph W. Shuck
Joseph Sirkin
Clarence Smith
Raleigh Sharrock
Alva Sitton, Jr.
Cresson Smith, Jr.
Tony Stern
John Stanfill
Ben Stern
Bob Stratton
Louis Sylvester
Frank Templin
Bert H. Todd
G. N. Turner
Jack Tiernan
Ward Van Hook
E. K. Volette
Ernest Walker
K. E. Ward
Ronald E. Warner
Fred Weimar
Abe Weinstein
Walter Woodman
Milton Zimmerman

Ballteam Parades for Glazer on "Alibi Ike"

Promoting a local baseball team in uniform to march through streets with their backs bannered after having witnessed a preview of "Alibi Ike" was one of the highlights of Marty Glazer, publicity director's campaign on that date. Heading parade was midget carrying placard (see photo). Window was secured in department store tying up picture with baseball uniforms and equipment, stills from picture were spotted.

Stories were released to all sporting editors calling attention to fact that 25 big league players took part in producing the picture, including former members of the Boston Red Sox.

Glazer's "Ike" Baseball Bally

Barron Crashes Ball Ground on "Alibi Ike"

Nothing like crashing a ball game, and that's what Bill Barron, Kenyon Theatre, Pittsburgh, Pa., did on "Alibi Ike" when he dressed a fellow in baseball uniform, with picture copy on breast and back, and sent him out on the field between games of double header, where he emitted typical Joe Brown yells. Pie Traynor, manager of Pittsburgh Pirates, and Honus Wagner, famous coach, clowned around with the bally man to amusement of fans.

Another stunt Bill used was a picket man in front of theatre, sign informing all that employees of the Kenyon Theatre were striking because they couldn't stand all the laughs in the picture. Special compo board front was constructed with large cutouts of Brown and oversized baseball.

Bill Burke Executes Smart New Show Program

In an endeavor to do it somewhat differently, Bill Burke, assistant to Phil Manes at the Lindley Theatre, Philadelphia, created a nice bit of copy in a program to sell the new show season. Layout was four pages, about six and a half wide by ten in size, with front cover stepped on the foldover, leaving back nearly an inch wider.

Program was then folded in two lengthwise, top fold again stepped with lead copy on first fold and border copy running down the edges of the inside stepped pages. When opened front page carried theatre sig cut and "present" copy with inside pages and back given over to current and coming attractions. Inside pages additionally were bordered with flock of stars inside of which were head cuts of various players.

FOR A QUARTER OF A CENTURY

General Register Corporation has been the leading producer of ticket machines for the theatre. For the same period of time, exhibitors have inquired, "Is it a Gold Seal?" as though to ask, "Is it genuine?" And in the future, it is not a boastful claim that any major improvements will come from the drafting boards of General Register engineers. In design, construction, and performance, the Genister Gold Seal remains unequalled.

GENERAL REGISTER CORPORATION
1540 BROADWAY NEW YORK CITY

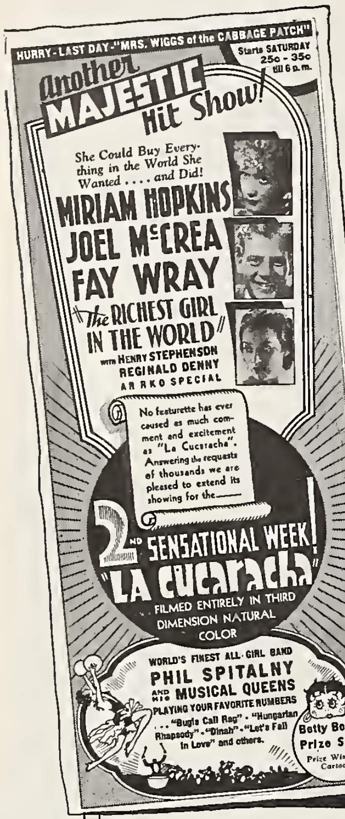
DAVID DIAMOND
PRODUCER

"THE RAVEN"
A BOX OFFICE CHAMPION FOR JULY
"SHE GETS HER MAN"
"ALONE TOGETHER"

NOW PRODUCING
"SUN NEVER SETS"—
"BLUEBEARD" UNIVERSAL

ADS THAT ALSO SELL THE SHORT

Under the plan inaugurated by the Interstate Theatres special department for building programs and short subject booking, all shorts are screened and placed to surround features according to type, length, etc. The reproductions of ads on this page show how shorts are sold at the Majestic, Dallas. Displays were executed by Chief Artist William Elliott in cooperation with Managing Director Paul Short.



HURRY-LAST DAY-"MRS. WIGGS of the CABBAGE PATCH"
Starts SATURDAY
25c - 35c
till 6 p.m.

Another MAJESTIC Hit Show!

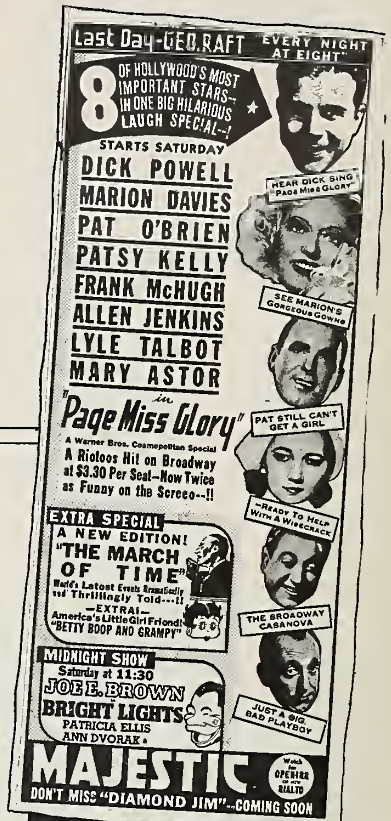
She Could Buy Everything in the World She Wanted . . . . and Did!
MIRIAM HOPKINS
JOEL McCREA
FAY WRAY
"The RICHEST GIRL IN THE WORLD"
with HENRY STEPHENSON
REGINALD DENNY
AN RKO SPECIAL

No featurette has ever caused as much comment and excitement as "La Cucaracha". Answering the requests of thousands we are pleased to extend its showing for the——

2ND SENSATIONAL WEEK!
"LA CUCARACHA"
FILMED ENTIRELY IN THIRD DIMENSION NATURAL COLOR

WORLD'S FINEST ALL-GIRL BAND
PHIL SPITALNY AND HIS MUSICAL QUEENS
PLAYING YOUR FAVORITE NUMBERS . . . "Bugle Call Rag" - "Hungarian Rhapsody" - "Dinah" - "Let's Fall In Love" and others.

Betty Boop's Prize Show
Prize Winning Cartoon



Last Day-GEO. RAFT "EVERY NIGHT AT EIGHT"

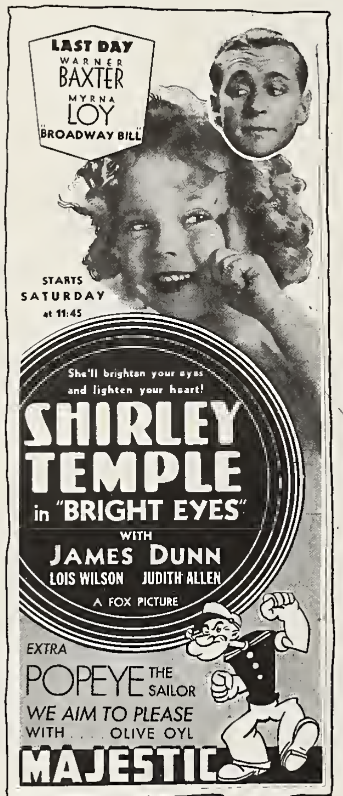
8 OF HOLLYWOOD'S MOST IMPORTANT STARS-- IN ONE BIG HILARIOUS LAUGH SPECIAL--!
STARTS SATURDAY
DICK POWELL
MARION DAVIES
PAT O'BRIEN
PATSY KELLY
FRANK McHUGH
ALLEN JENKINS
LYLE TALBOT
MARY ASTOR
in
"Page Miss Glory"
A Warner Bros. Cosmopolitan Special
A Riotous Hit on Broadway at $3.30 Per Seat—Now Twice as Funny on the Screen--!!

HEAR DICK SING "Page Miss Glory"
SEE MARION'S GORGEOUS GOWNS
PAT STILL CAN'T GET A GIRL
—READY TO HELP WITH A WISECRACK
THE BROADWAY CASANOVA
JUST A BIG BAD PLAYBOY

EXTRA SPECIAL
A NEW EDITION!
"THE MARCH OF TIME"
World's Latest Events Dramatically and Thrillingly Told---!!
—EXTRA!—
America's Little Girl Friend!
"BETTY BOOP AND GRAMPY"

MIDNIGHT SHOW
Saturday at 11:30
JOE E. BROWN
in
BRIGHT LIGHTS
PATRICIA ELLIS
ANN DVORAK

MAJESTIC
Watch for OPENING of NEW RIALTO
DON'T MISS "DIAMOND JIM"--COMING SOON

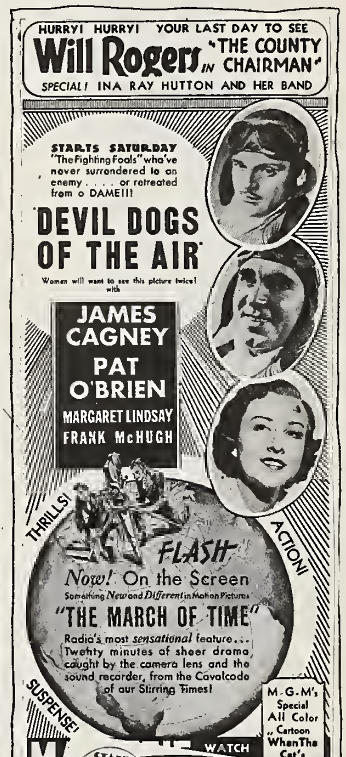


LAST DAY
WARNER BAXTER
MYRNA LOY
"BROADWAY BILL"

STARTS SATURDAY at 11:45

She'll brighten your eyes and lighten your heart!
SHIRLEY TEMPLE
in "BRIGHT EYES"
WITH
JAMES DUNN
LOIS WILSON JUDITH ALLEN
A FOX PICTURE

EXTRA
POPEYE THE SAILOR
WE AIM TO PLEASE
WITH . . . . OLIVE OYL
MAJESTIC



HURRY! HURRY! YOUR LAST DAY TO SEE
Will Rogers IN "THE COUNTY CHAIRMAN"
SPECIAL! INA RAY HUTTON AND HER BAND

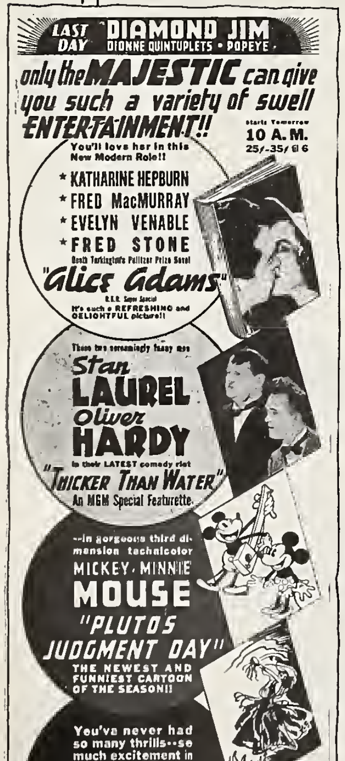
STARTS SATURDAY
"The Fighting Fools" who've never surrendered to an enemy . . . . or retreated from a DAME!!!
DEVIL DOGS OF THE AIR
Women will want to see this picture twice!
with
JAMES CAGNEY
PAT O'BRIEN
MARGARET LINDSAY
FRANK McHUGH

THRILLS!
ACTION!
SUSPENSE!

FLASH
Now! On the Screen
Something New and Different in Motion Pictures
"THE MARCH OF TIME"
Radio's most *sensational* feature . . . Twenty minutes of sheer drama caught by the camera lens and the sound recorder, from the Cavalcade of our Stirring Times!

M-G-M's Special All Color Cartoon "When The Cat's

WATCH



LAST DAY DIAMOND JIM
DIONNE QUINTUPLETS • POPEYE

only the MAJESTIC can give you such a variety of swell ENTERTAINMENT!!
Starts Tomorrow
10 A. M.
25¢-35¢ till 6

You'll love her in this New Modern Role!!
* KATHARINE HEPBURN
* FRED MacMURRAY
* EVELYN VENABLE
* FRED STONE
Booth Tarkington's Pulitzer Prize Novel
"Alice Adams"
R.K.O. Super Special
It's such a REFRESHING and DELIGHTFUL picture!!

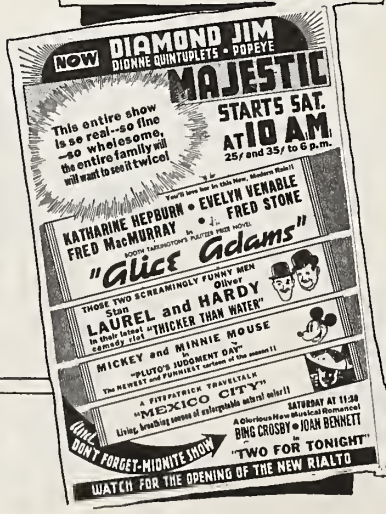
These two screamingly funny men
Stan LAUREL
Oliver HARDY
in their LATEST comedy riot
"THICKER THAN WATER"
An MGM Special Featurette.

--in gorgeous third dimension technicolor
MICKEY-MINNIE MOUSE
"PLUTO'S JUDGMENT DAY"
THE NEWEST AND FUNNIEST CARTOON OF THE SEASON!!

You've never had so many thrills--so much excitement in this glamorous event of
Mexico City
An MGM Fitzpatrick travel-talk. Living, breathing scenes of unforgetable natural color.

MIDNIGHT SHOW
SATURDAY, 11:30
A Glorious, NEW Musical Romance!
Bing Crosby
Joan Bennett
in
"TWO FOR TONIGHT"

WATCH FOR THE OPENING OF THE NEW RIALTO



NOW DIAMOND JIM
DIONNE QUINTUPLETS • POPEYE
MAJESTIC
STARTS SAT. AT 10 AM
25¢ and 35¢ to 6 p.m.

This entire show is so real--so fine --so wholesome, the entire family will will want to see it twice!

You'll love her in this New, Modern Role!!
KATHARINE HEPBURN • EVELYN VENABLE
FRED MacMURRAY • FRED STONE
in
BOOTH TARKINGTON'S PULITZER PRIZE NOVEL
"Alice Adams"

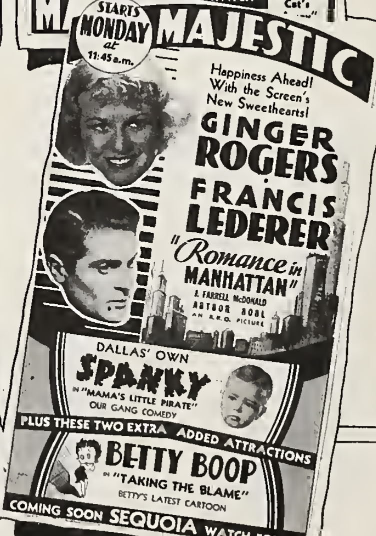
THOSE TWO SCREAMINGLY FUNNY MEN
Stan LAUREL and Oliver HARDY
in their latest comedy riot "THICKER THAN WATER"

MICKEY and MINNIE MOUSE
in
"PLUTO'S JUDGMENT DAY"
The NEWEST and FUNNIEST cartoon of the season!!

A FITZPATRICK TRAVELTALK
"MEXICO CITY"
Living, breathing scenes of unforgetable natural color!!

And DON'T FORGET-MIDNITE SHOW
SATURDAY AT 11:30
A Glorious New Musical Romance!
BING CROSBY • JOAN BENNETT
in
"TWO FOR TONIGHT"

WATCH FOR THE OPENING OF THE NEW RIALTO



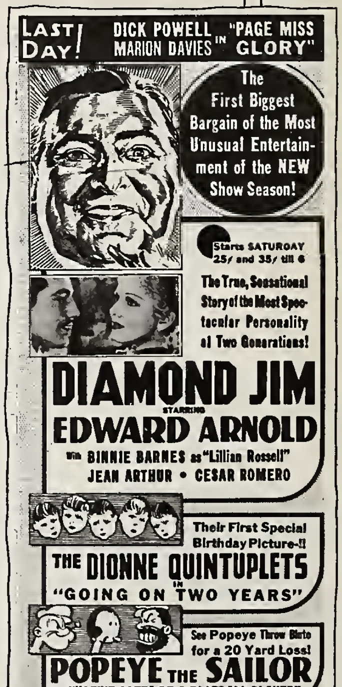
STARTS MONDAY at 11:45 a.m.
MAJESTIC

Happiness Ahead! With the Screen's New Sweethearts!
GINGER ROGERS
FRANCIS LEDERER
"Romance in MANHATTAN"
J. FARRELL McDONALD
ARTHUR HOHL
AN R.K.O. PICTURE

DALLAS' OWN
SPANKY
IN "MAMA'S LITTLE PIRATE"
OUR GANG COMEDY

PLUS THESE TWO EXTRA ADDED ATTRACTIONS
BETTY BOOP
IN "TAKING THE BLAME"
BETTY'S LATEST CARTOON

COMING SOON SEQUOIA WATCH FOR IT



LAST DAY! DICK POWELL MARION DAVIES IN "PAGE MISS GLORY"

The First Biggest Bargain of the Most Unusual Entertainment of the NEW Show Season!

Starts SATURDAY
25¢ and 35¢ till 6

The True, Sensational Story of the Most Spectacular Personality of Two Generations!

DIAMOND JIM
STARRING
EDWARD ARNOLD
with BINNIE BARNES as "Lillian Russell"
JEAN ARTHUR • CESAR ROMERO

Their First Special Birthday Picture-!!
THE DIONNE QUINTUPLETS
IN
"GOING ON TWO YEARS"

See Popeye Throw Bluto for a 20 Yard Loss!
POPEYE THE SAILOR
IN "YOU'VE GOTTA BE A FOOTBALL PLAYER"

PHIL SPITALNY
and his World Famous All Girl Band
in
"Siren of Syncopation"

MIDNIGHT SHOW
SATURDAY at 11:30
"Here Comes The Band"
with Ted Lewis and His Orchestra
Virginia Bruce • Ted Healy
Nat Pendleton

MAJESTIC

Showmen's Calendar

NOVEMBER

1st	All Saints' Day Daniel Boone Born 1734
2nd	No. and So. Dakota Admitted to Union 1889 James K. Polk (11th President) Born 1785 James Dunn's Birthday
3rd	Wm. Cullen Bryant Born 1794
4th	John Phillip Sousa Born 1854 Will Rogers Born Dixie Lee's Birthday Joel McCrea's Birthday
5th	Election Day
6th	Abraham Lincoln elected President 1860 Francis Lederer's Birthday
7th	Montana admitted to Union 1889
8th	Katharine Hepburn's Birthday
9th	Kaiser abdicated German Throne 1918 Marie Dressler Born John Miljan's Birthday
11th	Armistice Day Opening Red Cross Roll Washington admitted to Union 1889 Raquel Torres' Birthday Roland Young's Birthday Joe Penner's Birthday
13th	Eddie Buzzell's Birthday Robert Louis Stevenson Born 1850
14th	Jack Oakie's Birthday
15th	Lewis Stone's Birthday
16th	Oklahoma admitted to Union 1907
17th	Frank Fay's Birthday
19th	Nancy Carroll's Birthday Franz Shubert Died 1828 Jas. A. Garfield (20th President) Born 1831
20th	Reginald Denny's Birthday
23rd	Franklin Pierce (14th President) Born 1804 Harpo Marx's Birthday
24th	Zachary Taylor (12th President) Born 1784
25th	British Evacuated N. Y. 1783
28th	Rubinstein composer Born 1828 Fred Astaire's Birthday
29th	Genevieve Tobin's Birthday Rod La Rocque's Birthday
30th	Mark Twain Born 1835 Thanksgiving Day Louisiana Purchased 1803

Resemblance Contest Staged By Boucher for "Karenina"

One of the highlights of Frank Boucher's "Anna Karenina" campaign at the Paramount Theatre, Lynchburg, Va., was tieup with leading department store in which they featured a new Garbo hairdress. Theatre offered cash prize to girl whose hairdress and profile most closely resembled the new Garbo, the girl, however, had to have her hair dressed in beauty salon of cooperating store. Store plugged offer in ads which included cut of Garbo.

As an added attraction a Hollywood cookbook was given to each lady visiting store's tearoom.

With the opening of the four colleges nearby, Frank sent letters to all freshmen welcoming them to Lynchburg and particularly the Paramount by enclosing pass for coming week's attraction.

Attractive Programs By Cohen and Burke

Some mighty attractive trick programs are being gotten out by Artie Cohen, Lindley Theatre, Philadelphia, aided by his assistant, Bill Burke. One program carried on its cover a large brigantine plowing through the waters with its sails drawing full. Superimposed across the boat was copy "a shipload of entertainment, a cargo of thrills, drama, adventure," etc., etc.

Another herald done in dark blue and white for "Caliente" has a trick fold, outside shows Del Rio in costume with the words "Viene sobre a verme alcuna vez," or, as the boys explain, it's Spanish for "come up and see me some time, in," etc.

Win a Hollywood Air Trip!

Levy Sends Billet Doux On "The Conquerors"

Woolf Levy, Cameo Cinema, Durban, South Africa, wrote letters on nice pink note paper signed with a girl's name and made a date to meet the recipient at the theatre to see "The Conquerors." Woolf says this is a stunt that hasn't been used much there and clicked for him.

Recently when the city was holding its annual race meeting, he advertised that he would present a whip to the successful jockey and a gift to the trainer of the winning horse. Stunt received nice publicity breaks. In his spare time Woolf is organizing a children's dancing class and has started an inter-city relay race for which he expects to donate przes.

Win a Hollywood Air Trip!

A SALUTE TO MARTIN QUIGLEY

FOR HIS INSPIRATION AND LEADERSHIP IN THE EVER-ONWARD MARCH OF THE FILM INDUSTRY

WARNER BROS. PHILADELPHIA THEATRE CIRCUIT

TED SCHLANGER
DAVID WESHNER
LEONARD SCHLESINGER
A. J. VANNI
LESTER KRIEGER
HARRY GOLDBERG
J. ELLIS SHIPMAN
SAM SCHWARTZ
ROBERT MILLS
WILLIAM CHARLES
LOUIS BRAGER
LOUIS DAVIDOFF
JOHN FLYNN
PAUL COSTELLO
EVERETT CALLOW
JACK LEXEY
ED MOORE

Our Compliments to . . . .

MARTIN QUIGLEY

A. R. BOYD ENTERPRISES, Inc.

A. R. Boyd, President

Paper Gives "Sanders" Tickets for Campbell

Newspaper tied up with Bob Campbell, Fox Palace Theatre, Muscatine, Iowa, on "Sanders of the River," running large theatre ad and offering a guest ticket to each person paying their "past due bills" in the classified section.

Cards were distributed on street attached to which was bright new penny to partly repay recipient for time required to read theatre message. Bob also laid a trail of lime down the principal streets, all of which led to theatre where he had pasted a six sheet in front of house. By permitting druggist to put his ad on back cover of program, merchant paid for offer of one free ticket to each person presenting the theatre program intact at boxoffice.

Crites Constructs Carnival Booth for "Alibi Ike"

Arlie Crites, Rig Theatre, Borger, Texas, for his "Alibi Ike" engagement built a typical carnival booth in the entrance to vacant building in center of town. Booth contained five-foot head of Brown painted with unusually large mouth. Baseballs were distributed and onlookers invited to stand a certain distance from mouth, each person entitled to one "toss" and for those who clicked tickets were awarded. Stunt provided plenty of merriment and critics report it more than paid for itself

Mike announcement in store plugged picture and playdates and Arlie reports that out of a few thousand people entering the booth to take a sock at Joe, a comparatively small number rated ducats.

CONGRATULATIONS
TO MARTIN QUIGLEY

FOR THE CONSTRUCTIVE
INFLUENCE HE HAS ALWAYS EXERTED
UPON THE MOTION PICTURE INDUSTRY.

COSMOPOLITAN PRODUCTIONS
1540 BROADWAY

CONGRATULATIONS
TO THE MOTION PICTURE INDUSTRY
FOR HAVING
MARTIN QUIGLEY

GENE MARKEY
20TH CENTURY - FOX

ST. LOUIS
SANDERS OF THE RIVER
PAUL ROBESON
LESLIE BANKS

Harris' "Sanders" Street Bally

Harris Promotes Bus For "Sanders" Bally

Jimmy Harris, assistant at Loew's State, St. Louis, for his "Sanders of the River" date, promoted a bus which was bannered with 24 sheets and bordered with palm leaves (see photo). "Natives" were recruited from the negro population and with war-paint, bearing shields and spears uttered guttural sounds and beat tom-toms while riding town.

Jimmy says the largest cloth banner ever erected there, measuring 48 feet long by 12 feet high covered the fronts of two vacant stores adjoining theatre and to enter theatre itself patrons had to pass beneath palm thatched entrances, entire box-office was also covered with palms.

Tie-up with Western Union brought window display in all branches with copy "in the jungle, the jungle drum is the telegraph, but in civilization, man relies on," etc., etc.

Harding Constructs Peep Box for "Alibi Ike"

A 22 by 28 foot peep box was constructed by Lyle Harding, Regent Theatre, Pittsburgh, Pa., for his "Alibi Ike" date. When the curious stepped up for a looksee their eyes lit on three baseball bats painted red and card with copy reading "he's battier than ever." Stunt brought plenty of laughs.

Tieup with store brought distribution of red cards pasted to which were peanuts with gag line, "If you think this is a nut, you ought to see," etc., Theatre and store ad was carried below. Attractive girls dressed in baseball uniforms gaveaway nuts on streets. Girl's salary was also paid for by store. Members of newspaper kid club were invited to attend show as guests of Lyle Harding, children marched to theatre headed by drum and fife corps (see photo), police escort was provided.

SUPERIOR MOTOR PARTS

Harding's "Alibi" Kid Parade

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

STARS OVER BROADWAY

Warner

In the combination of story content, personalities presented, spectacular production effects, music and dancing, this feature seems to have plenty that makes for interest creating exploitation. The story, adapted from "Thin Air" by Mildred Cram which appeared serially in *Cosmopolitan* Magazine, is a drama of the private lives of those unseen persons whose voices are heard over the radio waves and those who are responsible for creating these colorful figures. Accompanying this basic drama is a heart warming love story.

Essentially it is the story of a visionary promoter, Pat O'Brien, who discovers a singing sensation. Unwilling to wait until the boy is fully developed, he rushes him into the hectic glamour of radio-broadcasting, night club singing. With success comes the inevitable break, precipitated by a woman, and the boy drops as quickly as he skyrocketed. The girl who caused the trouble also has a grand voice, and is ambitious for fame. O'Brien, knowing its cost, discourages her. The dispirited girl is injured, an occurrence that returns O'Brien to typical character and as he arranges to have the boy sent to Europe to complete his musical education, he is content to have the girl.

Jean Muir is opposite O'Brien. The picture introduces two famous radio personalities, James Melton, who plays the protege role, and Jane Froman. More familiar screen names in the supporting cast are Frank McHugh, William Ricciardi, Marie Welson, Eddie Conrad and Frank Fay.

Additional to the showmanship worth of story content and personalities are the production values which present several songs by Harry Warren and Al Dubin and dance numbers staged by Busby Berkeley and Bobby Connolly. Production is being directed by William Keighley, maker of "Special Agent" and "G Men."

THE MELODY LINGERS ON

Reliance

Despite meaning easily read into title, this is not a musical picture. To be sure, that element has a function, but at the most it is only a pleasing contrast to the production's basic theme. Essentially it is a moving human interest drama. It's the story of a love frustrated by the tragedy of war and then the story of a mother's sacrificing struggle to be near the child of her last night in the world romance, her efforts to influence his life, the tragedies and disappointments she encounters and her final triumph when she hears him singing the grand operatic music on the same stage in La Scala Opera House where when she first heard his father singing it the flame of love was kindled in her soul.

The picture is adapted from a novel by Lowell Brentano with screen play by Ralph Block and Philip Dunne. It is being directed by David Burton.

Josephine Hutchinson, featured in several Warner pictures, occupies the leading role. Opposite her, playing a dual role, is George Houston, noted concert stage, radio and operatic singer, making his screen debut. In looks, personality and potential screen adaptability, he looms as a promising screen figure. Principal supporting players include John Halliday, currently in "Dark Angel"; Mona Barrie, Helen Westley, Laura Hope Crews, David Scot, Walter Kingsford and Ferdinand Gottschalk. Minor players are characteristic of the Italian locale.

The kind of enduring mother love and sacrifice that this story embraces is not new, but it is of the type that in previous pictures has demonstrated its entertainment and showmanship value. Naturally serious and of the kind that plays upon the more tender emotions, it promises to be an attraction of absorbing in-

AN OPEN LETTER

HOTEL EDISON New York

Dear Mr. Quigley:
Many members of the Motion Picture industry favor us with their patronage-and through them I have heard many fine things of you and your accomplishments.
May we, as a hotel that has the good of your industry at heart, join in paying tribute to you.
Wishing you many more successful years.
John L. Horgan
General Manager

Hotel EDISON—46th to 47th St. at Broadway

RADIO CITY MUSIC HALL

ROCKEFELLER CENTER

NEW YORK CITY

ROBINSON • FREDERICK W.
SMITH • AYER

EXTEND TO

MARTIN
QUIGLEY

Congratulations on his Twentieth Anniversary » » »

Announcing

"PARNELL"

and

"The Ugly Runts"

For the new Broadway stage season

●

1560 BROADWAY

terest to women and one holding much which showmen can adapt to arouse the attention of men.

THE MILKY WAY

Paramount

The material of which this production is being spun seems to be more suitable to the talent and personality of its star, Harold Lloyd, than anything that has been provided for him in several years. It essentially is of the type that, in earlier pictures, established him as one of the screen's most universally popular favorites.

The picture, adapted from a recently successful stage play of the same title, is to be given sensational production values. The Dionne quintuplets may be picturized in it. It's about a young fellow, currently a milkman, shy and bashful, who, during the period of youth, was only able to learn how to duck. Becoming embroiled in a fracas with a champion pug, he accidentally creates a situation which makes him a prize fighter.

To the entertainment-showmanship worth of the story and production must be added the box office value of the supporting names. To be seen supporting Lloyd, last in "Catspaw," are Adolphe Menjou, recently in "Broadway Gondolier," Verree Teasdale, Helen Mack, William Gargan, Dorothy Wilson, currently in "In Old Kentucky," George Barbier and Lionel Stander.

The comedy showmanship significance of the picture is accentuated by the director chosen to handle it. Leo McCarey made several Marx Brothers features, "Roman Scandals," and more lately "Ruggles of Red Gap."

EAST OF JAVA

Universal

Adapted from the novel, "Tiger Island," written by Gouverneur Morris, this is a thrill packed yarn of shipwreck on the typhoon-swept Indian Ocean and wild danger in a steaming beast-infested tropical island jungle. Featuring Charles Bickford, who has made his greatest entertainment reputation in similarly volatile thrill melodramas, it is packed to the hilt in story content and production values with the maximum amount of elements that call for screeches and screams.

A story of men and a woman who must fight for their lives against the raging elements, the seething desires of their own baser natures and the terrorizing menace of hunger maddened animals, it is action from start to finish. While melodrama prevails, it is not, however, without a unique comedy contrast.

As it is being produced, it is making no pretense to being anything other than what it actually is. Evidence of that is seen not only in the choice of the star, who has risen to a new popularity on account of his work in "Farmer Takes a Wife," but also in the selection of the director, George Melford, who has specialized in graphic thrill pictures, as is indicated by such pictures as "Java Head," "Flame of the Yukon" and "East of Borneo."

There being undeniably different showmanship availability in the character of the production, there is also unusual unique interest creating quality in the cast personnel. It includes Elizabeth Young, seen recently in "There's Always Tomorrow"; Leslie Fenton, lately in "Men Without Names" and "Murder in the Fleet"; Frank Albertson, currently in "Alice Adams," Seigfried Rumann, Clarence Muse, Ivan Simpson, Ray Turner and Torben Meyer.

GETTIN' SMART

(Tentative Title)

Paramount

This picture concerns the Park Avenue misadventures of a pair of muggs who gave up battling in the ring for buttling in the parlor. Essentially a hectic, fast moving action com-

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edy, it merges two kinds of entertainment—the sophistication of the bluebloods and the amazement of a couple of slap-happy pugs in finding themselves in circumstances they never had envisioned. Hired to train a socialite whose ambition it is to sock his no-good wastrel brother-in-law, they create a riot in 400 circles, help their protege realize his ambition, expose the villain, win a fight for themselves and also a couple of girls.

The quality of story content, which will be amply embellished by proper production values assuring correct atmosphere, suggest unique and lively showmanship. This potentiality is furthered by the worth of the players presented. Lee Tracy and Roscoe Karns will be seen as the pugs. Kent Taylor is the aristocratic hero and Gordon Westcott the conniving villain. The two girls, who with Tracy and Karns account for the comedy and romance, are Grace Bradley and Florence Lake. Supporting players included are Gail Patrick, G. P. Huntley, Jr., Billy Lee, Ferdinand Munier, Akim Tamiroff and Sarah Edwards.

The story is an original by James Gleason and Richard Taber, with screen play by Sam Hellman, Frances Martin and Eddie Moran. Direction is by James Cruze.

Promising to be fast and furious fun, commercializing of the picture necessitates a brand of showmanship that will accentuate that entertainment quality. While much of the action concerns prize fighting, care should be taken that that element is not allowed to dominate over the principal motivating theme—domestic comedy drama, very familiar to ordinary folk, but hardly looked for in the lives of the denizens of the upper social strata.

SYLVIA SCARLET

Radio

Because of the success of "Alice Adams," Katharine Hepburn, who has the title role in this picture, is the showmanship feature which will receive the most intensive exploitation attention. Again occupying a high place in public esteem, this production, because of her, is bound to be the beneficiary of wide popular reaction.

The story, a dramatic romance in character, is one that lends itself readily to Miss Hepburn's particular talents and personality. Based upon a popular novel of the same title, the locale is England presently timed. With her father and dressed as a boy, Miss Hepburn joins another small time crook and embarks upon a career of petty thievery. One adventure taking a disastrous turn, the three make their intended victim one of their party and they become a group of roaming troubadours, entertaining hinterland crowds. This brings her in contact with a young artist. When it is discovered that she is not a girl, romance that has a conflicting contrast is developed. The anti-climax brings the death of her father, the elopement of her artist friend's sweetheart with her erstwhile partner, and romantic happiness for Miss Hepburn.

The cast supporting Miss Hepburn is of exceptional interest. It presents Brian Aherne, currently in "I Live My Life," as the artist. Edmund Gwenn, introduced to screen fans in "The Bishop Misbehaves," is her father, and Cary Grant, soon to be seen in "The Last Outpost," is the petty smuggler-crook. The Role of Aherne's deserting inamorata is played by Natalie Paley. Supporting players include Dennie Moore, Mrs. Pat Campbell, E. E. Clive, Olaf Hytten, Mae Beatty, Colin Campbell and several less known performers.

Direction is by George Cukor, who made "David Copperfield" and previously handled Miss Hepburn in "Little Women" and "A Bill of Divorcement."

ENEMY OF MAN

Warner

A production that is historical in character, this picture treads a path widely divergent from the usual biographical formula. It's the factual story of Dr. Louis Pasteur, famous French scientist, whose then amazing and unorthodox adventures in chemical experiment completely revolutionized the practice of medicine and laid the first fundamentals of preventative healing and curing as they are modernly established. The story, likewise, which cues the title, is a story of war. It is absorbingly different in that it deals with a vital dramatic subject—man's fight against his greatest enemy, disease.

Such pictures as "Arrowsmith," "Life Begins" and even the romantically colored "The White Parade," having effectively pioneered the way for this kind of entertainment, "Enemy of Man" tells a character drama story just as differently thrilling as is the atmospheric accompaniment. The vein of human interest that permeates it is one potentially promising of making a deep impression. It's the story of Pasteur, first exponent of clean sterilization in surgery, who brought down upon his head the wrath of contemporary medical practitioners. A story of heart break and disappointment but eventual personal triumph, it tells of his success in antiseptic treatment of mothers at childbirth, his success in eradicating anthrax and his final great contribution, the discovery of an antitoxin for rabies. Substantiating this is a heart appealing love story concerning Pasteur's personal life and the romance of his daughter with a young doctor who believed in the great medical science trail-blazer.

The production boasts supplementary exploitation features as worthy from a commercial standpoint as the theme. Paul Muni plays the role of Dr. Pasteur. Josephine Hutchinson, currently in "The Melody Lingers On," is his wife, and Anita Louise, now in "Here's to Romance," his daughter. They, with Donald Woods, carry the principal story threads. In support, picturizing some of the famous figures of the time, the later years of the past century,

GREETINGS MARTIN QUIGLEY

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FRANK LLOYD

will be seen Henry O'Neill, Raymond Brown, Fritz Leiber, Porter Hall, Halliwell Hobbes as Dr. Lister, another name that has conjured to this day in the field of medical sterilization; Dickie Moore, Niles Welch, and Walter Kingsford and Iphigenie Cahtiglioni as the last emperor and empress of France.

The picture is being directed by William Dieterle, sure to be a talked about personality at the time this picture is released on account of "Midsummer Night's Dream," and also one who has demonstrated outstanding ability to handle pictures of this type.

THE NEW FRONTIER

Republic

This is a story of how law and order was brought to the new west. Not a western in the strict interpretation of that term, it is an outdoor, action-packed adventure yarn which carries a charming romantic contrast to its vibrant drama.

The story is an original screen play by Robert Emmett and is being directed by Carl Pierson. It features John Wayne, star of many Monogram action pictures, in the kind of role that should not only please his many fans but also be of more than usual interest to theatre patrons who ordinarily evince but little interest in this character of entertainment. In the story, the town of Frontier is established to be the home of honest, industrious, patriotic and religious pioneers. The unsavory element, however, quickly gets hold of things, until Wayne, forming an association with a regenerated old bandit friend, and inspired by the minister leader of the right-thinking citizens, cleans up the outlaws in a sensational battle in the dark.

Though romantic love interest is of but little significance, there is more than the necessary quota with which to interest feminine patrons as the love angle is handled by Wayne and Muriel Evans. While the story content is the natural dominating exploitation asset, the worth of the supporting cast should not be overlooked. Included in the cast are Murdock MacQuarrie, Allan Cavan, Mary McClaren, Warner Richmond, Alfred Bridge, Sam Flint and Earl Dwire.

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BAD BOY

20th Century-Fox

Though written by Vina Delmar, author of "Bad Girl," and starring James Dunn, who leaped to screen prominence in that picture, "Bad Boy" is an entirely new story and in no wise a sequel to the earlier production. Being spun of the same human entertainment quality, blending the values of the heart appeal of young love, infectious comedy and thrilling drama, here the story is presented from the boy's angle rather than the girl's.

It's the story of a modern boy; not a bad boy, but one who through force of circumstances has been given an unsavory character. Habituate of pool rooms, associate of petty gamblers, he meets a girl, falls in love with her, only to have paternal objections blast their roseate dream. Meeting clandestinely, the girl inspires him to make a real struggle to become a worthwhile member of society. Married, secretly and under assumed names, their lot is such as to stimulate the maximum amount of audience sympathy as one discouragement after another piles up on the young couple. In the end there is a break that should have everybody cheering as the bad boy comes into his own to prove the girl's faith in him.

Dunn is in the title role, and Dorothy Wilson, now appearing in "In Old Kentucky," is the girl. Louize Fazenda will be seen in the role of Dunn's understanding landlady, with John Wray and Beulah Bondi as Miss Wilson's parents. Supporting players include Victor Kilian, Luis Alberni, and Allen Vincent, who is Dunn's romantic rival.

Direction is by John Blystone, who handled several Will Rogers pictures. The screen play is by Allan Rivkin.

CAPTAIN BLOOD

Warner

Swashbuckling adventure on the high seas under the black flag of piracy is the keynote of this production. It is based on Rafael Sabatini's novel of the same title, one of the most thrilling of the myriad tales of the colorful 17th Century sea rovers, subjects which in fact, fiction and picture have convincingly demonstrated their entertainment worth.

Being produced on a lavish and extensive scale, no effort has been minimized in obtaining authenticity in tremendous settings and costuming properly reflecting the time of its happening. Great fleets of massive, heavy-batteried sailing vessels have been constructed, and parts of forts, buildings and cities of the old and new world have been completely detailed. Unusual care was taken in the selection of the featured players and the principal supporting cast members.

Briefly, without consideration of the tremendous production features, it's the story of Michael Blood. A young doctor, innocent of conspiracy, is convicted of conniving in revolution. Practically sold into slavery, transported to the Hell on English plantations in the tropical West Indies, he escapes captivity, captures a pirate ship, and turns buccaneer himself. The world his enemy, he ravages ships of countrymen and enemy alike. War breaking out between England and France, he first saves the girl who, holding him her bondsman, also loves him; then defeats the French fleet. This act restores him to freedom, makes him governor of the island on which he knew only torture. Saved from death, he takes the girl on common ground and extends the hand of friendship to the man who had made him the object of his vicious cruelty.

Errol Flynn, seen in minor parts in several Warner pictures, has the role of Captain Blood. Olivia de Haviland, also a minor player previously, but starred in "Midsummer Night's Dream," has the principal feminine role. The extensive supporting cast includes a host of known screen names, listing Robert Barratt, Lionel Atwill, Henry Stephenson, Ross Alexander, Forrester Harvey, Guy Kibbee, David Torrence, Frank McGlynn, Sr., Pedro de Cordoba, Mary Forbes, Ivan Simpson, Jessie Ralph, Donald Mack and Hobart Cavanaugh, among many others.

HIS NIGHT OUT

Universal

Comedy, the kind of mixed up farcical foolishness that sets the picture's star, Edward Everett Horton, is the entertainment and exploitation essence of this production. The yarn is an original by Charles Christensen, with screen play by Doris Malloy and Harry Clork, who, in addition to having collaborated on many features, have just completed "The Milky Way," Harold Lloyd's forthcoming show. Direction is by William Nigh, recently credited with the Zasu Pitts-Hugh O'Connell farce, "She Gets Her Man."

The entertainment quality of the story has definite commercial value. It has Horton in a typical role, and old wonanish purchasing agent for a chain drug company. Browbeaten by the owner, Robert McWade, also in a typical irascible role, he believes he is suffering from a mortal ailment and decides he is living on borrowed time. Bent on a grand splurge, he withdraws money, goes on a spree with stenographer Irene Hervey and light of his love. When bonds belonging to McWade are stolen, he is considered the thief. Ensues a grand mixup with a load of gangsters presided over by Jack LaRue, as a result of which Horton recovers the bonds, rounds up the crooks, after a series of wild carryings on, all of which have a sock comedy twist, and proves himself a hero that makes him forget all about his physical troubles.

Entertainment character of the production being somewhat similar to that of his recent Fox feature, "$10 Raise," it seems to be potentially of the caliber that audiences will take to themselves quickly, and requiring only the proper application of the right kind of showmanship to create plenty of attention.

A NIGHT AT THE OPERA

MGM

At last the Marx Brothers are in motion pictures. Not that the three who appear here have not been in them before, or that this one has been so long in preparation. But here, and it is of unique showmanship value, the Brothers are in a picture that has a plot, something not in their gag, hokum, insane without rhyme or reason comedy of previous features from "Cocoanuts" to "Duck Soup." For them, it's new and revolutionary, and, also unlike their former efforts, the title emphatically cues and practically tells the story.

What "A Night at the Opera" means as a showmanship feature is not to be found in a mere listing of the cast, credits and brief synopsis. The story behind the picture is more illustrative.

Of importance is the fact that the picture is an Irving Thalberg production and has been sent through the mill with all the care and attention to detail for which he is noted. Producer of many serious pictures, it must be remembered that he was the maker of "Caught Short," that did much to start Marie Dressler on the road to fame and proved a box office bonanza.

The story is by the ace humorists George Kaufman and Morrie Ryskind. Kaufman did "Cocoanuts" and collaborated on such features as "Dinner at Eight" and "Once in a Lifetime." Both collaborated on the stage hits "Of Thee I Sing" and "Let 'Em Eat Cake." It is being directed by Sam Wood, who is credited with scores of successful comedies.

Before a foot of film was shot, the material was taken out, with the Marxes featured, on a legitimate stage tour up and down the Pacific Coast. As a result its substance was given a preview public test in the crucible of audience opinion. Then work was started in the studio, but not until it was certain that the picture's entertainment had been systematically planned.

For story purposes, the comedy contrast being easily imagined. The locales are Italy, an ocean liner and a New York opera house. In them are blended the audience and showmanship appeal of comedy, romantic love interest and that of operatic music from "I Pagliacci" and "Il Travatore" and a modern composition, "Alone," by Arthur Freed and Nacio Herb Brown.

The trio, constituting themselves self-appointed managers, take over the destinies of a pair of unknown songbirds, Kitty Carlisle and Allan Jones, who made his debut in "Reckless." Picking on Walter King, whose frantic jealousy almost wrecks the romance between Miss Carlisle and Jones, who are their meal ticket, they make hash of the performance in the opera, appearing one minute on the stage, next in the orchestra pit and then among the audience as candy butchers. They create a panic, which becomes real when fire breaks out, but taking the center of stage for merry mad moments of farcical foolishness they quiet audience fears with their crazy antics.

In addition to names mentioned, the feature will also present Siegfried Rumann, Margaret Dumont, who was leading lady in the stage version of "Cocoanuts," Edward Keane, Robert Emmett O'Connor and Lorraine Bridges.

IT'S A GREAT LIFE

Paramount

The subject matter of this production should readily lend itself to poignant and timely ex-

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ploitation. Dealing with the influence of the government C.C.C. camps and the manner in which they not only assay but actually succeed in effecting the physical and mental regeneration of thousands of boys caught in the vortex of financial chaos, it is a newsy, action-packed drama of real life that promises to be unusual entertainment.

While a note of realism keys the character of the production, the necessity for theatrical contrasts in drama, romantic love interest and spectacular thrill are not being ignored. It deals with two young fellows. One decides to join the C.C.C. service because he believes that through it he can make something of himself. Another joins him, going along because he has no other place to go. Both are rebellious to the semi-military discipline, qualities all to be shown in production values. The service succeeds in making men of both, but woven in is an appealing story of romantic conflict and sacrifice as well as personal heroism in a forest fire.

Joe Morrison and Paul Kelly are the two central characters. Rosalind Keith, seen in "'Annapolis Farewell," is the girl about whom the love interest and conflict centers. Featured in the supporting cast are Chic Sale, William Frawley, Baby LeRoy, Dean Jagger and David Holt. Minor parts are assigned to Gloria White, Florence Nash, Oscar Polk, Allan Cavan and Irving Bacon.

The story, the title of which has more than ordinary showmanship value, is a screen original by Arthur Lake and Sherman Rogers. Direction is by Edward Cline.

COLLEGIATE

Paramount

Though the title might create the impression, this production is decidedly not a rah-rah football picture. Rather, with its cast featuring a number of Paramount's front running comedy stars, it's a novel, frolicsome farce.

Adapted from Alice Duer Miller's popular and widely read story, "Charm School," the screeen play is by Walter DeLeon and Francis Martin, with Ralph Murphy, who served similarly on "MacFadden's Flats" and "Men Without Names," directing. The music and lyrics, which feature a glamorous and eyefilling bevy of singing dancing girls, are by Richard Whiting and Harry Revel and Sam Coslow and Mack Gordon.

In idea, closely following the text of the published original and lavishly mounted in production values, the yarn has Jack Oakie, currently in "Big Broadcast of 1936," as a red hot Broadway playboy, inheriting a girl's school. Without a dime, but with his trusted pals, Lynne Overman, a butler, and Ned Sparks, a publicity man whose main job is keeping publicity out of the papers, and with Joe Penner, a rich dumb cluck tagging along, he goes to take charge. The school turns out to be an old fashioned seminary for girls. Hiring Peggy Hopkins Joyce to be charm teacher, the quartet turn the academy into an ultra modern institution. With Sparks' sensational publicity campaign blazing the way, the quartet specialize in teaching singing, dancing, the arts of makeup and make-love, and all the sports indoor and outdoor. The education works for everybody as romance grabs Oakie in the person of Frances Langford and Penner can't get away from Betty Grable.

The assurance that this production is something refreshingly new in the line of fun and mirth naturally looms as the angle to allure patron attention.

MUTINY ON THE BOUNTY

MGM

Seemingly destined to be one of the most important in the industry's history, this production commands the most understanding showmanship attention. The title graphically and completely conveys the whole idea of the story. It is a great adventure story—actual historic fact, truth stranger than the wildest dreams of fiction—and in all the thrilling annals of the sea there is no more fascinating yarn spun than that which is here related. A subject that has engrossed the interests of historians and writers of popular imaginative fiction, it deals with a mutiny which changed the naval history of an empire, founded a new race that is still extant, and as it blends fact with theatrical liberties encompasses every element of general appeal that has any entertainment or showmanship value.

There are three thrilling chapters in the story. The storm wracked voyage of HMS Bounty from England to Tahiti; the fear-maddened crew further terrorized by the vicious cruelties of a harsh taskmaster, Lieutenant Bligh. The landing and the glorious days as the crew mingle with the natives. The start of the return voyage. The crew, the memory of idyllic days fresh in mind, rebelling against Bligh's tyranny. Bligh, Byam and a few loyal supporters set adrift in an open boat. The mutineers under Christian returning to Tahiti, picking up a number of native men and women, sail endlessly seeking refuge, until they come to Pitcairn Island. Years pass, a new race is created, as the Bounty is destroyed to shut off forever any possibility of escape. Byam and Bligh succeeded in returning to England with Byam to be tried for mutiny, only to denounce Bligh, whose exposure results in his restoration to the King's naval service.

Long in the making, a fact that bespeaks the care and effort exerted to assure authenticity in every detail, MGM's purse strings were pulled wide open, but for every penny spent full value has been returned. Evidence of this is found in the strength of the cast, the selection of the director and the knowledge that the picture is an Irving Thalberg production.

To tell the story, Charles Laughton is seen in the role of Lieutenant Bligh; Clark Gable

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as the prime mutineer, Christian, and Franchot Tone as Byam. There is no outstanding feminine name in the cast although Spring Byington is seen as Tone's mother. Two native girls, Mamo Clark and Maria Castaneda, account for the romantic love interest with Gable and the others at Tahiti and Pitcairn Island. The supporting cast lists Herbert Mundin, Eddie Quillan, Dudley Digges, Donald Crisp, Henry Stephenson, Francis Lister, Ian Wolfe, Ivan Simpson, DeWitt Jennings, Stanley Fields, Wallace Clark, Vernon Downing and Dick Winslow. Additionally there are hundreds of native South Sea Islands men and women as well as British officials and personalities.

The picture was directed by Frank Lloyd, whom showmen know as one of the ace directors, and one needs but recall such features as "The Sea Hawk" and the more recent "Cavalcade" to appreciate what he stands for.

LOVE SONG
(Tentative Title)

Radio

In theme this is a charming love story. For its substantiating production quality, with Lily Pons, noted diva, in the leading role, it incorporates the value of operatic music. For quick exploitation availability, it presents a personality, Henry Fonda, who in two pictures, the current "Farmer Takes a Wife" and the forthcoming "Way Down East," has leaped to popular favor. It supports these qualities with a choice cast which includes Eric Blore, now in "Top Hat"; Osgood Perkins, Lucien Littlefield, Esther Dale, Paul Porcasi, Lucille Ball and Scott Beckett. Furthering these factors the picture is being directed by John Cromwell, maker of such features as "The Silver Cord," "Ann Vickers," "Of Human Bondage" and more recently "Village Tale" and "Jalna."

A great love serves as the story's motivating plot. Localed in Paris, Miss Pons, a promising singer, runs away to escape the monotony of endless practice. At a carnival she meets an ambitious but unsuccessful composer. He is amazed to awake next morning and find they are married. Despite her promise he insists upon supporting her and descends to plebian tasks to accomplish this. Through an accident, Miss Pons meets a noted impresario, and parting from her unable-to-understand husband, her singing makes her the operatic toast of Europe. With his wife gone, Fonda loses all ambition. But she, still believing that there is merit to his operatic composition, rearranges it as a musical comedy which upon presentation in London makes the unsuspecting Fonda the more famous of the two. The result is Miss Pons' retirement from the stage to become a dutiful wife.

While capitalizing operatic music, which previous pictures have popularized as an entertainment feature, that is not the production's sole exploitation asset. The character of the story, together with the fanfare that should mark Lily Pons' screen debut, plus the pull that Fonda's name has, should readily blend themselves into publicity to create an interest for the pictures.

THE GREAT IMPERSONATION

Universal

The title being aptly appropriate, the production is adapted from one of the most popular of E. Phillips Oppenheim's many novels of romance and intrigue. Colorful and absorbing from start to finish, it deals exclusively in enthralling entertainment elements. Factually it is the story, cleverly premised and developed, of a great impersonation. Its locales are German East Africa and London; the time immediately prior to and in the early days of the World War. The screen play is by Lieut. Frank Wead, a credit that cues its character, and Eve Greene. Direction is by Alan Crosland.

The story, with Edmund Lowe assuming a dual role, is that of a British explorer who, bearing a striking resemblance to a renegade German, is presumably murdered. Returning to his own English home, supposedly in true personal identity but actually the agent of a German munitions ring, bent on laying England impotent upon the outbreak of war, he encounters a series of hair-raising adventures, the entertainment-exploitation quality of which is evident. In the climax, with danger threatening his domestic life as well as the life of his country, he emerges in true identity as an English hero.

Choice of Lowe for the dual lead role keys the production's name value cast. This features Valerie Hobson as the wife who almost but not quite recognizes him until the climax. Vera Engels, Lumsden Hare, Marjorie Gateson, Henry Mollison, Henry Kolker, Leonard Mudie, Brandon Hurst, Murray Kinnell, Charles Waldren and Esther Dale.

Though there is an atmosphere of war menace, particularly in the later part, the show is not a war picture. Rather, it is a unique mystery drama, chock full of all the tricky elements.

Warner Opening Houses In New Haven Territory

Three closed Warner theatres in the New Haven territory will be reopened by September 20th. The Broadway, Norwich, a subsequent-run house, will resume operation under the direction of Angelo Sette, who was connected with the Roger Sherman in New Haven for four years. The Bristol, Bristol, which remained dark last year, will reopen with Thomas Grace as manager. Joseph Borenstein will have charge of the Embassy, New Britain, which has been closed for the summer. The Tremont, Ansonia, is the third house to reopen and B. Shields, operator of the Capitol in the same town, will be in charge.

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Agreement Sought On Beecroft Houses

An agreement for administration of the Beecroft theatre properties is to be sought by attorneys at Madison, Wis., for interested groups at an early conference.

Further testimony on reorganization plans of the Beecroft Building Company, owner of the Orpheum, Strand and Parkway, all at Madison, is to be presented, and steps considered necessary to give the houses an earning capacity sufficient to take care of outstanding bonds will be discussed.

It has been intimated that a change of management of the theatres, now operated by the Ashley Theatre Company, may be asked. Testimony at earlier hearings have disclosed that the company and its officers received $50,967 in profits and salaries in 1934, while auditors' reports showed the Ashley company to have received a net profit of $33,912 during the same year.

Total value of the three houses is placed at $765,000, while the sum due bondholders of the Beecroft Company totals $1,191,673, or $426,673 above the appraisal figures.

Canadian Circuit Takes Universal, Warner Films

The Famous Players-Canadian Corporation of Toronto has closed two important product deals that will supply the circuit's houses with a large part of its product for the coming year. The entire lineups of both Universal and Warner Brothers have been contracted for showing in the 187 theatres operated by the corporation in 80 cities. James R. Grainger, general sales manager of Universal, closed the deal for his company, while N. L. Nathanson, president of the Canadian corporation, represented the circuit. Andy W. Smith, Jr., acted for Warners in signing the houses for the entire output of features and shorts of the Warner Brothers, First National and Cosmopolitan production units.

Studio Club Formed By Radio's Employees

"The RKO Studio Club" has been formed by employees of the RKO Radio Studios in Hollywood, to foster social activity and to provide a plan for social welfare among the company's 2,500 employees on the west coast.

A board of governors, with a representative from each department, was recently elected at a meeting of the organization attended by over 1,000 members.

USC Adds Film Courses

The University of southern California will include courses in cinematography in its curriculum starting this fall, according to university heads. Actors, writers and studio technicians now employed in Hollywood will aid the faculty in giving the courses which will include lectures on camera technique, sound recording, dramatic expression and music in motion pictures. Actual production of student films also is planned.

Lansing Holden Signed

Lansing C. Holden, noted architect, painter and etcher, has been signed by Pioneer Pictures as a color director, to work on the two color pictures the company will produce this year under Merian C. Cooper.

Moranz Making 26 Cartoons

Moranz Associates, Inc., has completed the first of a new series of 26 animated cartoons to be titled "Celebrities on Parade," each of which will feature a number of well known personages. Charles G. Whitehead and George Orth, associated with Moranz, said the concern also had completed seven of a series of 13 cartoons in color.

Gets Finance Post

Joseph Sloane, of the Philadelphia law firm of Wolf, Bloch and Shore, who has represented Warner Bros. on code cases and other legal matters, has been appointed senior counsel of the Department of Revenue of Pennsylvania, with jurisdiction of the amusement tax division. The appointment has aroused considerable comment in Philadelphia independent circles because of Mr. Sloane's circuit contacts and since he will have the power to investigate all theatre business. Mr. Sloane resigned from the law firm.

Editors to Get Credit

In the future Edward Small, president of Reliance Pictures, will give his film editors screen credit. He made this decision in acknowledgment of the work of Grant Whytock, chief film editor at Reliance, who worked on the set of "Red Salute" with Director Sidney Lanfield, who reduced the footage before scenes were shot.

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New Outdoor Series Of Westerns Started

With William C. Thompson directing, shooting has started on location for "The Irish Gringo," first of a series of six outdoor features starring Pat Carlyle. Bryan Foy Studio will be used for the interiors of the film.

P. B. Mahoney and I. C. Overdorff are the producers of the series for the Keith Productions, the cast including Bryant Washburn, Joseph Swickard, Kit Guard, Milt Moranti and Don Orlando. Robert Farfan is production manager.

Tilden Signs for Picture

William T. Tilden, 2nd, professional tennis star, has signed with Universal to play in "The Amateur Racquet."

HENRY MACRAE

EXTENDS
SINCERE
CONGRATULATIONS
TO
MARTIN QUIGLEY
ON HIS 20TH
ANNIVERSARY
OF
CONSTRUCTIVE
SERVICE
TO THE
MOTION
PICTURE
INDUSTRY

UNIVERSAL PICTURES

Actors Start Move to Restore Vaudeville

A campaign to restore vaudeville by stirring up nationwide sentiment has been launched by the American Federation of Actors. Prominent figures in the theatrical, political and newspaper fields have been enlisted in the effort.

The "Save Vaudeville Campaign" began early this week and the circulation in key cities of petitions to marshal public opinion and enlist the aid of business organizations has already been started. From Bridgeport, Conn., a petition with over 3,500 names signed to it has been turned over to those in charge of the move.

Shea Circuit Signs For Hearing Devices

Negotiations for the installation of RCA-Sonotone personalized hearing devices in the ten theatres of the Mort Shea circuit have been completed, according to Edwin M. Hartley, RCA Photophone manager, and installation of the new equipment will be completed in time for the observance of National Hearing Week, October 20-26.

CAPA Will Hold Dance

The first Chicago Advertisers and Publicists Association anniversary Mardi Gras will be held in Chicago, October 19, according to president Larry Stein. The dinner-dance will be held in the Gold Room of the Congress Hotel and will be staged on a La Nudite Paree motif. Entertainment and leading dance orchestras will head the evening's entertainment.

Dietz Play Opens

"At Home Abroad," Shubert Brothers musical comedy, written by Howard Dietz, Metro-Goldwyn-Mayer advertising and publicity director, in collaboration with Arthur Schwartz, opened on Broadway last week to the acclaims of critics. Beatrice Lillie, Herb Williams, Ethel Waters and Eleanor Powell are starred in the production.

Sees Theatre Gains In Argentine Field

Theatre business in the Argentine is expected to show a decided improvement next season as compared to the period just passed, according to Monroe Isen, Universal manager in the South American country, now in New York for conferences with N. L. Manheim, Universal foreign sales manager.

The 20 to 25 per cent loss in theatre business this season will largely be regained, in his opinion, with crops moving, farmers getting cash and more money in circulation. Mr. Isen will be in New York until October 12.

Mascot Signs New Deal

The J. T. Sheffield-Republic exchanges in Seattle and Portland have signed to handle all Mascot and Majestic pictures in those two cities, in addition to the regular Republic list. The schedule includes five features and three serials on last season's Mascot list. Ed Walton, formerly head of Mascot in Seattle, moves into the Sheffield headquarters there and Archie Holt will continue to distribute the Mascot and Majestic product in Portland, but through the Sheffield office.

James Hickey Dead

James Hickey, veteran New England exhibitor, died recently at his home in Salem, Mass. He was 87. He leaves two daughters and four sons, two connected with the industry. They are George Hickey, district supervisor for MGM on the west coast, and Ernest L. Hickey, district manager for Mort Shea in New Hampshire.

Casanave Signs U. A.

Charles L. Casanave has signed with United Artists to supply all the company's forthcoming product with a complete line of special advertising accessories. This is the fourth major distributing organization now signed by Mr. Casanave.

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CHICAGO NOTES

The Louis-Baer fight pictures opened at the Palace Thursday with "Top Hat," now in the fourth week.

▽

Nate Gross, reporter on the Chicago American, scored a swell scoop when he corralled Elaine Barrie and by telling his rival reporters she was a new "sobbie" on the *American*, got an exclusive story and pictures.

▽

Ray Coffin, of Des Moines, spent several days here last week attending to Affiliated Enterprises affairs.

▽

Week after week there's one lad in the loop that clicks with a grand performance. That chap is Mark Fisher of the Oriental who is one emsee that knows how to pace a show and keep everyone happy. Mark's songs usually rate as much applause as the headliners and that is plenty.

▽

Thirteen Essaness houses formerly gave away dishes and kitchenware. Now the number is down to three with chances that the policy will be dropped by all of them within thirty days. Cash awards for Bank Night and Screeno caused the change.

▽

Bill Koch, manager of the Tiffin, is the only manager who runs a house with the lobby done in a "dash of lavender." It looks veddy, veddy pretty.

▽

Emil Stern, Clyde Eckhardt, and J. M. Lansinger are a few Chicagoans who were New York visitors the past week.

▽

Shaindel Kalish, local dramatic actress whose work here has been of the sensational nature, leaves soon for Hollywood to start for Universal. Her husband, Charles Freeman, will get a dialogue director's job at Universal 'tis reported.

▽

Ann Hausman, after just recovering from a sprained elbow while cycling, is again on the casualty list. This time Ann is nursing an injured knee. Which probably accounts for this:

▽

FOR SALE: Lady's bicycle, badly bent. Call A. H., care of Allied of Ill.

▽

"Jalna," the John Cromwell Radio production, has just finished three weeks' loop run at the World theatre.

▽

Modernization of the Avon and Clifford theatres got under way this week. Houses will be opened by Essaness in about 60 days.

▽

Norma Shearer, who went through here with husband Irving Thalberg the other day, told us that she was in the East three weeks and out of that time spent only six days in New York City. The rest of the time was "weekending in the country." Her next trip, she states, will be spent entirely in the city. She says she lives in the "country" in California and that's why she wants to spend her time in the city when she goes East.

Hodges Garnett Manager

Tay Garnett has appointed Douglas Hodges general manager of the recently formed Tay Garnett Productions in Hollywood. Mr. Hodges has been handling publicity for Mr. Garnett and will accompany the director on his trip to the Orient to make background scenes for future productions.

Lesser Now on Pathe Lot

Sol Lesser, who recently consolidated all his enterprises into Principal Productions, has closed his office in the Taft Building in Hollywood and has moved the Principal unit housed there to the Pathe lot.

SHORT PRODUCT PLAYING BROADWAY

Week of September 21

CAPITOL	
Going on Two	RKO Radio
MUSIC HALL	
March of Time, No. 6	RKO Radio
Inside the Ropes	RKO Radio
PARAMOUNT	
Judge for a Day	Paramount
Popular Science, No. 1	Paramount
RIVOLI	
Mickey's Fire Brigade	United Artists
ROXY	
Mickey's Kangaroo	United Artists
STRAND	
Curious Industries	Vitaphone
Romance of the West	Vitaphone
A Cartoonist's Nightmare	Vitaphone

W. H. Parsons Dead

William Henry Parsons, militant crusader against obscenity and vice, died suddenly late last week of a heart attack at Rye, N. Y., at the home of his sister, Mrs. David S. Cowles. He was 76 years old. For the past twenty-three years Mr. Parsons served as an officer of the New York Society for the Suppression of Vice, acting as treasurer from 1912 to 1930 and holding the office of president from 1930 until his death. Obscene plays, motion pictures and books were constantly the targets of the society's efforts under Mr. Parson's leadership.

Best Wishes to
AN INDUSTRY LEADER
MARTIN
QUIGLEY
★
WARNER BROS. PITTSBURGH ZONE

SINCEREST WISHES
to
MARTIN QUIGLEY
★
from
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Rankins' New Theatre Described in Booklet

Harland Rankin has announced the completion of his new Plaza theatre, Tilbury, Ont., in a most effective and novel fashion. He has drawn up a small booklet titled "1934 Souvenir of Tilbury and Its New Theatre."

The booklet concerns itself chiefly with the history and development of Tilbury and contains many pages of advertisements contributed by leading merchants.

How the new theatre was made possible, how the name was chosen, what type pictures will be played, features of the new house and finally a dissertation on sound equipment, are all told in prominent pages.

The new house will be of Spanish design, inside and out, and will seat 450 persons. The building is of fire-proof construction and has several added features such as a sound-proof box for mothers "to take their naturally fidgety and noisesome children and enjoy the show without annoying any of the patrons."

Manchuria Imports And Receipts Increase

by CHIKUSHI TANI

Tokyo Correspondent

Manchurian film imports and box-office receipts are on the increase, reports indicate. Since the Chinese Eastern Railway was taken over from the Russians by the Manchurian Government the Japanese population along the line has increased steadily. This is especially true of the educated Japanese.

Audiences have shown marked gains during the past two years in Dairen, Mukden, Shintsing and Harbin, the rise amounting to about 20 per cent.

The popularity of film types is practically the same as in Japan—musicals with jazz songs and dance music. No Japanese films have been produced to fill this need, so all of the current supply is imported.

Screen Writing Course At New York University

A course titled "Workshop in the Screen Play," to teach screen writing technique, will be inaugurated at New York University this fall, according to Ned H. Dearborn, dean. Successful screen writers, heads of the story departments in New York, a director and other screen technicians will assist in the course, it was said. Robert J. Gessner, instructor in English at the university, will be in charge. Sidney Howard will be the first lecturer, with a talk on "The Differences Between Writing a Screen Play and a Stage Play."

Movie Club Display At Steel Pier

E. M. Orowitz, old-time Paramounteer and pioneer Hollywood chatter broadcaster, has arranged a sizable display at the Steel Pier in Atlantic City for his "Emo Movie Club," listing flock of stations using this program.

Interest builder to listeners-in to this hour on various stations is series of 8 by 10 star photos which angle also is plugged in newspaper ads by many accounts sponsoring the broadcast.

TURN THE SPOTLIGHT ON YOUR BOX OFFICE

Is the service to patrons what it should be? Is the line kept moving into your theatre? Do customers become impatient because of delays at the box office?

Speed up change making, eliminate errors with a BRANDT AUTOMATIC CASHIER. Change can be made with this machine in less than one second. The mechanical precision of the BRANDT allows no over-payments, nor can customers be short changed. Human error is done away with.

From Portland to San Francisco and from Duluth to Miami, progressive theatres are using BRANDT AUTOMATIC CASHIERS in their box offices.

Send for information and ask about the free trial offer.

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500 FIRST STREET
WATERTOWN WISCONSIN

WLS TO MAKE FILM OF RADIO BARN DANCE

Station Officials Engage Riesner to Direct; Exhibitors Await Decision on Nontheatrical Places

A motion picture enterprise which may be the forerunner to something new in the production field gets underway in Chicago this month when radio station WLS starts to make a feature picture based on its WLS Barn Dance Radio Show.

A private company has been formed to produce this feature on a comprehensive scale. Burridge Butler, Earl Kurtze, and Glenn Snyder, officials of the radio station, are the company officials who will handle distribution as well as production.

After negotiations with major companies fell through, the WLS concern decided to bring a company of technicians from Hollywood to make the picture. Charles "Chuck" Riesner has been engaged as director, and the others of the technical crew are understood to be persons who have been associated with him.

The WLS Barn Dance has been playing at the Eighth Street theatre here every Saturday night for the last three years. This week marks the 180th consecutive performance, in this house. The group has been a favorite in midwest radio circles for more than five years and in that time has played to more than six million persons at various times the station has sent out five road companies for personal appearances, making up the units out of the 80 members of the Barn Dance cast.

Want Non-Theatrical Showings

The reason the WLS group is not making the picture in cooperation with a major studio was that they would be prohibited by the film company from exhibiting the picture in non-theatrical places. Because of the large following the radio group has in small communities, by exhibiting the picture in places with larger seating capacities than the 300 to 500 seat theatres they figure the gross would be greatly increased. Another important factor was that the percentage they could demand from theatres was much smaller than if they showed the film under other auspices. Deals pending for the picture, which goes into production September 30, call for at least 50 per cent of the gross, a price that theatre men would not and in most cases could not afford to pay.

Many middlewest small towns have large auditoriums in schools or other public buildings. With tieups with the Farm Bureaus or 4H Clubs these halls, WLS officials believe, could be filled to capacity.

In the larger cities playing of the picture in theatres is desired by the Barn Dance promoters. Many of the larger theatres in this territory have booked the stage attraction and have done a large business. Such circuits as Great States have found the rustic entertainers a big draw. Probabilities are that the feature will be shown in these houses, being spot booked in on desirable dates.

$10,200 in a Day at Fair

In Springfield, Ill., at the State Fair the group grossed $10,200 in one day and turned at least 1,800 persons away. In St. Louis at the National Dairy Show the attraction took in $10,000 in the 16,000-seat amphitheatre.

The cast for the picture will be chosen from among 60 entertainers in the Barn Dance group, with stellar roles for such featured artists as Uncle Ezra, Lulu Belle, Buzz Buzzington, Maple City Four, Spareribs and the Hoosier Hot Shots.

A story with a strictly rural background has been chosen, and the picture will be made in and around Chicago. The studios of Atlas Film company will be used for the interior scenes.

Just what, if any, protest the small town theatre men will make to the showing of the film when it is finished is problematical. Many whose houses were too small to be booked for the stage attraction objected when the show was presented in their towns in opposition to them, and they may go even farther when it appears as a film.

British Lion to Increase Capital

Details of the expected reconstruction of British Lion Film Corporation, Ltd., in London, include an increase of capital from £210,000 to £750,000 and the addition to the board of N. L. Nathanson, head of Famous Players Canadian and Regal, and Andrew P. Holt, once chairman of the Standard Film Co., Ltd., the holding company which sold control of Provincial Cinematograph Theatre, Ltd., to Gaumont British.

The scheme involves the rearrangement of the capital into 1,250,000 preference shares of 10/- value and 2,500,000 ordinaries of 1/-. There is also provision for £300,000 convertible six per cent debenture stock.

Messrs. Smith, Nathanson and Holt are to provide £150,000 in debentures and £25,000 in ordinaries. The offer to existing shareholders, which is expected to provide the further working capital needed, is that the present preferred ordinaries (value 12/6) will be converted into seven and one-half per cent non-cumulative participating preference shares of 10/- value, on the basis of five new shares for four old, with an option to subscribe for one ordinary share, at par, for each preference share held. The present deferred shares, market value 4d, will be exchanged into preference at the rate of 30 old shares for one new and will carry an option of buying new ordinaries at the rate of three to each preference held.

No dividend is to be paid for the current year. Accounts show a profit of £14,891 against £5,801, but all moneys are needed, say the directors, to finance new developments, of which the chief is the addition of a new stage at the beaconsfield studio to enable three pictures to be produced at the same time, and the marketing of the Republic product fixed by Mr. Smith during his recent visit to New York.

Lin Bonner Dead; Coast Publicist

Lin Bonner, veteran newspaperman and well known in publicity in Hollywood, died there last week of pneumonia.

Fifty-one years old at his death, he was news editor of Daily Variety, but his experience over a considerable number of years included posts on the New York World-Telegram and the New York American. Mr. Bonner was with First National in 1920-22 as editor of Contract, that company's house organ, and was one time director of publicity and advertising for Preferred Pictures.

His widow, Mrs. Nan Olsen Bonner, and three sisters survive.

Reliance Pictures Joins the MPPDA

At the quarterly meeting of the Motion Picture Producers and Distributors of America, held in New York last week, the application of Reliance Pictures, Inc., for membership in the association was submitted and accepted. Harry M. Goetz, president of Reliance, will represent his company in the association.

Reliance was organized in 1932 and its productions are released through United Artists.

Thornton Fisher Signed

Thornton Fisher, sports writer and cartoonist, and radio commentator has been signed as announcer for several sports subjects to be made for Educational Pictures, some of which he also will assist in the production.

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MR. QUIGLEY—
We are also celebrating our 20th Anniversary
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UNITED AIR LINES
The "NIGHT-HAWK" leaves NEW YORK at 12:30 a.m. (EST) arrives Cleveland 3:12 a.m., Chicago 4:40 a.m. (CST).
Also new faster OVERNIGHT service to CALIFORNIA.
Ticket: 58 E. 42nd St., MU 2-7300
Hotels; Travel Bureaus; Telegraph Offices.

WHAT THE PICTURE DID FOR ME

Ambassador

FIGHTING TROOPER, THE: Kermit Maynard—These James Oliver Curwood are pretty good, but they just don't mean a thing at the box office. Running time, 55 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Chesterfield

FORGOTTEN: June Clyde, Lee Kohlmer, William Collier, Jr.—Here is a picture that you better not play. Did not satisfy at all. Played on double bill and it almost ruined the show.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

First Division

RAINBOW'S END: Hoot Gibson—A good story with plenty of comedy relief. This last series of Westerns starring Hoot Gibson is well liked by my patrons. Running time, 60 minutes. Played August 21-31.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

SUNSET RANGE: Hoot Gibson—As good as most westerns. Some comedy throughout and action in the last reel.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

First National

BABBITT: Aline MacMahon, Guy Kibbee—This is a pleasing and entertaining bill. Did fair Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—One of the funniest pictures ever made by any comedian, and about the best Joe has made to date, though all of them are extra good entertainment. This town likes Joe E. Brown's pictures. Played September 1-2.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

FLIRTATION WALK: Dick Powell, Ruby Keeler, Pat O'Brien—This did a fair midweek business against medicine show competition.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

IRISH IN US, THE: James Cagney, Pat O'Brien—We opened our new theatre with this picture to big business and gave 100 per cent satisfaction to all. I have never seen a more entertaining picture in my life. Everything in the picture was great entertainment. Played August 28-29.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

OIL FOR THE LAMPS OF CHINA: Pat O'Brien, Josephine Hutchinson—Personally enjoyed this picture. A fine story, good cast, with Josephine Hutchinson as the wife of O'Brien exceptionally well cast. Story appeared serially in leading newspapers, which helped to put it over. Pleased majority of fans with no complaints from anyone. Running time, 90 minutes. Played August 18-20.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

OIL FOR THE LAMPS OF CHINA: Josephine Hutchinson, Pat O'Brien—Plenty of people have read this story. Not many came to see it. Those that did praised it for being the first to follow a book. Poor gross; those that saw it liked it. Just no attraction to public. Played September 8-10.—John H. Forrester, Pines Theatre, Waldron, Ark. Lumbering, farmer patronage.

VERY HONORABLE GUY, A: Joe E. Brown—Not as bad as expected. Many said they liked it better than the "Circus Clown." I consider this Brown's poorest picture, but it still is good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

WOMAN IN RED, THE: Barbara Stanwyck—Fair program picture. Nothing extra.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Fox

CARAVAN: Charles Boyer, Loretta Young, Jean Parker, Phillips Holmes—If this had been made shorter and snappier it would have been much better. The story is pleasing and the music is tuneful.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

CHARLIE CHAN IN EGYPT: Warner Oland—A weak story marred this picture. Since the death of the author, Fox is evidently writing this material in the studios and are not doing a very good job of it, if this is a sample. Too bad, for these pictures have been popular.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CURLY TOP: Shirley Temple—Shirley's best to date. Pleased just about 100 per cent. Supporting cast grand.—E. C. Arehart, Princess Theatre, Odebold, Iowa. General patronage.

CURLY TOP: Shirley Temple—Still a top draw and many thought it her best picture. Seems like she is getting a little self conscious. Please, Fox, don't let this happen if you can possibly prevent it. Good supporting cast, too. Played August 23-24.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town and rural patronage.

CURLY TOP: Shirley Temple—Broke all records for any Temple picture we have ever had. This one is the best. Running time, 75 minutes. Played August 29-31.—R. B. Garvin, Whiteway Theatre, Fredonia, Kan. Rural and small patronage.

CURLY TOP: Shirley Temple—Her best to date. Never thought she would make a better one than "Bright Eyes" but she has. Business great. Pleased 100 per cent.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

DANTE'S INFERNO: Spencer Tracy, Claire Trevor—It might be a grand picture from production standpoint, but from the box office it is one grand flop.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

FARMER TAKES A WIFE, THE: Janet Gaynor, Henry Fonda—Here's a picture that pleased all and drew considerable extra business on a midweek showing. Gaynor will come back if Fox will be fair with her and give her some more like this. Fonda also very good. The story was interesting. Running time, 90 minutes.—Played September 4-5.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town and rural patronage.

FARMER TAKES A WIFE, THE: Janet Gaynor, Henry Fonda—Just a picture. Gaynor has hit bottom or else it takes a partner to make her. This partner didn't do it. Poor patronage and not liked by those that came. Played September 1-3.—John H. Forrester, Pines Theatre, Waldron, Ark. Lumbering-farming patronage.

FARMER TAKES A WIFE, THE: Janet Gaynor, Henry Fonda—A wonderful title for a small town. Picture gave fair satisfaction, some patrons complaining too slow. Drew the best business of any Janet Gaynor picture in this town in years. Tbis star is not overly popular here. Pleased the old timers more than the young people. Running time, 90 minutes. September 15-17.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

GEORGE WHITE'S 1935 SCANDALS: George White, Alice Faye, James Dunn—Pleased a fair crowd on Sunday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HARD ROCK HARRIGAN: George O'Brien—Not the type of picture that O'Brien fans like to see him in. Didn't go over so hot.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

HARD ROCK HARRIGAN: George O'Brien—A good picture that drew a good crowd but pleased only about 60 per cent. Business considerably off as to what it is when George O'Brien appears in a western. Running time, 64 minutes. Played September 4-5.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

HELL IN THE HEAVENS: Warner Baxter—Played it weekend to above average crowd. It's a poor aeroplane picture in my estimation, but it did business and seemed to satisfy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

LADIES LOVE DANGER: Gilbert Roland, Mona Barrie—Was agreeably surprised as we found this picture to be much better than we were expecting. This is a mystery story that we would class as better than the average program picture. Running time, 69 minutes. Played August 27-28.—Earl D. Massey, Texas Theatre, Killeen, Texas. Small town patronage.

LIFE BEGINS AT 40: Will Rogers—Best business of the year. Played August 22-23.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

LIFE BEGINS AT FORTY: Will Rogers—There seemed to be a feeling of reverence when we played Will Roger's "Life Begins at Forty." We did better than normal business. Of course, the audiences were pleased. Played September 4-5.—C. W. Mills, Arcade Theatre, Sodus, New York. Family patronage.

LITTLE COLONEL, THE: Shirley Temple, Lionel Barrymore, Bill Robinson—Perfect entertainment for anyone. America's little sweetheart has a real dramatic part in this and handles it like a veteran; in fact, you forget she's acting.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ORCHIDS TO YOU: John Boles, Jean Muir—Lavish backgrounds, good acting and an appealing story. It especially pleased the ladies. This production is pleasing to the eye and is good entertainment. Running time, 75 minutes. Played September 1-3.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

REDHEADS ON PARADE: John Boles, Dixie Lee—Very pretty show with some fine music. Dixie Lee very good. Played September 1-2.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town and rural patronage.

WHEN A MAN'S A MAN: George O'Brien—My best Saturday for the summer on this.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SILK HAT KID: Lew Ayres, Mae Clark—Saw this in Omaha and consider it good. Plenty of action and comedy. Can be played any day.—John Cosner, Sun Theatre, Sargent, Neb. Small town patronage.

WELCOME HOME: James Dunn, Arline Judge—One of the first on the new group. Better than expected. Plenty of comedy of the sharpers who do not find the picking so good at a home coming celebration. Can be used any day. Played September 11.—John Cosner, Sun Theatre, Sargent, Neb. Small town patronage.

WHITE PARADE, THE: John Boles, Loretta Young—This drew rather well with the ladies, and permitted them to cry to their heart's content.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Mascot

BEHIND THE GREEN LIGHTS: Norman Foster, Judith Allen, Sidney Blackmer—Very good picture with general appeal. Second night good business. Blackmer exceptionally good in this and had good supporting cast. Running time, 62 minutes.—Fred J. Case, La Belle Theatre, La Balle, Fla. General patronage.

MGM

BONNIE SCOTLAND: Laurel and Hardy—Just fair. Had this been cut down it would have been better.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

CASINO MURDER CASE, THE: Paul Lukas, Alison Skipworth, Donald Cook—An extra good mystery story. Very fine acting by the whole cast. Gave good satisfaction.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

CHAINED: Joan Crawford, Clark Gable—This picture was a little old, but did an average business. Second night better than the first. Would call it an extra good program picture but no special. Don't feel bad if you haven't played it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

CHINA SEAS: Clark Gable, Jean Harlow, Wallace Beery—A swell show liked by everyone and the biggest business in months. Played August 22-24.—Carl E. Anderson, Liberty Theatre, Kalispell, Mont. General patronage.

HERE COMES THE BAND: Ted Lewis, Virginia Bruce—Another programmer that slipped in and drew extra business. Can't see why, personally. Not much story and the "happy ending" was obvious from the middle of the picture. However, it drew extra tickets and that's what its purpose is to showmen. Played September 11-12.—John H. Forrester, Pines Theatre, Waldron, Ark. Lumbering, farming patronage.

MAD LOVE: Peter Lorre, Frances Drake—The producers must have been mad to even attempt such a piece as this. This is certainly a black eye for MGM, whose slogan is "Always Good Pictures." Of course, MGM pictures are, as a rule, good, wholesome entertainment. However, when this major producing firm puts out a bloomer, they become specialists. "Mad Love" is the picture that makes a manager want to hide from view when the cash customers leave the theatre. To have to face an audience on a bank night after subjecting intelligent people to sit through "Mad Love" is enough to turn one's hair gray. "Mad Love" will do more harm to the industry than a thousand ministers of good-will can undo or hope to undo. "Mad Love" is the type of picture that brought about censorship.—William A. Levee, Suffolk Theatre, Riverhead, L. I., N. Y. General patronage.

NO MORE LADIES: Joan Crawford, Robert Montgomery, Charlie Ruggles, Franchot Tone—This pleased the Sunday patrons to perfection. Running time, 82 minutes. Played September 8-9.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

ONE NEW YORK NIGHT: Franchot Tone, Una Merkel—This is a splendid comedy drama. Story entertaining and comedy funny and clean. Great program picture, I say. Played September 10-11.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

SMILIN' THROUGH: Norma Shearer, Leslie Howard. Fredric March—They came back again. They saw it and they liked it. It is just one of those kind that will never die. We repeat on one picture a week and this did as much as any we have had. It is one swell show even yesterday, today and tomorrow.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

WEST POINT OF THE AIR: Wallace Beery, Robert Young—A very fine picture that pleased 100 per cent and did better than average business. Running time, 84 minutes. Played September 8-9.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

WEST POINT OF THE AIR: Wallace Beery—Excellent airplane picture that gave very good satisfaction and made a little money. We played this rather old, but it seems as if good pictures don't get old. This picture was suited 100 per cent for Wallace Beery. If you have not played this picture you are missing a good bet. Running time, 89 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Monogram

CHEERS OF THE CROWD: Russell Hopton, Irene Ware—This is a very fine program picture. Entertaining every minute. Lots of favorable comments.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

GIRL O' MY DREAMS: Mary Carlisle, Creighton Chaney—We played this to a good crowd Sunday midnight. A good clean college picture, making a nice change.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

HONEYMOON LIMITED: Neil Hamilton—Just another program picture with no names and consequently no drawing power. Nice story but that is about all that can be said about it. Running time, 70 minutes. Played August 21-22.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town and rural patronage.

HOOSIER SCHOOLMASTER, THE: Norman Foster, Charlotte Henry—Very well liked by our patrons. Did extra business on it but not enough to justify the price paid. Running time, 76 minutes. Played August 30-31.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town and rural patronage.

KEEPER OF THE BEES: Neil Hamilton, Betty Furness.—Although this did not draw as well as "Girl of the Limberlost," my patrons thought it the better picture of the two. Both features drew well and gave universal satisfaction. In fifteen years in pictures I have never been disappointed by the drawing power of a Gene Straton Porter story. Running time, 76 minutes. Played August 25-27.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

Paramount

ACCENT ON YOUTH: Herbert Marshall, Sylvia Sidney—A picture that ought to draw well in big spots. Did not do much here. Personally, I enjoyed it but people wouldn't come out. Those that did see it were satisfied with it. Trailer showed it was a class picture and that kept them away. Played September 6-7.—John H. Forrester, Pines Theatre, Waldron, Ark. Lumbering-farming patronage.

ANNAPOLIS FAREWELL: Sir Guy Standing, Tom Brown—Excellent. Regardless of what your personal idea is, the patrons will like it even if it does not carry a love interest.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

CAR 99: Fred MacMurray, Ann Sheridan—A real action picture which was very instructive. Lots of action and comedy. Our people liked it and came out to see it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

EVERY NIGHT AT EIGHT: George Raft, Alice Faye, Patsy Kelly, Frances Langford—A perfectly made picture; moves along at an interesting pace and delivers to the paying customers a very fine evening's entertainment. There are many interesting broadcast programs in it and a well sustained story that makes it more than okay.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

EVERY NIGHT AT EIGHT: George Raft, Alice Faye—Here's a good amateur night story with scads of good singing and plenty of wisecracking by Patsy Kelly; in fact, this Kelly girl just about stole the show. Played September 11-12.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town and rural patronage.

EVERY NIGHT AT EIGHT: George Raft, Alice Faye—Here's a surprise. At least it slipped upon me. Drew exceptionally well, three times average midweek gross. A honey and well liked by everyone. Not a kick and plenty of good comments. Second night better than first. That is sure music to me. I couldn't see anything exceptional to it but it was more than enjoyable and paid good returns. That's the point. Played September 4-5.—John H. Forrester, Pines Theatre, Waldron, Ark. Lumbering-farming patronage.

GILDED LILY, THE: Claudette Colbert, Fred MacMurray—We were disappointed in our attendance for "The Gilded Lily," which we consider an exceptionally

HERE'S *to the next twenty years*

HAROLD B. FRANKLIN

Best wishes

to Martin Quigley for another twenty years of outstanding service to the motion picture industry.

Hamilton MacFadden

good production. Played September 11-12.—C. W. Mills, Arcade Theatre, Sodus, New York. Family patronage.

GOIN' TO TOWN: Mae West—Didn't see this. Am just as well satisfied. General reports from the patrons was that it was typical Mae West in spite of the fact that Paramount advertising said it was to be different and we advertised it as such. You just can't change Mae. She'll always have that swagger and we will be glad when Paramount ceases to think she would be top allocation. Running time, 71 minutes. Played August 25-26.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town and rural patronage.

HERE COMES COOKIE: Burns and Allen—Silly? Yes, but the dear public likes it and they turn out to see these stars.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

HERE IS MY HEART: Bing Crosby, Kitty Carlisle Nice little light comedy. Bing is acting better (from a dramatic standpoint) than he used to do, and seems to be growing more popular with my people.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

HOLD 'EM YALE: Patricia Ellis, Cesar Romero—This is a real good comedy. Mystery football picture. Played in the right season to the right box office crowd. Book it for Fall.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

LOVE IN BLOOM: Joe Morrison, Dixie Lee—Our people didn't seem to care much for this picture. As a rule a singer seems to be a poor actor. Joe Morrison sang well but our folks want action, not love. Did only ordinary business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MAN ON THE FLYING TRAPEZE, THE: W. C. Fields—Of course, it is hard to shoot to a plane set by "Mrs. Wiggs of the Cabbage Patch," and this one does not barely reach that proportion. However, most folks like the picture and Fields makes 'em laugh as usual, and it brings in the paying customers.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

MISSISSIPPI: Bing Crosby, W. C. Fields, Joan Bennett—This is a swell picture, with a pleasing romantic story, catchy music and good comedy. It clicked on Sunday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PARIS IN SPRING: Mary Ellis, Tullio Carminati—Somehow or other this picture was a complete flop. Patrons made no remarks either way but next two nights showed what they must have said about it. It may please if you haven't anything else to run, but why waste perfectly good playing time on something that will not please when the market is full of real box office attractions. Running time, 83 minutes. Played September 1-3.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

ROCKY MOUNTAIN MYSTERY: Randolph Scott—Not as good as others by this author. Drew only average business. Running time, 68 minutes. Played September 6-7.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

ROCKY MOUNTAIN MYSTERY: Randolph Scott, Charles "Chic" Sale—This saved my life on county fair week.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

RUGGLES OF RED GAP: Charles Laughton, Mary Boland, Charles Ruggles, Zasu Pitts—One of the finest entertainment pictures of any season.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

SHANGHAI: Charles Boyer, Loretta Young—Just a program picture. Draggy and at times uninteresting. No comments and fair patronage. Played September 13.—John H. Forrester, Pines Theatre, Waldron, Ark. Lumbering, farming patronage.

THIS WOMAN IS MINE: Gregory Ratoff—This Woman is Mine and as far as I am concerned he can keep her. Too bad the lions didn't get her at the start of the picture and save another bad taste in the mouth. Why Paramount booked these two pictures for me on Paramount Week is a mystery. They proved to be the two worst received this year. No more Paramount weeks for me. Our weakest week. Running time, 80 minutes. Played September 4-5.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

TWO FOR TONIGHT: Bing Crosby, Joan Bennett—Played this two days after national release date. As far as I could find out, we played it first in Arkansas. At least, ahead of the three biggest cities of the state. Billed it as first showing in Arkansas and the fact it went over as Crosby's best yet. It drew much extra business. Biggest opening in three months. Satisfying to patrons. Played September 15-17.—John H. Forrester, Pines Theatre, Waldron, Ark. Lumbering, farming patronage.

VIRGINIAN, THE: Gary Cooper—This picture drew well on both Friday and Saturday. Had a nice crowd on Saturday in pouring down rain; in fact, one of our best Saturdays. People wanted to see it and did turn out. Running time, 80 minutes. Played September 6.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

WINGS IN THE DARK: Cary Grant, Myrna Loy—Drew well and gave general satisfaction. Played August 29-30.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

WINGS IN THE DARK: Cary Grant, Myrna Loy—This was a good Saturday bill.—Roy W. Adams, Mason Thetare, Mason, Mich. Small town patronage.

RKO Radio

ALICE ADAMS: Katherine Hepburn—A good show and a good cast but it didn't seem to be much of a box office tonic. Running time, 99 minutes. Played September 8-10.—R. B. Garvin, Whiteway Theatre, Fredonia, Kan. Rural and small town patronage.

ARIZONIAN, THE: Richard Dix—The finest western I have shown on my screen this year. With good crops and increased prices for farm products, country patronage is increasing. And how they like a good western! More business on "The Arizonian" and greater satisfaction than such higher priced pictures as "No More Ladies" and "Dante's Inferno." Running time, 76 minutes. Played September 12-14.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

ARIZONIAN, THE: Richard Dix, Margot Grahame, Preston Foster—Excellent entertainment for young and old and for every day of the week. Miss Grahame and Mr. Foster are doing some very good acting. Dix is a little miscast but gets away with his part in pretty good shape. RKO is giving us very good pictures. Just keep the good work up. Running time, 75 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BECKY SHARP: Miriam Hopkins—Poorest Sunday, Monday, Tuesday business in several months. Too bad they wasted good color on such trash. Picture was not liked by anyone. RKO got all the money. If you have to buy it don't pay any good cash for it. Miriam Hopkins was very good but there was too much the same. Played September 8-10.—Carl E. Anderson, Liberty Theatre, Kalispell, Mont. General patronage.

BECKY SHARP: Miriam Hopkins—Why, oh why,

(Continued on following page)

MR. EXHIBITOR - -

Since the first announcement of CHARLES RAY's forthcoming picture, "JUST MY LUCK", fan mail has been pouring in from all over the World—proving conclusively that the popular and beloved Star's return is virtually the command of an admiring public.

"JUST MY LUCK" is fast moving, full of excitement, humor and side-splitting situations in which CHARLES RAY, as Homer Crow, comes back to you in his inimitable sweet character, which formerly won for him the hearts of both young and old.

A splendid supporting cast of major caliber includes—the celebrated English Star, MISS ANNE GREY—EDDIE NUGENT—SNUB POLLARD—QUENTIN SMITH—JOHN ROCHE—LEE PRATHER—MATTHEW BETZ—STAN BLYSTONE—JERRY MANDY—HENRY ROQUEMORE—ROBERT GRAVES—LILLIAN ELLIOTT—PAUL WEIGEL—and others. Directed by RUSSELL RAY HEINZ.

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TONY SUDEKUM, Pres.
THE CRESCENT AMUSEMENT COMPANY
NASHVILLE, TENNESSEE

was it necessary to use such a story on the first new color picture. The prize flop of the year. If the producers would have used this color on a Fred Astaire-Ginger Rogers picture what a hit this color would have made. Don't worry about your patrons knowing it is bad before you show it. They will know it all right.—Russell Armentrout, Clarke Theatre, Lousiana, Mo. General patronage.

BREAK OF HEARTS: Katharine Hepburn, Charles Boyer—This is the type of a story we like to see Hepburn in. Played out of place on Friday-Saturday but it held up with our regular patronage on these dates. Running time, 79 minutes. Played September 6-7.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town and rural patronage.

GAY DIVORCEE, THE: Ginger Rogers, Fred Astaire—I played this after "Roberta" and found that these stars will draw even if the picture is old. Good audience response. Wonderful dancing and music. Best Saturday night receipts for five months, when "College Rhythm" was played. There are several CCC Camps near here and they like this type of picture. Played September 7-8.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

NITWITS, THE: Bert Wheeler, Robert Woolsey—Why do they have to spoil a picture with that you-chase-me-and-I'll-chase-you stuff in the last couple of reels? The music and the comedy were fine in the first part of the picture but when they turned it into a slapstick chase at the close, it was ruined. Running time, 81 minutes. Played September 8-9.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town and rural patronage.

OLD MAN RHYTHM: Buddy Rogers, Betty Grable—This picture proved to be real box office. It went over swell with the younger set, as it is a college picture. George Barbier is fast becoming my favorite star for making faces and he makes quite a few in this one. Running time, 76 minutes. Played September 6-7.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

ROBERTA: Irene Dunne, Ginger Rogers, Fred Astaire—Good picture. Personally did not care as much for it as I thought I would. Didn't draw so well for me. Maybe one reason it didn't hit the right spot for me was Ginger Rogers. She's good and all my patrons seem to like her, but I don't care for her so much. Received many very good comments on this picture. Randolph Scott is good in his part. I'm looking forward to seeing him in "She." Hope RKO will let me use "Top Hat" before it gets too old. That's one of my greatest problems, getting pictures early. RKO has always been pretty good about letting me have them, though. Running time, 12 reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

ROBERTA: Fred Astaire, Gingers Rogers, Irene Dunne—Was dubious about running this picture at this late date but many of the customers had seen it three times previously and some came the second night. Astaire and Rogers are, of course, exceptionally good, but the oftener you see the picture the more you think of Irene Dunne. "Roberta" is still good for a repeat. —Fred J. Case, La Belle Theatre, La Belle, Fla. General patronage.

STRANGERS ALL: May Robson—This picture followed Mae West in "Goin' to Town" and, say, what a different Mae. Let's have more May Robsons and less Mae Wests. Played August 28-29.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town and rural patronage.

State Rights

WHITE HEAT (J. D. Trop): Virginia Cherrill, Mona Maris, Hardie Albright—Some shots of interest concerning sugar cane. Not above average picture. Played August 30-31.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

United Artists

BREWSTER'S MILLIONS: Jack Buchanan, Lili Damita—This picture is made in England and released by United Artists. It is absolutely the best English picture I have ever seen as far as sound, photography and acting goes. I was surprised as to how well known the story was. Did a swell business and pleased almost 100 per cent. Running time, 78 minutes. Played September 3.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

CALL OF THE WILD: Clark Gable, Loretta Young —This picture broke all existing house records for us. An excellent picture with a great small town appeal. It outgrossed any picture we have had here by 25 per cent. Played September 1-2.—Ted Stump, Elted Theatre, Absarokee, Mont. Small town and rural patronage.

COUNT OF MONTE CRISTO, THE: Robert Donat, Elissa Landi—Very good picture of its kind, but it did not draw at the box office. Patrons in a small town just don't care for this type of picture. It lost money. Running time, 106 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

KID MILLIONS: Eddie Cantor—Played this picture late. Saw it in Omaha last spring and decided to buy it, book it, and play it. Made up a special window card in regular show print style, promised the patrons a real honest to goodness show and outgrossed any picture new or old to play in this theatre. I am a great admirer of Eddie Cantor myself and he made a lot of new fans here. Pleased 100 per cent. Running time, 90 minutes. Played August 22-24.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

SCARFACE: Paul Muni, George Raft—This is a reissue. It pleased very much but did not make anything on it. If you play this and George Raft is popular in your town (be is here) be sure and mention his name. He is not mentioned in the advertising nor the trailer, but he plays an important part, worth advertising. I wish some company would buy "The Black Pirate" from United Artists and re-issue it. "Scarface" is not released by United Artists. I got in from Goodrow Attractions in New Orleans.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

THUNDER IN THE EAST: Charles Boyer, Merle Oberon—A war picture of strife in the East. Boyer and Oberon do a bang-up job with the picture but it is my opinion that it was a foreign produced picture that United Artists picked up. The recording is a little foggy, although it is W. E. recording. It is doubtful if it will do average business in the small towns. The locale is laid in Japan. Business very much down the second day of run. The fault is that the picture takes too long to tell the story. It drags very badly. Battle scenes are confused in photoing, so that you don't know what it is all about.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Universal

GOOD FAIRY, THE: Margaret Sullavan, Herbert Marshall—My people found this very entertaining. Sullavan is fine in a comedy role.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

IMITATION OF LIFE: Claudette Colbert—Repeat

To Martin Quigley:

My best wishes for your continued success and heartiest congratulations for twenty years of constructive helpfulness to the Motion Picture Industry.

Kenneth Macgowan

CONGRATULATIONS
TO
MARTIN QUIGLEY
FOR HIS TWENTY YEARS OF
CONSTRUCTIVE WORK
IN THE
MOTION PICTURE INDUSTRY

MALCO-MEMPHIS THEATRES, INC.
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On this one and get the surprise of your life. If your town is five thousand population, remember you didn't show to that many people the first time you had it. Not by a long ways, and you still have several thousand good prospects left that will give you good business. Other companies may have made just as good a picture but not any better.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

IT HAPPENED IN NEW YORK: Lyle Talbot, Heather Angel—I find that Universal has below average draw for me, but this one went over fine. Good at the box office. Played September 4-5.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

LADY TUBBS: Alice Brady, Douglass Montgomery, Anita Louise—A very fine comedy drama. The star is great and all the cast. Gave splendid satisfaction. Played September 5.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

LADY TUBBS: Alice Brady—A good little program comedy picture that gave satisfaction. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RAVEN, THE: Boris Karloff, Bela Lugosi—A shocker all right and pleased the Saturday crowds. Saturday's about the same always where serial is running, so can't tell if the picture had extra draw. It filled Saturday date perfectly for us. Played September 14.—John H. Forrester, Pines Theatre, Waldron, Ark. Lumbering, farming patronage.

ROCKY RHODES: Buck Jones—Wish Universal would reissue three or four of Tom Mix's last westerns.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

SHE GETS HER MAN: Zasu Pitts, Hugh O'Connell—One of the best comedy dramas we have played in many a day. Chuck full of entertainment and laughs.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

STONE OF SILVER CREEK: Buck Jones, Noel Francis—This story differs a little from the ordinary western. It did a good Saturday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

TRANSIENT LADY: Frances Drake, Henry Hull—Very good to less than normal business. Played September 7.—C. W. Mills, Arcade Theatre, Sodus, New York. Family patronage.

Warners

BROADWAY GONDOLIER: Dick Powell, Joan Blondell, Adolphe Menjou—One of the best musical pictures we ever played. Has everything to make good entertainment. Gave 100 per cent satisfaction here. Played September 8-9.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

BROADWAY GONDOLIER: Dick Powell, Joan Blondell—We did a fair business on this show and it really deserves more patronage than we had. Powell does some real singing. Running time, 98 minutes. Played September 11-14.—R. B. Garvin, Whiteway Theatre, Fredonia, Kan. Rural and small town patronage.

FOOTLIGHT PARADE: James Cagney, Ruby Keeler, Dick Powell—Good picture. Played too old to make any money.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

FRONT PAGE WOMAN: George Brent, Bette Davis—Very interesting newspaper yarn. Brent and Davis make a good pair. Played August 18-19.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town and rural patronage.

PAGE MISS GLORY: Marion Davies—Too long drawn out. Business below average. Dick Powell isn't given much of a part.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

ST. LOUIS KID, THE: James Cagney—Good lively Saturday bill.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

STRANDED: Kay Francis, George Brent—Plenty of action and a mighty nice little picture that pleased our Friday and Saturday night fans. Kay Francis popular here. George Brent does excellent work as foreman of monster bridge construction, which provides a number of thrills to round out the picture. Running time, 76 minutes. Played August 30.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

Miscellaneous

DAMAGED LOVE: June Colyer—I put off playing this picture as long as I could. Although I did only average business it was considered a great benefit to the community.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

HELL FIRE AUSTIN: Ken Maynard—Here is a Tiffany western that can't be beat. Old but good print and it sure pleased.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Short Features

Amity

GERMANY: Will Rogers—Pretty good one-reeler of its kind. Tinney sounds very much like Rogers. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Educational

ALLEZ OOP: Buster Keaton—Buster has been making some pretty good comedies lately. This was above average, we believe. At least it wasn't ridiculous.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

BIG PALOOKA, THE: Harry Gribbon, Vernon Dent, Andy Clyde—Another of the old Mack Sennett comedies. It sure got the laughs here on Saturday night. The last crack that Gribbon made at the end of the comedy got more laughs than anything in many months. The preacher asked him if the girl's father was present to give her away, and Gribbon said: "Who do you think the old man with the gun is, Buffalo Bill?" It's old stuff, but it made the farmers laugh on Saturday and if it's good enough for them it's fine for me. Good print from Goodrow in New Orleans, La. Running time, two reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

DAME SHY: Tuxedo Comedies—A good comedy. Some music and dancing. Running time, two reels.—John Cosner, Sun theatre, Sergent, Neb. Small town patronage.

HARLEM HARMONY: Treasure Chest—Good singing reel enjoyed by all. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

KING LOONEY XIV: Paul Terry-Toons—About the

(*Continued on following page*)

GEORGE BURNS & GRACIE ALLEN
PARAMOUNT PICTURES
1935
"LOVE IN BLOOM"
"THE BIG BROADCAST"
"HERE COMES COOKIE"
DIRECTION
WM. MORRIS AGENCY

MARTIN:
FROM THE HEART—
CONGRATULATIONS
PETE SMITH

poorest of these. Running time, 8 minutes.—John Cosner, Sun Theatre, Sargent, Neb. Small town patronage.

MOTH AND THE SPIDER, THE: Paul Terry-Toons—A good cartoon comedy.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

ONE RUN ELMER: Buster Keaton—Another good comedy. Buster as a ball player. Ran this during a ball tournament and had plenty of laughs. Running time, two reels.—John Cosner, Sun Theatre, Sargent, Neb. Small town patronage.

RADIO RASCALS: Songs and Comedy Hits—Cabin Kids, Hill Billies. A peach of a musical short. The Cabin Kids are plenty good. Needed one more song by Hill Billies to make it perfect. Running time, 9 minutes.—John Cosner, Sun Theatre, Sargent, Neb. Small town patronage.

MGM

CHAIN LETTER DIMES: Oddities—Interesting and amusing. Brought many laughs.—John H. Forrester, Pines Theatre, Waldron, Ark. Lumbering-farming patronage.

CHINESE NIGHTINGALE: Happy Harmonies—Good. Well liked and interesting.—John H. Forrester, Pines Theatre, Waldron, Ark. Lumbering-farming patronage.

GOOFY MOVIES: No. 2—So goofy, this was really funny.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

LOST CHICK, THE: Happy Harmonies—Excellent. As good as the Silly Symphonies with the exception of "Three Little Pigs" and "Big Bad Wolf," but don't cost near as much. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MEMORIES AND MELODIES: Musical Revues—Interesting and pleasing. Color beautiful in bringing out costumes.—John H. Forrester, Pines Theatre, Waldron, Ark. Lumbering-farming patronage.

MIKE FRIGHT: Our Gang—If you haven't played this one, then date it at your earliest convenience. Some said it was the best comedy they had ever seen. Running time, 2 reels.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

OLD PIONEER, THE: Happy Harmonies Series—This is one of the best cartoons I have ever seen. The kids went for it in a big way, staying to see it twice. A nice bit of color work, too. Running time, 1 reel.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

ONE HORSE FARMERS: Todd-Kelly—Another good one from this team. Kept the audience in an uproar. Running time, 2 reels.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

SOUTHERN EXPOSURE: Charles Chase—The funniest Chase comedy I ever saw. Kept the crowd roaring. Some stayed to see it twice to catch all the cracks. A dandy and plenty funny.—John H. Forrester, Pines Theatre, Waldron, Ark. Lumbering-farming patronage.

SPRUCIN' UP: Our Gang—Another good, funny Gang comedy. Patrons like them plenty and this one is among the best they've made.—John H. Forrester, Pine Theatre, Waldron, Ark. Lumbering-farming patronage.

Paramount

BETTY BOOP AND GRAMPY: Betty Boop Cartoon—This is the best Boop cartoon yet. And "Grampy" stole the show from her. Extra well liked.—John H. Forrester, Pine Theatre, Waldron, Ark. Lumbering-farming patronage.

BROADWAY HEADLIGHTS: Paramount Varieties—Another good musical short. Running time, 9 minutes.—John Cosner, Sun Theatre, Sargent, Neb. Small town patronage.

FEMININE RHYTHM: Ina Ray Hutton and Her Melodears—Girl college orchestra that goes to town in a single reel.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

I LIKE MOUNTAIN MUSIC: Eton Boys—Real short musical for a weekend and western lovers. Should be played with westerns.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

JUNGLE WATERS: Grantland Rice Sportlights (New Series)—Here is a thriller if there ever was one. Why any man would elect to make his living doing this is more than we know. Very interesting.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

JUNGLE WATERS: Grantland Rice Sportlights—Fine. Well liked. My patrons look forward to these sportlights.—John H. Forrester, Pine Theatre, Waldron, Ark. Lumbering-farming patronage.

EAST AND WEST SEND NEW CONTRIBUTORS

From Long Island on the Atlantic Seaboard to Montana in the Northwest come new reporters to "What the Picture Did for Me" this week. They are:

Ted Stump, Elted Theatre, Absarokee, Montana.

William A. Levee, Suffolk Theatre, Riverhead, L. I., N. Y.

Read the reports of these showmen in this issue.

MAGIC OF MUSIC, THE: Richard Himber and his Orchestra—Good short. Running time, 9 minutes.—John Cosner, Sun Theatre, Sargent, Neb. Small town patronage.

PARAMOUNT PICTORIAL NO. 1 and BROADWAY HIGHLIGHTS—Both these were okay. Interesting and good enough fare.—John H. Forrester, Pines Theatre, Waldron, Ark. Lumbering-farming patronage.

POPEYE THE SAILOR: They always like Popeye. Just listen to them clap.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SIRENS OF SYNCOPATION: Phil Spitalny and His Musical Ladies—A novelty band reel. All girl orchestra and good music.—John H. Forrester, Pines Theatre, Waldron, Ark. Lumbering-farming patronage.

SONG WRITERS OF THE GAY NINETIES: Pat Rooney—Fair short. The old people enjoyed it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

THERE'S SOMETHING ABOUT A SOLDIER: Betty Boop—Real good. Recommend it very highly.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

TIME FOR LOVE: Color Classics—A clever and well liked color cartoon. Nothing outstanding.—John H. Forrester, Pine Theatre, Waldron, Ark. Lumbering-farming patronage.

YOU GOTTA BE A FOOTBALL HERO: Popeye the Sailor—Another Popeye hit. These cartoons are more appealing than any other we run. They all like them, old and young.—John H. Forrester, Plaza Theatre, Waldron, Ark. Lumbering-farming patronage.

RKO Radio

LITTLE BIRD TOLD ME, A: Toddle Tales—Fair cartoon. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

NIGHT AT THE BILTMORE BOWL, A: Musical—A good two reeler featuring Jimmy Grier and his orchestra. There is a story running through it to

(*Continued on following page*)

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make things interesting. Running time, two reels.—H. G. Crawford, Palace Theatre, Plano, Texas. Small town and rural patronage.

PICKLED PEPPERS: Blonde and Red Head Series—Little better than average comedy, but this isn't saying much. Unless comedies predominate in music these days there isn't a good one in a corload. Running time, 21 minutes.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

PICNIC PANIC: Rainbow Parade Cartoon—Beautiful subject. Color is getting to be wonderful. So many short subjects are being made in color. Why not more features? Running time, 9 minutes.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

SOUTH SEASICKNESS: Edgar Kennedy Comedies Series—Typical Edgar Kennedy comedy, probably a little better than the average. Running time, 21 minutes.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

United Artists

BAND CONCERT: Mickey Mouse—Well, color helps Mickey Mouse 60 per cent. Popeye has been more popular lately but from the comment on this color-Mickey, believe he will gain it back. By far the best Mickey Mouse we've ever used and we've used them all to date.—John H. Forrester, Pine Theatre, Waldron, Ark. Lumbering-farming patronage.

MICKEY'S PAL PLUTO: Mickey Mouse—Old but good. The United Artists exchange in Dallas gives out perfect prints on the old Mickey Mouse and Silly Symphony cartoons. Running time, one reel.—H. G Crawford, Palace Theatre, Palno, Texas. Small town and rural patronage.

TORTOISE AND THE HARE, THE: Silly Symphony—This is one of the best of these color cartoons.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Vitaphone

ROMANCE OF THE WEST: Dorothy Dare, Phil Regan—This was grand. Never saw any more beautiful colored photography. And there was a story with plenty of comedy. Best two-reel subject we have played in months.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

SPRINGTIME IN HOLLAND: Dorothy Dare, Felix Knight—A splendid short subject. The music is very good, the dancing is interesting and the color tints are beautiful. Many patrons told me how much they liked it and this is something unusual for a short. Running time, 16 minutes.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

Serials

Super-Serial Productions

LOST CITY, THE: William Boyd, Kane Richmond, Claudia Dell—On second chapter. Can't tell much about this yet, but am afraid it's not so good. Three reels to first chapter.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Universal

CALL OF THE SAVAGE: Noah Beery, Jr.—Played the last episode this week, to my great relief. It's a noisy, tiresome thing, with no drawing power.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

ROARING WEST: Buck Jones. Chapter Number Four—Have withheld reporting on this serial until it run four chapters. I thought "Red Rider," "Gordon of Ghost City" and "Rustlers of Red Dog" were the tops in serials. But here's one I believe better. It's pulling more and more rural patronage each week and causing plenty of favorable talk about town. That's getting them in. Plays every Saturday.—John H. Forrester, Pine Theatre, Waldron, Ark. Lumbering-farming patronage.

ROARING WEST: Buck Jones—We have so far played nine chapters of this serial and it is not going over for us. It seems as if it is too rough for the ladies. I think 15 chapters is too long for any serial. Eight or ten weeks is plenty long for any of them.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TAILSPIN TOMMY: Maurice Murphy, Patricia Farr, Noah Beery, Jr.—Just finished this. It proved to be a very good serial here. I see that Universal isn't putting Maurice Murphy in the new "Tailspin Tommy" serial which they are now making. Wonder why? He was liked fine here. Grant Withers and William Desmond are in this serial. They are old favorites of mine. Always glad to see them. I wish some company would make a western with Grant Withers. I believe he would be good. He's liked there by all the children. Hope the new "Tailspin" goes over as well as this one did.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

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SLIDE FILMS

INCORPORATED...

Motion picture film and theatre corporations incorporated at Dover, Del., recently, follow:

Warner Bros., First National Films (South), Inc., to deal in motion pictures of all kinds, listing a capital of $2,000,000. The incorporators are L. H. Herman, Walter Lenz and W. T. Hobson, of Wilmington.

Anritz Amusement Company, to operate theatres and other places of amusement, listing a capital of $10,000. The incorporators are C. R. Cummings, E. G. Salmons and E. P. Jones, of Dover.

United Film Libraries, Inc., to own a circuit of film libraries listing a capital of $250,000. The incorporators are M. L. Rogers, L. A. Irwin and M. A. Desmond, of Wilmington.

Meridian Film Distributors, Inc., to deal in motion pictures of all kinds, listing a capital of $25,000. The incorporators are George S. Gullette, E. G. Wales and David S. Craven, Jr., of New York City.

Comar Company, to operate radio broadcasting stations, listing a capital of $1,000. The incorporators are H. J. Jett, M. L. Moy and James R. Austin, of Washington, D. C.

American Amplifier and Television Corporation, to deal in amplifying systems of all kinds, listing a capital of $25,000. The incorporators are M. C. Palmatary, C. O. Layman and H. Kennedy, of Wilmington.

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Incorporated at Albany, N. Y., have been:

Lang-Worth Feature Programs, Inc., by Sylvia L. Bornbusch, Salvatore B. Cassiano, Joseph M. Mandro.

George Abbott, Inc., to conduct a theatrical business. Incorporators are George Abbott, Joseph P. Bickerton, Jr., Carl Fisher.

The Syracuse-Strand Theatre Company, Inc., Buffalo, has filed a decrease of the amount of its capital stock from $425,000 to $185,000.

Dalton Operating Corporation, to exhibit films, by Harold J. Cleary, Matt J. Madden, Matie Hammerstein.

Affiliated Music Corporation, New York, to exhibit motion pictures and theatricals, with capital of 5,000 shares of no par value. Incorporators are Emanuel Feldberg, Ralph Copland, Hyman Roven.

Nepeta, Inc., New York, by Florence Lipnik, Tillie Salang and Augusta Simpkins.

The Players Group, Inc., New York, for theatrical business with a capital of 7,500 shares $1 preferred and 125 shares common with no par value. Incorporators are Julian Lieberman, S. Sylvan Simon, Jean Berk, Max R. Less and Benjamin J. Goldman.

Danubia Distributing Corporation, New York, to distribute motion pictures, capital $10,000. Eugene J. Lang, Bela Black, Irwin J. Sikawitt, incorporators.

Rosto Picture Corporation, by Norman Lazarus, Hilda Geier and Nathan Rothstein.

Morton Operating Corporation, by Morris Bleendes, Louis Lambert and Ina Israelite.

The Lewis Amusement Company has been incorporated at New Orleans with a capital stock of $1,000, divided into ten shares of a value of one hundred dollars each. Of these Lewis C. Plough holds eight shares, and holds the position of secretary-treasurer; John McDermott, Jr., president, has one share and A. Charles Mulla holds one share.

A charter has been filed with the secretary of state by W. W. Page, Jr., L. W. Jacobs, Jr., of Rebeline, La., and G. R. Green, New Orleans, for the Palmette Amusement Company, to operate, buy, sell and exchange motion picture houses in the state of Louisiana.

—

Boyd Theatres, Incorporated, Ashland, capitalized at $80,000, has been granted a charter at Frankfort, Ky. Incorporators are Lane Tynes, S. H. Hynes and Richard D. Davis.

Recent incorporations at Dover include the following:

Regal Productions listing a capital of $25,000 and 1,000 shares of no par value stock. The incorporators are Albert G. Bauer and J. Vernon Pimm of Philadelphia and R. L. Spurgeon of Wilmington.

First International Pictures to deal in motion pictures of all kinds and listing a capital of $600,000 and 10,000 shares of no par value stock. The incorporators are Beatrice R. Ortman and Charles Ettinger of New York and Margaret Tully of Albany.

Olympic Motion Pictures to deal in motion pictures of all kinds, listing a capital of 100 shares of no par value stock. The incorporators are C. S. Peabbles, B. R. Jones and W. T. Hobson of Wilmington.

Fox Manitowoc to deal in stocks and bonds listing a capital of $1,000. The incorporators are Samuel C. Wood, Raymond J. Gorman and Charles N. Caldwell, Jr. of New York.

Western Massachusetts Theatres to operate theatres and other places of amusement, listing capital stock of 1,000 shares of no par value. The incorporators are C. S. Peabbles, B. R. Jones and W. T. Hobson of Wilmington.

Eddie Dowling Productions to carry on the business of theatrical proprietors, producers, etc., with a capital of $100.000 and 1,000 shares of no par value stock. The incorporators are C. S. Peabbles, Walter Lenz and W. T. Hobson of Wilmington.

Fox Central Theatres has changed its name to Fox Midwest Theatres and the New York and Fox Midwest Theatres also changed its name to Fox Inter-Mountain Theatres Corporation, New York.

Opens Boston Office

Screen attractions has opened a branch office at 48 Melrose St., Boston, with Isaac Kleinerman in charge.

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London Films Plans Wider Use of Color

Following the opening of the Technicolor Laboratory at the new Denham Studio, London, which will be ready either in March or April, London Films will make most of its productions in color, Etienne Pallos, general studio manager, revealed in New York prior to his sailing for home last Thursday on the *Berengaria* following a visit to Hollywood.

"While I was on the coast I saw one of the most wonderful travel films in Technicolor. It was a film made in Japan. We are sold on color," he said.

The new Denham Studios will have five large stages, Mr. Pallos said. There are also three hundred acres of land available for outdoor scenes.

For the 1935-36 season his company plans six features and it is hoped that next year this number will be increased by at least two.

Negotiations are under way to bring over to London four or five American director-producers, Mr. Pallos declared, but their names will not be revealed until contracts have been actually signed.

Alexander Korda, head of London Films, Sir Connop Guthrie and Maurice D. Silverstone, accompanied Mr. Pallos on his return trip to England.

Stuart's Russian Film Ready for Early Release

Charles E. Stuart's production, "My Five Years in Russia," has been changed to "Soviet Russia Thru the Eyes of an American."

This is the only American-made Russian film ever brought out of Russia photographed by an American engineer who spent many years in the country.

Norman Brokenshire does the narration of the film and the action is accompanied by appropriate Russian music and folk songs.

The Imperial Distributing Corporation will release the picture shortly as a feature as well as in short subject form.

Rumania Fund Grows

The Rumanian Cinematograph Fund, which was launched in May, 1934, through establishment of a tax of 10 lei, has grown to approximately $116,666, according to reports to the Department of Commerce by Consul General Harold D. Clum in Bucharest. No official figures have been released however. Although strong attacks have been made against this fund by the press, its abolition appears unlikely, said the consul.

NBC Studio Ready Soon

National Broadcasting Company's coast studio, which is nearing completion on the RKO Radio lot in Hollywood, will be ready for opening on November 1, Merlin H. Aylesworth, president of the broadcasting company, has announced. The opening ceremonies will be simple and without the usual fanfare, he said.

John Goring to Produce

John Goring, who formerly operated the Criterion, New York, has returned to the East from Hollywood to confer on his plans to produce six features for the independent market.

Theatres Resume Newspaper Ads

Suburban theatres in St. Louis have settled their argument with the *Star-Times* over advertising costs, part of which are paid by using the newspaper's advertisements on the screen. The St. Louis Amusement Company's nineteen houses and fifty other suburban theatres have resumed the use of space.

Olympic in Deal with Monarch

Olympic Pictures Corporation has completed a deal with Nat Lefton of Monarch Pictures Corporation of Pittsburgh for distribution of eight of its pictures in the Western Pennsylvania and Kentucky territory.

Arliss to Make No More In America, Says Press

George Arliss has decided to make no more pictures in America, according to the London *Daily Herald*. The newspaper said the decision was probably due to the fact that Mr. Arliss has to pay double income tax if he alternates in his work between London and Hollywood. He starts a new British film next month.

Sonotone Opens Coast Office

Sonotone Corporation has established a new administrative office in the Brockman Building, Los Angeles, to handle increasing business in 13 western states. Frank J. Roemer, vice president and director of Sonotone, will be in charge.

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PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
CONN			
"Valley of Wanted Men"	Story, Peter B. Kyne. Screen play, Barry Barringer. Director: Alan James.	Leroy Mason, Frankie Darro, Paul Fix, Drue Leyton, Grant Withers.	Shooting
MASCOT			
"$1000 a Minute"	Original, Frances Cockerell. Screen play, Joseph Fields. Director: Aubrey H. Scotto.	Roger Pryor, Leila Hyams, Sterling Holloway, Purnell Pratt, Edgar Kennedy, Sid Saylor, Lee Phelps, Fern Emmett, Edward Brophy, Morgan Wallace.	Shooting
METRO-GOLDWYN-MAYER			
"Riff-Raff"	Original, Frances Marion. Director: J. Walter Ruben.	Jean Harlow, Spencer Tracy, Joseph Calleia, Una Merkel, Allen Jenkins, Roger Imhoff, J. Farrell MacDonald, George Givot, Paul Hurst, Wade Boteler, Victor Killian, Mickey Rooney, Helen Flint, Baby Jane Quigley.	Shooting
"Rose Marie"	Book, Otto Harbach. Screen play, Alice Duer Miller, Albert Hackett, Frances Goodrich. Director; W. S. Van Dyke.	Jeanette MacDonald, Nelson Eddy, George Regas.	Shooting
PARAMOUNT			
"Anything Goes"	From the play by P. J. Wodehouse, Howard Lindsay, Russell Crouse. Screen play, Benjamin Glazer, Morrie Ryskind. Director: Lewis Milestone.	Bing Crosby, Ethel Merman, Frank Morgan, Ida Lupino, Grace Bradley, George Barbier.	Shooting
"The Bouncer"	Original screen play, Harlan Thompson, Herbert Fields. Director: Robert Florey.	Carl Brisson, Arline Judge, Mady Christians, Eddie Davis, Inez Courtney, Wm. Frawley, Grant Withers.	Shooting
"The Bride Comes Home"	From original story, Elizabeth Sanxay Holding. Screen play, Claude Binyon. Director, Wesley Ruggles.	Claudette Colbert, Fred MacMurray, Eddie Davis, Donald Meek, William Collier, Sr.	Shooting
"Klondike Lou"	From a story, Marion Morgan, George B. Dowell. Screen play, Mae West. Director: Raoul Walsh.	Mae West, Victor McLaglen, John Roger, Ted Oliver, Sho Young.	Shooting
"Millions in the Air"	From an original story, Sig Herzig. Screen play, Sig Herzig, Jane Storm.	Ray Milland, Benny Baker, Willie Howard, Eleanor Whitney, Adrienne Marden, Benny Bartlett, Robert Cummings, David Chasen, Samuel Hinds.	Shooting
"Desire"	Screen play, Benn Levy, Vincent Lawrence. Director: Frank Borzage.	Marlene Dietrich, Gary Cooper, Alan Mowbray, Ernest Cossart, Akim Tamiroff, William Frawley.	Shooting
RELIABLE			
"Never Too Late"	Original screen play, Jack Natteford. Director: Franklin Shamray.	Richard Talmadge, Thelma White, George Chesbro, Lloyd Ingraham, Mildred Harris, Robert Frazier, Vera Lewis, Robert Walker.	Shooting
REPUBLIC			
"Forced Landing"	Original, Wm. Boehnell, M. Halperin. Screen play, Scott Darling. Director: Melville W. Brown.	Esther Ralston, Onslow Stevens, Toby Wing, Sidney Blackmer, Eddie Nugent, Barbara Pepper, Willard Robertson, Bradley Paige, Kane Richmond, Barbara Bedford. Ralfe Harolde, Lionel Belmore.	Shooting
RKO RADIO			
"Husk"	Story, Thomas Walsh. Screen play, Rian James. Director: James Flood.	Preston Foster, Jane Wyatt, James Gleason, Harold Huber, Mischa Auer, Moroni Olsen.	Shooting
"Sylvia Scarlett"	Novel, Compton Mackenzie. Screen play, Gladys Unger, John Collier. Director: Geo. Cukor.	Katharine Hepburn, Cary Grant, Natalie Paley, Mrs. Patrick Campbell, Edmund Gwenn, E. E. Clive, Gaston Glass, Olaf Hytten, May Beatty, Montague Shaw, Ethel Ransome.	Editing
20th CENTURY-FOX			
"Buccaneer"	Original story, Frances Hyland. Director: George Archainbaud.	Claire Trevor, Kent Taylor, Pauline Fredericks, Paul Kelly, Thomas Beck, Helen Wood, Henry Kolker, Frank Dawson, Barbara Blane, Colin Tapley.	Shooting
"The Man Who Broke the Bank at Monte Carlo"	From the play, Ilia Surgertchoff, Fredric Albert Swanson. Screen play, Nunnally Johnson. Director: Stephen Roberts.	Ronald Colman, Joan Bennett, Colin Clive, Nigel Bruce, Montague Love, Frank Reicher, Lionel Pape, Ferdinand Gottschalk, Charles Fallon.	Shooting
"Snatched"	Original story and screen play, Kubec Glasmon. Director: George Marshall.	Rochelle Hudson, Cesar Romero, Bruce Cabot, Edward Norris, Edward Brophy, Warren Hymer, Herbert Rawlinson, Robt. Gleckler, Chas. C. Wilson, Wm. Davidson, Frank Conroy, Edythe Elliott. Wm. Benedict, Orrin Burke. Lynn Bari, Paul McVey.	Shooting
"Paddy O'Day"	Original story. Lou Breslow, Edw. Eliscu. Director: Lou Seiler.	Jane Withers, Pinky Tomlin, Rita Cansino, Jane Darwell, George Givot, Nina Visaroff, Michael Visaroff.	Shooting
UNIVERSAL			
"Invisible Ray"	Story, Howard Higgin, Douglas Hodges. Director: Stuart Walker.	Karloff, Bela Lugosi, Gloria Stuart, Donald Briggs.	Shooting
"The Great Impersonation"	Novel, E. Phillips Oppenheim. Screen play, Maj. H. O. Yardley, Frank Wead, Eve Green. Director: Lloyd Corrigan.	Edmund Lowe, Valerie Hobson. Wera Engels, Lumsden Hare, Marjorie Gateson, Henry Mollison, Henry Kolker, Esther Dale	Editing
UNITED ARTISTS			
"Splendor"	Story and screen play, Rachel Crothers. Director: Elliott Nugent.	Miriam Hopkins, Joel McCrea, Paul Cavanaugh, Helen Westley, Billie Burke, Katharine Alexander, Ruth Weston, David Niven, Ivan Simpson, Torben Meyer, Reginald Sheffield.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Meet the Duchess"	Based on the play. "A Present from Margate" by Ian Hay and A. E. W. Mason. Screen play, Charles Belden and F. Hugh Herbert. Director: Arthur Grable Collins.	Dolores Del Rio, Warren William, Louise Fazenda, Herbert Mundin, Anita Kerry.	Shooting
"Country Boy"	Story, Dawn Powell. Screen play, Bertram Milhauser. Director: Wm. McGann.	Barton MacLane, Mary Astor, John Qualen. Dorothy Peterson, Joseph King, John Eldredge, Joseph Crehan, Joe. Sawyer.	Shooting
"Miss Pacific Fleet"	Story, Frederick Hazlitt Brennan. Screen play, Peter Milne, Lucille Newmark, Patsy Flick. Director: Ray Enright.	Joan Blondell, Glenda Farrell, Hugh Herbert, Warren Hull, Allen Jenkins, Marie Wilson.	Shooting
"Prairie Schooners"	Story, screen play, Wm. Jacobs. Director: Lou King.	Dick Foran, Alma Lloyd, Julian Rivero, Monte Montague.	Shooting

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Northern Frontier (G)	Kermit Maynard-Eleanor Hunt	Feb. 1	57	Mar. 9
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13	*58	Mar. 16

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Fighting Blood	Kermit Maynard-Polly Ann Young	Oct. 5		
Timber War	Kermit Maynard	Nov. 5		

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence (A)	Chick Chandler-Shirley Grey	Mar. 30	66	Aug. 17
Girl Who Came Back	Shirley Grey-Sidney Blackmer	Sept. 20		
Shot in the Dark, A (G)	Charles Starrett-Marion Shilling	Feb. 15	65	June 1

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Hour, The				
False Pretenses	Sidney Blackmer-Irene Ware	Oct. 22		
Happiness C.O.D	Donald Meek-Irene Ware	Oct. 15		

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26	61	
Air Hawke (See "Air Fury" "In the Cutting Room," Mar. 30.)	Ralph Bellamy-Tala Birell	May 7	70	
Atlantic Adventure	Nancy Carrell-Lloyd Nelan	Aug. 25	70	
Awakening of Jim Burke	Florence Rice-Jack Helt	May 20	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70	
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 16	68	
Eight Bells (See "In the Cutting Room," Feb. 23.)	Ann Sothern-Ralph Bellamy	Apr. 11	70	
Fighting Shadows (G)	Tim McCoy-Geneva Mitchell	Apr. 18	58	May 25
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69	
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26	59	
I'll Love You Always (G)	Nancy Carrell-George Murphy	Mar. 20	68	Apr. 6
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar. 8	56	Apr. 13
Justice of the Range	Tim McCoy-Billie Seward	May 25	58	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar. 1	69	Mar. 23
Love Me Forever	Grace Moore-Leo Carrillo	June 27	93	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15	57	May 25
Party Wire (G)	Jean Arthur-Victory Jory	Apr. 27	69	Apr. 20
Revenge Rider (See "Alias John Law" "In the Cutting Room," Dec. 6,'34.)	Tim McCoy-Billie Seward	Mar. 18	57	
Riding Wild	Tim McCoy-Billie Seward	June 28	56	
She Married Her Boss	C. Colbert-Michael Bartlett	Sept. 19	91	
Superspeed	Norman Foster-Florence Rice	Sept. 1	57	
Swell Head	Wallace Ford-Barbara Kent	Apr. 8	62	
Together We Live (See "In the Cutting Room," Nov. 3,'34.)	Ben Lyon-Sheila Mannors	Aug. 16	70	
Unknown Woman	Marian Marsh-Richard Cromwell	June 14	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20	65	May 11
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25	57	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling of Dan Matthews, The	Richard Arlen			
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15		
Crime and Punishment	Peter Lorre-Edward Arnold			
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17		
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25		
Guard That Girl	Robert Allen-Florence Rice		67	
If You Could Only Cook	Jean Arthur-Herbert Marshall			
Lost Horizon	Ronald Colman			
Moonlight on the River	Ann Sothern-Harry Richman			
One Way Ticket	Lloyd Nolan-Peggy Conklin			
Opera Hat	Gary Cooper			
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Rich Girl's Folly	George Raft-Joan Bennett	Oct. 20		
Song of the Damned	Victor Jory-Florence Rice			
Twain Shall Meet, The	Ken Maynard-Geneva Mitchell			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Calibre	Bob Steele	Mar. 8	6 rls	
Brand of Hate	Bob Steele	Feb. 13	6 rls	
Cactus Kid	Jack Perrin	Feb. 28	6 rls	
Kid Courageous	Bob Steele	July 26	6 rls	
Loser's End	Jack Perrin	Aug. 26	6 rls	
Mystery Ranch	Tom Tyler	Apr. 12	6 rls	
Silver Bullet	Tom Tyler	May 11	6 rls	
Terror of the Plains	Tom Tyler	June 27	6 rls	
Tombstone Terror	Bob Steele	Apr. 25	6 rls	
Tracy Rides	Tom Tyler	Feb. 26	6 rls	
Western Justice	Bob Steele	June 14	6 rls	
Wolf Riders	Jack Perrin	Sept. 26	6 rls	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ridin' Through	Tom Tyler	Oct. 26	6 rls	
Shadow of Silk Lennox	Lon Chaney, Jr.		6 rls	
Toll of the Desert	Fred Kohler, Jr.	Oct. 1	6 rls	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Iglo	Marica Gerval	Sept 3	85	
Father Knows Best	Szoke Szakall	May 14	60	
Homely Girl	Javor Murathy	Sept. 1	66	
Honor Among Thieves	Kabos-Csikos	Sept. 10	73	
Hussar Romance	Irene Agal	Apr. 21	75	
Iron Man	Torzs-Turay	Sept. 15	71	
Queen of Roses	Zita Pertzel	Sept. 20	90	
Rakoczi March	Paul Javor	Apr. 20	64	
Rakoczi March (German dialogue)	Frohlich-Horn	June 15	63	
Seeing Hungary (English title)	Travelogue	Aug. 29	58	
Sweet Stepmother	Maria Tasnadi	Sept. 20	81	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Singing Troubadour	Szucs Sebok	Sept. 30	77	

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille (A)	Y. Printemps-Pierre Fresnay	Apr. 15	65	May 16
Don Quixote	Chaliapin-Sydney Fox	July 1		July 8
Dream of My People	Cantor Rosenblatt	June 1		
Iceland Fishermen	Pierre Loti story	Sept. 1		
Last Wilderness, The (G)	Howard Hill	May 14	63	May 25
Ra Mu		Sept. 1		
Sans Famille	Robert Lynen	Aug. 1		
Wedding Rehearsal	Roland Young-Merle Oberon	Sept. 15		
World in Revolt	Graham McNamee	Mar. 1		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frasquita	Franz Lehar	Oct. 1		
Hello Paris		Oct. 15		
Scandal in Budapest		Nov. 1		

FIRST DIVISION

(Releases First Division Productions and in certain territories Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl Who Came Back	Shirley Grey-Sidney Blackmer	Sept. 20		
Hong Kong Nights	Tom Keene-Wera Engles	Sept. 15		
Java Head (A)	Anna May Wong - Elizabeth Allan	Sept. 1	70	Aug. 17
Rainbow's End	Hoot Gibson	June 10	60	
Sunset Range (G)	Hoot Gibson	May 1	35	Mar. 9

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 6	65	June 15
False Pretenses	Sidney Blackmer-Irene Ware	Oct. 22		
Frontier Justice	Hoot Gibson	Oct. 1		
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15		
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct. 8	98	June 6
Red Wagon	Charles Bickford-Raquel Torres	Nov. 6		
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1		

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May 18	97	Apr. 6
Bright Lights (G) 665	Joe E. Brown-Ann Dvorak	Aug. 31	63	Aug. 3
Case of the Lucky Legs, The	Warren William	Apr. 13	68	Apr. 13
G Men, The (A) 680	James Cagney-Margaret Lindsay	May 4	85	Apr. 27
Girl from Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June 1	69	June 1
Go Into Your Dance (G) 653	Al Jolson-Ruby Keeler	Apr. 20	97	Mar. 23
Gold Diggers of 1935 (G) 651	Dick Powell-Gloria Stuart	Mar. 16	95	Mar. 23
Goose and the Gander 967 (See "In the Cutting Room," Mar. 9.)	Kay Francis-George Brent	Sept. 21	65	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Data	Running Time Minutes	Reviewed
In Caliente (G) 856	Doleres Del Rio-Pat O'Brien	May 25	84	July 8
Irish in Us, The (G) 866	James Cagney-Pat O'Brien	Aug. 3	80	July 20
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr. 27	71	Apr. 27
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 8	97	May 18
Traveling Saleslady (G) 870	Joan Blondell	Apr. 8	63	Apr. 6
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9	61	Mar. 9

Coming

Title	Star	Rel. Data	Running Time Minutes	Reviewed
Adventures of Robin Hood, The	James Cagney			
Broadway Hostess (See "In the Cutting Room." Sept. 7.)	Winifred Shaw-Lyle Talbot	Nov. 2		
Captain Blood 855	Errol Flynn-Olivia De Haviland			
Enemy of Man	Paul Muni-Josephina Hutchinsen			
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct. 5	*75	Sept. 21
Green Light	Leslie Howard			
God's Country and the Woman	Bette Davis-George Brent			
Hard Luck Dame (See "In the Cutting Room." Sept. 14.)	Bette Davis-Franchot Tone			
I Found Stella Parrish	Kay Francis-Paul Lukas	Nov. 23		
I'm in the Legion	Joe E. Brown			
Murder of Dr. Harrigan, The	Kay Linaker-Ricardo Cortez		66	
Payeff, The 968 (See "In the Cutting Room," July 6.)	James Dunn-Claire Dodd	Nov. 9	64	
Shipmates Forever (See "In the Cutting Room," July 27.)	Dick Powell-Ruby Keeler	Oct. 12		

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July 15	72	June 15
Loves of a Dictator (A) 780	Clive Brook-Madeleine Carroll	June 15	81	Feb. 16
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr. 15	74	Dec. 29,'34
My Heart Is Calling (G) 3409	Jan Kiepura	May 1	90	Feb. 2
My Song for You 3414	Jan Kiepura	June 1	70	Nov. 10,'34
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug. 1	85	July 6

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray		63	May 18
Born for Glory 8508	Barry Mackay-John Mills		74	
Dr. Nikola 3507	Boris Karloff			
First a Girl 3512	Jessie Matthews-Sonnie Hale			
King of the Damned 3504	Conrad Veidt-Helen Vinson			
King Solomon's Mines 3511				
Modern Masquerade 3505	Jessie Matthews			
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter		74	Apr. 13
Passing of the Third Floor Back, The 3510	Conrad Veidt			
Rhodes, the Empire Builder 3514	Walter Huston			
Secret Agent 3506	Madeleine Carroll-Peter Lorre			
Soldiers Three 3515	Maureen O'Sullivan-C. Aubrey Smith			
Transatlantic Tunnel 3513	Richard Dix-Madge Evans			
Untitled 3516	George Arliss			

HUNGARIA

(Hungarian Dialogue)

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Sunday Afternoon	Dita Parlo	Sept. 27	85	
Addressee Unknown	Irene Agai	Nov. 20	85	
Frozen Child	Jene Torzs	Dec. 10	90	
Heart Specialist	Gyula Csortos	Dec. 30	90	
I Cannot Live Without Music	B. Somogyi	Dec. 20	95	
Miss President	Lily Muraty	Oct. 15	90	
New Landlord, The	Ilona Titkos	Dec. 20	90	
One Night in Venice	Gyula Csortos	Jan. 1,'36	85	

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death from a Distance	Russell Hopton-Lola Lane	Apr. 30		
Public Opinion (A)	Lois Wilson-Shirley Grey	Mar. 15	66	Sept. 7
Symphony for Living (G)	Evelyn Brent-Al Shean	Jan. 20	75	July 6

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle			
Loaded Dice				
Murder at Glen Athol	John Miljan-Irene Ware			
Society Fever	Lois Wilson - Lloyd Hughes -	Oct. 1		

LIBERTY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble 1012	H. B. Werner-Onslow Stevens	July 10	85	
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May 1	73	
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10	73	
Sweepstake Annie (G) 1009	Marian Nixon-Tom Brown	Mar. 5	81	Feb. 23
Without Children 1008	M. Churchill-Bruce Cabot	Apr. 15	68	

MAJESTIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook - Irene Hervey	Apr. 15	64	Mar. 30
Mutiny Ahead (G)	Neil Hamilton-Kathleen Burke	Mar. 1	63	July 13
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar. 10	69	Dec. 1,'34
Reckless Roads	Judith Allen - Regis Toomey	July 1	68	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Secret Agent X				

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug. 25	84	Aug. 31
Headline Woman (G)	Roger Pryor-Heather Angel	May 15	70	May 18
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22	69	June 29
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May 1	65	May 11
Streamline Express (G)	Victor Jory-Evelyn Venable	Sept. 7	71	Sept. 14

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential	Donald Cook-Evalyn Knapp			
$1000 a Minute	Roger Pryor-Leila Hyams			
Waterfront Lady	Ann Rutherford-Frank Albertson			

METRO - GOLDWYN - MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Indiscretion (A)	May Robson-Madge Evans	May 10	80	May 11
Anna Karenina (G)	Greta Garbo-Fredric March	Sept. 6	95	July 6
Baby Face Harrington (G)	Charles Butterworth	Apr. 12	63	Mar. 30
Bishop Misbehaves, The (See "In the Cutting Room," Aug. 10.)	Edmund Gwenn - Maureen O'Sullivan	Sept. 13	86	
Bonnie Scotland (G)	Laurel and Hardy	Aug. 23	82	Sept. 14
Broadway Melody of 1936 (G)	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
Calm Yourself (G)	Madge Evans-Robert Young.	June 28	69	June 22
China Seas (G)	Clark Gable - Jean Harlow - Wallace Beery	Aug. 16	89	Aug. 3
Escapade (G)	William Powell-Luise Rainer	July 5	89	July 13
Flame Within, The (A)	Ann Harding-Herbert Marshall	May 17	73	May 18
Here Comes the Band (G)	Ted Lewis-Virginia Bruce	Aug. 30	87	Aug. 17
Mad Love (A)	Peter Lorre-Frances Drake	July 12	69	July 6
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr. 26	60	Apr. 6
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May 24	70	May 18
Murder Man, The (G)	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29	106	Mar. 2
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14	82	June 8
One New York Night (See "Mystery in Room 309" "In the Cutting Room," Mar. 16.)	Franchot Tone-Una Merkel	Apr. 5	71	
O'Shaughnessy's Boy (See "In the Cutting Room," June 15.)	Wallace Beery-Jackie Cooper	Sept. 27		
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31	89	May 25
Pursuit (G)	Chester Morris-Sally Eilers	Aug. 9	62	Aug. 3
Reckless (A)	Jean Harlow-Wm. Powell	Apr. 19	99	Apr. 13
Smilin' Through (Re-release)	Norma Shearer-Fredric March - Leslie Howard	Aug. 23	100	Oct. 22,'32
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8	69	Mar. 2
Vagabond Lady (G)	Robert Young-Evelyn Venable	May 3	75	June 22
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar. 1	77	Feb. 23
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22	90	Mar. 18
Woman Wanted (G)	Joel McCrea-Maureen O'Sullivan	Aug. 2	68	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ah, Wilderness	Wallace Beery-Lionel Barrymore			
I Live My Life (See "In the Cutting Room," July 13.)	Joan Crawford-Brian Aherne	Oct. 4		
It's in the Air	Jack Benny-Una Merkel	Oct. 18		
Mala	Mala-Lotus Long			
Mutiny on the Bounty	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8		
Night at the Opera, A	Marx Brothers	Nov. 1		
Perfect Gentleman, A (See "In the Cutting Room," Sept. 14.)	Frank Morgan-C. Courtneidge	Oct. 11		
Riff-Raff	Jean Harlow-Spencer Tracy	Nov. 29		
Robin Hood of El Dorado	Warner Baxter-Ann Loring			
Rose Marie	J. MacDonald-Nelson Eddy			
Tale of Two Cities, A	Ronald Colman-Elizabeth Allan			
Tarzan Escapes	Johnny Weissmuller - Maureen O'Sullivan			
Untitled	Wm. Powell - Rosalind Russell	Oct. 25		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3028	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 3
Dawn Rider, The 3033	John Wayne-Marion Burns	June 20	57	
Desert Trail 3037 (See "In the Cutting Room." Feb. 23.)	John Wayne-Mary Kornman	Apr. 22	54	
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr. 25	72	Mar. 9
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15	77	June 1
Honeymoon Limited (G) 3018	Neil Hamilton-Irene Hervey	July 1	70	June 22
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 15	76	Apr. 13
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July 15	76	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25	64	June 29
Mystery Man (G) 3025	Robert Armstrong	Apr. 25	62	Feb. 18
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July 20	52	May 18

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23	77	July 13
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 8	82	Aug. 31
Big Broadcast of 1936, The (G) 3511	Jack Oakie-Burns & Allen	Sept. 20	97	Sept. 21

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21	79	June 8
Crusades, The (G)	Loretta Young-Henry Wilcoxon	Aug. 21	125	Aug. 10
Devil Is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May 3	80	Mar. 2
Dr. Jekyll and Mr. Hyde 3459 (Re-issue)	Fredric March-Miriam Hopkins	July 5	85	Dec. 26,'31
Every Night at Eight (G) 3501	George Raft-Alice Faye	Aug. 2	80	Aug. 10
Four Hours to Kill (A) 3439	Richard Barthelmess	Apr. 19	74	Apr. 6
Glass Key, The (G) 3444	George Raft	May 31	77	May 25
Goin' to Town (A) 3442	Mae West	May 17	71	May 11
Here Comes Cookie (G) 3507	George Burns-Gracie Allen	Aug. 30	65	Aug. 24
Hold 'Em Yale (G) 3438	Patricia Ellis-Cesar Romero	Apr. 12	63	Mar. 30
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23	59	
Man on the Flying Trapeze, The (G) 3451	W. C. Fields	July 28	66	Aug. 10
Men Without Names (G) 3446	Fred MacMurray-Madge Evans	June 26	66	June 29
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10	67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5	83	June 1
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24	67	Apr. 6
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19	83	Mar. 2
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June 7	68	May 4
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19	76	July 20
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 26	70	July 27
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr. 26	74	Apr. 27
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	Aug. 9	75	
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept. 13	61	Sept. 7
Virginia Judge, The 3512 (See "In the Cutting Room," Aug. 31.)	Walter C. Kelly-Marsha Hunt	Sept. 27		
Virginian, The 3460 (Re-Issue)	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June 14	83	
Wanderer of the Wasteland 3502 (See "In the Cutting Room, Aug. 3.)	Gail Patrick-Dean Jagger	Sept. 20		
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 16	75	Aug. 17

Coming

Title	Star	Rel. Date
Anything Goes	Bing Crosby-Ethel Merman	
Bouncer, The	Carl Brisson-Arline Judge	
Bride Comes Home, The	Claudette Colbert-F. MacMurray	
Collegiate	Joe Penner-Jack Oakie	Nov. 22
Coronado	Leon Errol-Johnny Downs	
Desire	Marlene Dietrich-Gary Cooper	
Eagle's Brood, The	Wm. Boyd-Jimmy Ellison	Oct. 18
Hands Across the Table (See "In the Cutting Room," Sept. 14.)	C. Lombard-Fred MacMurray	
It's a Great Life	Joe Morrison-Rosalind Keith	Oct. 4
Klondike Lou	Mae West-Victor McLaglen	
Last Outpost, The 3505 (See "In the Cutting Room," July 13.)	Cary Grant-Gertrude Michael	Oct. 11
Little America	Admiral Byrd	Oct. 4
Mary Burns, Fugitive	Sylvia Sidney-Alan Baxter	
Milky Way, The	Harold Lloyd-Adolphe Menjou	
Millions in the Air	Ray Milland-Eleanor Whitney	
Peter Ibbetson 3510 (See "In the Cutting Room," June 22.)	Gary Cooper-Ann Harding	Oct. 16
Rose of the Rancho (See "In the Cutting Room," Aug. 17.)	John Boles-Gladys Swarthout	Oct. 25
So Red the Rose (See "In the Cutting Room," Aug. 17.)	Margaret Sullavan-R. Scott	
Two Fisted	Lee Tracy-Grace Bradley	Oct. 4

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cappy Ricks Returns (G) 3508	R. McWade-Florine McKinney	Sept. 25	66½	Sept. 14
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Sept. 26		
Tumbling Tumbleweeds 3566	Gene Autry-Lucile Browne	Sept. 19	57	
Two Sinners 3507 (See "Two Black Sheep," "In the Cutting Room," Aug. 3.)	Otto Kruger-Martha Sleeper	Sept. 12	72	
Westward Ho (G) 3556	John Wayne-Sheila Mannors	Sept. 1	60	Aug. 3

Coming

Title	Star	Rel. Date
Crime of Doctor Crespi, The 3546	Erich von Stroheim - Harriet Russell	
Forced Landing	Esther Ralston-Onslow Stevens	
Lawless Range 3562	John Wayne-Sheila Mannors	Oct. 3
Melody Trail	Gene Autry-Ann Rutherford	
New Frontier, The	John Wayne-Muriel Evans	Oct. 24
Spanish Cape Mystery, The 3530 (See "In the Cutting Room," Sept. 7.)	Helen Twelvetrees-Donald Cook	Oct. 25

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug. 23	99½	Aug. 10
Arizonian, The (G) 536	Richard Dix-Margot Grahame	June 26	75½	June 8
Becky Sharp (A) 4101	Miriam Hopkins	June 28	75	June 22
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31	80	May 25
Chasing Yesterday (G) 528	Anne Shirley	May 3	77½	Apr. 6
Dog of Flanders (G) 525	Frankie Thomas-Helen Parrish	Mar. 22	72	Mar. 2
His Family Tree 604	James Barton-Maureen Delany	Sept. 20	68½	
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14	72	May 25
Hot Tip (G) 542	James Gleason-Zasu Pitts	Aug. 16	69	Aug. 31
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24	91	May 4
Jalna (G) 540	Ian Hunter-Kay Johnson	Aug. 9	78	Aug. 17
Laddie (G) 526	John Beal-Gloria Stuart	Apr. 5	69½	Mar. 9
Nitwits, The (G) 534	Wheeler and Woolsey	June 7	81½	May 25
Old Man Rhythm 539 (See "In the Cutting Room," June 8.)	Buddy Rogers-Betty Grable	July 19	76	
People's Enemy (A) 527	Preston Foster-Melvyn Douglas	Mar. 15	70	May 4
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept. 27	*74	Aug. 31
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept. 13	62½	Aug. 31
Roberta (G) 524	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 8	105½	Feb. 23
She (G) 537	Helen Gahagan-Randolph Scott	July 12	94½	July 13
Star of Midnight (G) 529	William Powell-Ginger Rogers	Apr. 19	90	Apr. 6
Strangers All (G) 531	May Robson	Apr. 26	69½	Mar. 30
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6	99½	Aug. 24
Village Tale (A) 530	Randolph Scott-Kay Johnson	May 10	80	June 29

Coming

Title	Star	Rel. Date
Annie Oakley (See "In the Cutting Room," Aug. 31.)	Barbara Stanwyck-Preston Foster	
Follow the Fleet	Fred Astaire-Ginger Rogers	
Freckles 536 (See "In the Cutting Room," Aug. 10.)	Carol Stone-Tom Brown	Oct. 4
Hi Gaucho (See "In the Cutting Room," Aug. 17.)	John Carroll-Steffi Duna	Oct. 16
Husk	Preston Foster-Jane Wyatt	
Last Days of Pompeii, The 501 (See "In the Cutting Room," Aug. 17.)	Dorothy Wilson-Preston Foster	Oct. 16
Long Ago Ladies	Anne Shirley	
Love Song	Lily Pons-Henry Fonda	
Mother Lode	Richard Dix-Heather Angel	
Rainmakers, The 605 (See "In the Cutting Room," Aug. 17.)	Wheeler and Woolsey	Oct. 11
Seven Keys to Baldpate	Gene Raymond	
Sylvia Scarlett	Katharine Hepburn-Cary Grant	
Tamed (See "In Person" "In the Cutting Room," Sept. 14.)	Ginger Rogers-George Brent	
Three Musketeers 544 (See "In the Cutting Room," Aug. 10.)	Margot Grahame-Walter Abel	Oct. 25
To Beat the Band (See "In the Cutting Room," Sept. 7.)	Helen Broderick-Hugh Herbert	

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Kliou (The Tiger) (G)		Bennett Pictures		*55	June 1
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	June 10
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1	61	May 11
Struggle for Life (G)		Foy Productions	June 18	53	June 29
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May 15	59	May 18
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1	58	July 13

TWENTIETH CENTURY - FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Sheep (A) 543	Edmund Lowe-Claire Trevor	June 14	75	May 16
Charlie Chan in Egypt (G) 544	Warner Oland-"Pat" Paterson	June 21	72	June 8
Cowboy Millionaire (G) 538	George O'Brien	May 10	67	Apr. 27
Curly Top (G) 549	Shirley Temple	July 26	74	July 27
Dante's Inferno (A) 611	Claire Trevor-Spencer Tracy	Aug. 23	88	Aug. 10
Daring Young Man, The (G) 528	James Dunn-Mae Clarke	May 24	75	Apr. 27
Doubting Thomas (G) 542	Will Rogers	June 7	73	Apr. 20
Dressed to Thrill (G) 605	Clive Brook-Tutta Rolf	Aug. 16	66	July 13
Farmer Takes a Wife, The (G) 608	Janet Gaynor-Henry Fonda	Aug. 2	91	July 20
Gay Deception, The (G) 602	Francis Lederer-Frances Dee	Sept. 13	76	Aug. 24
George White's 1935 Scandals (A) 534	Alice Faye-James Dunn	Mar. 29	83	Apr. 8
Ginger (G) 545	Jackie Searl-Jane Withers	July 5	74	July 27
Hard Rock Harrigan (G) 546	George O'Brien	July 19	60	July 6
It's a Small World (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12	71	Apr. 6
Ladies Love Danger 540 (See "Secret Lives" "In the Cutting Room," Mar. 30.)	Gilbert Roland-Mona Barrie	May 3	69	
Orchids to You (G) 546	Jean Muir-John Boles	July 12	74	June 22
Our Little Girl (G) 539	Shirley Temple	May 17	65	June 15
Redheads on Parade (G) 604	John Boles-Dixie Lee	Aug. 30	77	July 13
Silk Hat Kid (G) 547	Lew Ayres-Mae Clarke	July 19	67	Aug. 31
Spring Tonic (G) 535	Lew Ayres-Claire Trevor	Apr. 19	56	July 8
Steamboat Round the Bend (G) 612	Will Rogers-Anne Shirley	Sept. 6	80	Aug. 3
$10 Raise (G) 537	Edward Everett Horton	Apr. 5	70	Mar. 23
Thunder Mountain (G) 607	George O'Brien	Sept. 27	*65	Sept. 21
Thunder in the Night (G) 613	Edmund Lowe-Karen Morley	Sept. 20	67	July 13
Under the Pampas Moon (G) 541	Warner Baxter-Ketti Gallian	May 31	78	May 25
Welcome Home (G) 603	James Dunn-Arline Judge	Aug. 9	72	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Boy 615	James Dunn-Dorothy Wilson	Oct. 25		
Ball of Fire 619 (See "In the Cutting Room," Aug. 17.)	Alice Faye-Ray Walker	Nov. 15		
Beauty's Daughter (See "In the Cutting Room," Aug. 17.)	Claire Trevor-Ralph Bellamy	Dec. 13		
Buccaneer	Claire Trevor-Kent Taylor	Jan. 10,'36		
Charlie Chan in Shanghai (G) 610	Warner Oland-Irene Hervey	Oct. 11	70	Sept. 14
Charlie Chan's Secret	Warner Oland-Rosina Lawrence	Jan. 17,'36		
Hard to Get	Warner Baxter-Jane Wyatt			
Here's to Romance (G) 609	Nino Martini-Genevieve Tobin	Oct. 4	86	Aug. 31
In Old Kentucky (G) 601	Will Rogers	Dec. 6	84	July 13
King of Burlesque, The	Warner Baxter-Alice Faye	Jan. 3,'36		
Littlest Rebel, The	Shirley Temple	Dec. 27		
Man Who Broke the Bank at Monte Carlo, The 620	Ronald Colman-Joan Bennett	Nov. 22		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Metropolitan 618	Lawrence Tibbett-Virginia Bruce	Nov. 8		
Paddy O'Day	Jane Withers	Jan. 31,'36		
Professional Soldier	V. McLaglen-Freddie Bartholomew	Jan. 24,'36		
Snatched 621	Rochelle Hudson-Cesar Romero	Nov. 29		
Thanks a Million 617	Dick Powell-Ann Dvorak	Nov. 1		
This Is the Life 614	Jane Withers-John McGuire	Oct. 18	65	
Way Down East 616 (G)	Rochelle Hudson-Henry Fonda	Oct. 25	84	Aug. 24
Your Uncle Dudley	Edward Everett Horton	Dec. 20		

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27		
(See "In the Cutting Room," July 20.)				
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20	78	Apr. 13
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 4
Cardinal Richelieu (G)	George Arliss	Apr. 28	80	Mar. 30
Clive of India (G)	Ronald Colman-Loretta Young	Jan. 25	90	Jan. 26
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept. 6	90	Sept. 14
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27	80	Apr. 20
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb. 22	80	Feb. 23
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21	105	Apr. 6
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17	95	June 8
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14	75	July 14
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13	78	Sept. 21
Sanders of the River (G)	Leslie Banks - Paul Robeson - Nina Mae - MacKinney	July 4	95	Apr. 20
Scarlet Pimpernel, The (G)	Leslie Howard-Merle Oberon	Feb. 8	95	Jan. 28
Thunder in the East	Charles Boyer-Merle Oberon	May 13	79	Dec. 1,'34
(Reviewed under the title, "The Battle")				
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8	90	Feb. 23

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ghost Goes West	Robert Donat-Jean Parker			
Man Who Could Work Miracles, The	Roland Young	Dec. 11		
Melody Lingers On, The	Josephine Hutchinson - George Houston	Oct. 25		
Modern Times	Charlie Chaplin	Oct. 11		
Moscow Nights	H. Baur-Penelope Dudley Ward			
Navy Born	Miriam Hopkins-Joel McCrea			
Shoot the Chutes	Eddie Cantor-Ethel Merman	Dec. 25		
Splendor	Miriam Hopkins-Joel McCrea			
Things to Come	Raymond Massey	Nov. 29		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May 27	66	July 6
Border Brigands 8085	Buck Jones	May 27	56	
Bride of Frankenstein (A) 8009	Boris Karloff	May 6	80	Apr. 20
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20	65	June 8
Diamond Jim (G) 9803	Edward Arnold-Binnie Barnes	Sept. 2	93	July 20
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb. 18	98	Feb. 9
It Happened in New York (G) 8023	Lyle Talbot-Heather Angel	Mar. 18	66	Apr. 13
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15	68	July 6
Manhattan Moon 8026	Ricardo Cortez-Dorothy Page	Aug. 5	69	
(See "In the Cutting Room," June 15.)				
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22	69	Apr. 6
Mystery of Edwin Drood (G) 8024	Claude Rains-Heather Angel	Feb. 4	87	Mar. 30
Night Life of the Gods (G) 8008	Alan Mowbray	Mar. 11	73	Jan. 12
Outlawed Guns 8086	Buck Jones-Ruth Channing	July 29	62	
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr. 1	80	Mar. 30
Raven, The (A) 8016	Karloff-Bela Lugosi	July 22	61	June 15
Rendezvous at Midnight 8031	Ralph Bellamy	Feb. 11	62	
(See "In the Cutting Room," Nov. 17.'34)				
She Gets Her Man (G) 8018	Zasu Pitts-Hugh O'Connell	Aug. 19	*65	Aug. 10
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr. 15	60	Apr. 20
Storm Over the Andes 9026	Jack Holt-Mona Barrie	Sept. 16		
(See "In the Cutting Room," July 20.)				
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 18		
(See "In the Cutting Room," Aug. 10.)				
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar. 3	72	Mar. 23
Werewolf of London (A) 8015	Henry Hull	June 3	75	May 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct. 7		
(See "Alone Together" "In the Cutting Room." Sept. 7.)				
East of Java	Chas. Bickford-Elizabeth Young			
Fighting Youth 9017	Charles Farrell-June Martel	Sept. 30		
Great Impersonation, The	Edmund Lowe-Valerie Hobson			
His Night Out	Edward Everett Horton - Irene Hervey			
Invisible Ray	Karloff-Bela Lugosi			
Ivory Handled Gun, The	Buck Jones-Charlotte Wynters			
King Solomon of Broadway 9018	Edmund Lowe-Dorothy Page	Sept. 30	*70	Sept. 21
Magnificent Obsession 8006	Irene Dunne-Robert Taylor			
Remember Last Night 9011	Edw. Arnold-C. Cummings	Oct. 28		
(See "Hangover Murders" "In the Cutting Room," Sept. 7.)				
Stormy 9018	Noah Beery, Jr.-Jean Rogers			
(See "In the Cutting Room," July 27.)				
Three Kids and a Queen 9023	May Robson-Frankie Darro	Oct. 21		

WARNER BROS.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown	June 15	72	July 27
Broadway Gondolier (G) 804	Dick Powell-Joan Blondell	July 27	98	July 6
Dinky (G) 824	Jackie Cooper-Mary Astor	May 11	65	Sept. 7
Don't Bet on Blondes (G) 813	Warren William-Claire Dodd	July 13	60	July 27
Florentine Dagger, The (G) 829	Donald Woods-Margaret Lindsay	Mar. 30	69	May 4
Front Page Woman (G) 812	Bette Davis-George Brent	July 28	82	July 20
Going Highbrow (G) 818	Goy Kibbee-Zasu Pitts	July 6	67	Sept. 7
I Live for Love	Dolores Del Rio-E. Marshall	Sept. 28	64	
(See "In the Cutting Room," Aug. 31.)..				
Little Big Shot (G)	Sybil Jason-Glenda Farrell	Sept. 7	72	Aug. 3
Night at the Ritz, A (G) 823	William Gargan-Patricia Ellis	Mar. 23	63	May 25
Page Miss Glory (G)	Marion Davies-Dick Powell	Sept. 7	92	July 13
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14	78	Aug. 24
Stranded (G) 808	Kay Francis-Geo. Brent	June 29	76	June 29
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23	95	Mar. 2
We're in the Money (G)	Joan Blondell-Glenda Farrell	Aug. 17	*65	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel of Mercy	Josephine Hutchinson			
Anthony Adverse	Fredric March			
Country Boy	Barton MacLane-Mary Astor			
Desert Schooners	Dick Foran-Alma Lloyd			
Dr. Socrates 909	Paul Muni-Ann Dvorak	Oct. 19	70	
(See "In the Cutting Room," Aug. 3.)				
Freshman Love	Patricia Ellis-Warren Hull			
Frisco Kid	James Cagney-Marg't Lindsay	Nov. 30		
(See "In the Cutting Room," Aug. 31.)..				
Meet the Duchess	Dolores Del Rio - W. William			
Midsummer Night's Dream	All Star		132	
Miss Pacific Fleet	Joan Blondell-Glenda Farrell			
Money Man	Edw. G. Robinson-Bette Davis			
Moonlight on the Prairie	Dick Foran-Sheila Mannors	Nov. 2		
(See "In the Cutting Room," Aug. 17.)				
Personal Maid's Secret	Margaret Lindsay-Warren Hull	Oct. 26		
(See "Living Up to Lizzie" "In the Cutting Room," Aug. 17.)				
Petrified Forest	Leslie Howard-Bette Davis			
Singing Kid, The	Al Jolson			
Stars Over Broadway	Pat O'Brien-Jean Muir	Nov. 16		

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		95	Apr. 13
April Blossoms (G)	Richard Tauber	B. I. P.		85	June 1
Avec l'Assurance (G)	Saint-Granier	Paramount	May 3	83	May 18
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1
Czardas Duchess, The (G)	Marta Eggerth	Ufa	Apr. 24	102	May 4
Dandy Dick (G)	Will Hay	Assoc. British		70	Mar. 16
Der Judas von Tirol	Fritz Rasp	86th St. Corp.	Apr. 26	78	
Der Page vom Dalmasse-Hotel	Dolly Haas	86th St. Corp.	Mar. 22	80	
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May 3	80	
Die Unschuld vom Lande	Lucie Englisch	86th St. Corp.	May 10	85	
Die vom Niederrhein	Lien Deyers	86th St. Corp.	May 17	84	
Divine Spark, The (G)	Marta Eggerth-P. Holmes	Gaumont-British		82	July 13
Drei vom der Kavallerie	Paul Hoerbiger	86th St. Corp.	Apr. 12	90	
Elizabeth of England (G)	Matheson Lang	Assoc. British		95	June 1
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heroes of the Arctic (G)		Amkino	May 23	70	June 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
In a Monastery Garden (A)	John Stuart	R & S	Mar. 12	77	Mar. 30
It's a Bet (G)	Helen Chandler	British Int'l		80	Mar. 16
La Crise Est Finie (G)	Albert Prejean	European Films	Mar. 12	81	Mar. 30
Les As Du Turf (G)	Pauley	Paramount	May 10	99	May 18
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27
Men on Wings (G)	Koval-Samborsky	Amkino	June 7	85	June 15
Moscow Laughs (G)	Leonid Utesov	Amkino	Mar. 21	95	Apr. 27
Oh! Daddy (G)	Leslie Henson	Gaumont-British		75	Mar. 16
Old Curiosity Shop	Elaine Benson	Assoc. British		85	Feb. 2
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 26	86	July 13
Phantom Fiend, The (A)	Ivor Novello-Elizabeth Allan	Olympic	Apr. 19	67	Apr. 27
Phantom Light, The (G)	Gordon Harker	Gaumont-British		75	Feb. 9
Red Village, The (A)	S. Shkuret	Amkino	May 1	90	May 18
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28	88	July 13
Rosen aus dem Sueden	Paul Hoerbiger	86th St. Corp.	Apr. 19	87	
Schwarzer Jaeger Johanna	Marianne Hoppe	86th St. Corp.	Mar. 29	90	
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb. 17	118	
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27
Song of Happiness (G)	M. Victorov	Amkino	Apr. 6	90	Apr. 20
Soviet Journey (G)		Amkino		91	Aug. 17
Soviet Russia Today (G)		Amkino	Mar. 3	67	Mar. 16
Strauss' Great Waltz (G)	Jessie Matthews	Tom Arnold	Apr. 8	72	Apr. 27
Strictly Illegal (G)	Leslie Fuller	Gaumont-British		70	Mar. 16
Student's Romance, The (G)	Grete Natzler	Assoc. British		78	Aug. 10
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Triumph of Sherlock Holmes, The (A)	Arthur Wontner	Olympic Pictures		87	Mar. 9
Youth of Maxim, The (A)	Boros Chirkov	Amkino	Apr. 17	80	May 11
Zigeunerblut	Adele Sandrock	86th St. Corp.	Apr. 5	82	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Aladdin	Aug. 10,'34	7
The Headless Horseman	Oct. 1,'34	1 rl.
The Valiant Tailor	Oct. 29,'34	1 rl.
Don Quixote	Nov. 28,'34	8
Jack Frost	Dec. 24,'34	8
Little Black Sambo	Feb. 6	8
Bremen Town Musicians	Mar. 6	8
Old Mother Hubbard	Apr. 3	7
Mary's Little Lamb	May 1	7
Summertime	June 30	1 rl.
Sinbad the Sailor	July 30	1 rl.
Three Bears, The	Aug. 30	1 rl.
Balloon Land	Sept. 30	1 rl.
Simple Simon	Oct. 30	

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1		
BROADWAY COMEDIES		
Alimony Aches Andy Clyde	June 29	19
Captain Hits the Ceiling, The (All Star)	July 26	19
Do Your Stuff (3 Radio Rogues)	June 15	19
Double Trouble Andy Clyde		
Gobs of Trouble (All Star)	July 12	19
Gum Shoes (All Star)	Mar. 1	21
His Bridal Sweet Harry Langdon	Mar. 15	20
Hoi Polloi (3 Stooges)	Aug. 29	
Honeymoon Bridge Leon Errol		
I'm a Father Andy Clyde	Feb. 7	20
It Always Happens Andy Clyde		
Leather Necker, The Harry Langdon	May 9	20
Old Sawbones Andy Clyde	Apr. 11	17
Pardon My Scotch (3 Stooges)	Aug. 1	
Pop Goes the Easel (3 Stooges)	Mar. 29	20
Restless Knights (3 Stooges)	Feb. 20	16½
Stage Fright (All Star)	June 1	19
Star Gazing (All Star)		
Tramp, Tramp, Tramp Andy Clyde	May 22	20
Uncivil Warriors (3 Stooges)	Apr. 26	20
COLOR RHAPSODIES 1934-35		
A Cat, a Bell and Mouse	May 10	7
Little Rover	June 28	9
Make Believe Revue The	Mar. 22	10
Monkey Love	Aug. 15	
Neighbors	Aug. 15	
KRAZY KAT CARTOONS 1934-35		
5. Hotcha Melody	Mar. 15	7
6. King's Jester	May 20	7
7. Peace Conference, The	Apr. 26	
1935-36		
8. Garden Gaieties	Aug. 1	
9. Happy Family, A		
LAUGHING WITH MEDBURY 1934-35		
In the Old Days	Mar. 22	10
Strange Championships	July 20	10
NEWS WORLD OF SPORT SERIES 1934-35		
Air Thrills	Mar. 1	10
Flying Feet	May 3	10
Hold That Shark	Mar. 29	10
Pardon My Grip	Feb. 1	10
Spills and Splashes	Aug. 5	10
Tense Moments	Aug. 20	10
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10
1935-36		
No. 1—Jump Horse Jump		
SCRAPPY CARTOONS 1934-35		
Gold Getters	Mar. 1	7
Graduation Exercises	Apr. 12	7
Let's Ring Doorbells		
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 28	7
Scrappy's Ghost Story	May 24	7
Scrappy's Trailer	Aug. 29	
SCREEN SNAPSHOTS		
No. 7—	Mar. 15	10½
No. 8—	Apr. 12	10
No. 9—	May 10	10
No. 10—	June 6	10
No. 11—	July 5	10
No. 12—	Aug. 2	10
No. 13—	Aug. 30	10
1935-36		
No. 1—	Sept. 13	
No. 2—	Oct. 11	
SPICE OF LIFE 1934-35		
No. 6—	Mar. 1	10
No. 7—	Apr. 25	10
STARS OF TOMORROW		
No. 1	Aug. 1	
No. 2	Sept. 7	
VOICE OF EXPERIENCE		
No. 1		

DU WORLD

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1	19
Frankie and Johnny Charles Laughton	Oct. 1,'34	8
Stars in the Making Frank Albertson	Oct. 1,'34	17

EDUCATIONAL

[Distributed through Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
An Ear for Music	Mar. 8	18
Easy Money	Feb. 8	18
Grooms in Gloom	May 10	17
Just Another Murder	Oct. 4	2 rls.
Stylish Stouts	Aug. 23	17
To the Prince	Oct. 18	2 rls.
FROLICS OF YOUTH		
Flicker Fever	Sept. 26	2 rls.
It Never Rains	May 24	20
Little Big Top, The	Feb. 1	21
MARRIAGE VOWS SERIES		
Dumb Luck	Jan. 18	17
How Am I Doing?	Jan. 4	20
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5	17
Time Out	June 14	20
MUSICAL COMEDIES		
Hail Brother	Mar. 22	19
Moonlight and Melody	Oct. 11	2 rls.
Rhythm of Paree	Sept. 27	2 rls.
SONG AND COMEDY HITS		
College Capers	Sept. 27	12
Hurray for Rhythm	Aug. 16	11
Radio Rascals	Aug. 2	11
Rodeo Day	Sept. 13	1 rl.
SONG HIT STORIES		
Fireman's Day Off	Apr. 12	10
Gay Old Days	Jan. 4	10
Life of the Party, The	Apr. 26	9
Hillbilly Love	Oct. 11	1 rl.
Old Camp Ground, The	Mar. 15	9
Song Plugger	Jan. 18	9
Way Out West	Oct. 25	1 rl.
SPECIAL		
Wings Over Mt. Everest	July 19	22
STAR PERSONALITY COMEDIES		
Amateur Husband, The	Aug. 16	16
A Nose for News	Apr. 5	17
E-Flat Man	Aug. 9	21
Friendly Spirits	May 31	20
Hayseed Romance	Mar. 15	20
Light Fantastic, The	June 28	18
Mr. Widget	Jan. 25	21
Object Not Matrimony	Mar. 1	18
One Run Elmer	Feb. 22	19
Only the Brave	Apr. 19	17
Penny Wise	Sept. 6	16
Tars and Stripes	May 3	20
PAUL TERRY-TOONS		
Amateur Night	July 5	6
Bird Land	Aug. 23	6
Bull Fight, The	Feb. 8	6
Chain Letters	July 26	6
Circus Days	Sept. 6	6
Dog Show, The	Dec. 28,'34	6
Fireman Save My Child	Feb. 22	6
First Snow, The	Jan. 11	6
Five Puplets	Apr. 19	6
Flying Oil	Apr. 5	6
Foiled Again	Oct. 4	1 rl.
Football	Oct. 18	1 rl.
Foxy-Fox, The	July 19	6
Hey Diddle Diddle	Sept. 20	6
King Looney XIV	June 7	6
Moans and Groans	June 28	6
Modern Red Riding Hood, A	May 17	6
Moth and the Spider, The	Mar. 8	6
Old Dog Tray	Mar. 21	6
Opera Night	May 31	6
Peg Leg Pete, the Pirate	May 3	6
South Pole or Bust	Dec. 14,'34	6
What a Night	Jan. 25	6
TREASURE CHEST		
Chums	Mar. 1	9
Clever Critters	Sept. 20	1 rl.
Dog Days	July 12	8
Harlem Harmony	Dec. 21,'34	10
Personality and the Pen	May 10	10
Ski-Scrapers	May 24	8
Taming the Wild	Apr. 26	10
Trailing the Swordfish	Oct. 11	
TUXEDO COMEDIES		
Dame Shy	Aug. 2	16
Kiss the Bride	Sept. 13	21
Ye Old Saw Mill	Aug. 30	17
YOUNG ROMANCE		
All for One	June 21	19
Love in a Hurry	May 17	18
Moon Over Manhattan	Feb. 15	17

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 1	Feb. 1	
No. 2	Mar. 8	
No. 3	Apr. 19	
No. 4	May 31	
MUSICAL MOODS (Technicolor)		
In a Monastery Garden	Nov. 1,'34	
Mexican Idyll	Oct. 16,'34	
By the Waters of Minnetonka		
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4	8
Mediterranean Songs		7
Barcarolle		8
In a Mountain Pass		
Fingal's Cave (Black & White)	Nov. 13,'34	
Waltz In A Flat Major		
Dance of the Hours	Dec. 15,'34	
Air for the G String	Nov. 3,'34	
Liebestraum	Dec. 1,'34	
6 THRILLING JOURNEYS		
Old Faithful Speaks		8
Realm of Ghosts		
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		
Craters of the Moon		

FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Armies of the World		10
Casting for Luck		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
Tracking the Explorers		10
MAGIC CARPET SERIES		
The Coast of Catalonia		
Crossroads of the World		9
Geneva-by-the-Lake		10

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Chases of Pimple Street	Dec. 22,'34	20
Fate's Fathead	Nov. 17,'34	18
Four Star Boarder	Apr. 27	20
Infernal Triangle	Aug. 17	20
Nurse to You	Oct. 5	
Okay Toots	Feb. 2	18
Poker at Eight	Mar. 9	21
Southern Exposure	Apr. 6	21
CHIC SALE SPECIAL		
Perfect Tribute, The		19
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20,'34	19
Speaking of Relations		19
You Brings the Ducks	Nov. 23,'34	16
CRIME DOESN'T PAY		
No. 1—Buried Loot		19
No. 2—Alibi Racket		18
FITZPATRICK TRAVEL TALKS		
Africa Land of Contrast		9
Citadels of the Mediterranean		1 rl.
Colorful Guatemala	Feb. 23	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Historic Mexico City	Sept. 7	9
Ireland, The Emerald Isle	Dec. 8,'34	8
Los Angeles, Wonder City of the West	Mar. 16	9
Rainbow Canyon	Feb. 2	8
Zeeland, The Hidden Paradise	Jan. 5	7
Zion, Canyon of Color	Nov. 10,'34	8
GOOFY MOVIES		
No. 8	Oct. 6,'34	9
No. 9	Nov. 3,'34	10
No. 10	Dec. 1,'34	10
HAPPY HARMONIES (Harman-Ising		
4—Bosco's Parlor Pranks	Nov. 24,'34	9
5—Toyland Broadcast	Dec. 22,'34	8
6—Hey, Hey, Fever	Jan. 9	9
7—When the Cat's Away	Feb. 16	9
8—The Lost Chick	Mar. 9	9
9—Calico Dragon	Mar. 30	8
10—Good Little Monkeys	Apr. 13	9
11—Chinese Nightingale	Apr. 27	10
12—Poor Little Me	May 11	11
Barnyard Babies	May 25	
LAUREL & HARDY		
Fixer-Uppers	Feb. 9	21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Thicker Than Water		21
Tit for Tat	Jan. 5	20
M-G-M MINIATURES		
How to Sleep	Sept. 14	
Trained Hoofs	Oct. 12	
M-G-M SPORTS PARADE		
Basketball Technique		8
Football Teamwork	Sept. 8	8
MUSICAL REVUES		
Gentlemen of Polish		2 rls.
Gypsy Night	Jan. 12	18
Memories and Melodies	Feb. 16	16
Two Hearts in Wax Time	Mar. 23	15
What Price Jazz?		18
ODDITIES		
Chain Letter Dimes	Apr. 20	7
Dartmouth Days	Nov. 17,'34	11
Donkey Baseball	Mar. 2	9
Fightin' Fish	Apr. 6	9
Little People, The	May 4	9
Motorcycle Cossacks	Jan. 12	9
Pitcairn Island Today		10
Prince, King of Dogs		9
Sporting Nuts	Mar. 23	9
Strikes and Spares	Oct. 20,'34	9
Windy	Feb. 9	9
OUR GANG		
Anniversary Trouble	Jan. 1	18
Beginner's Luck	Feb. 23	20
Little Papa		
Little Sinner	Oct. 28	
Lucky Corner, The		
Teacher's Beau	Apr. 27	20
Shrimps for a Day	Dec. 8,'34	21
Sprucin' Up	June 1	17
SPECIAL		
Lucky Beginners		20
TODD-KELLY		
Bum Voyage	Dec. 15,'34	20
Done in Oil	Nov. 10,'34	18
Misses Stooge, The	Apr. 20	19
Sing, Sister, Sing!	Mar. 2	21
Slightly Static		
Three Chumps Ahead		2 rls.
Tin Man, The	Mar. 30	15
Treasure Blues	Jan. 26	19
Twin Triplets	Oct. 12	

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 8	7
Betty Boop and Grampy	Aug. 16	7
Judge For a Day	Sept. 20	1 rl.
Language All My Own, A	July 19	7
Little Soap and Water, A	June 21	7
Making Stars	Oct. 18	1 rl.
No! No! A Thousand Times No!	May 24	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Stop That Noise	Mar. 15	7
Swat the Fly	Apr. 19	7
Taking the Blame	Feb. 15	7
When My Ship Comes In	Dec. 21,'34	7

COLOR CLASSICS

Title	Rel. Date	Min.
Dancing on the Moon	July 12	7
Elephant Never Forgets, An	Dec. 28,'34	7
Kids in the Shoe, The	May 10	7
Song of the Birds	Mar. 1	7
Time For Love	Sept. 6	7

HEADLINERS

Title	Rel. Date	Min.
Cab Calloway's Jitterbug Party	May 24	8
Cavalcade of Music, The	Oct. 4	1 rl.
Excuse My Gloves Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	10
Feminine Rhythm Ina Ray Hutton and Her Melodears	Feb. 8	10
Follow the Leader Isham Jones and His Orchestra	July 26	10
Hark Ye, Hark Ben Bernie-Grace Barry	Mar. 22	10
Is My Face Black Molasses 'n' January	May 3	10
Magic of Music, The Richard Himber and His Orchestra	Aug. 2	11
Melody Magic Johnny Green and His Orchestra	Apr. 12	10
Million Dollar Notes Red Nichols and His World Famous Pennies	Feb. 8	11
Musical Cocktail Anson Weeks and His Orchestra	July 5	10
Sirens of Syncopation Phil Spitalny and His Musical Ladies	Aug. 23	9
Song Writers of the Gay Nineties Pat Rooney	Mar. 1	10
Symphony in Black Duke Ellington and His Orchestra	Sept. 13	1 rl.
Yacht Club Boys Garden Party	Dec. 28,'34	10

PARAMOUNT PICTORIAL NEW SERIES

Title	Rel. Date	Min.
No. 6—Twilight Melody —Pets from the Wild—Howard Chandler Christy	Jan. 4	10
No. 7—Queen of the Waters—Billy Blue Gum—Mericano	Feb. 1	10
No. 8—Aubrey Rainier—Old Madeira—Rube Goldberg, World Famous Humorist	Mar. 1	10
No. 9—Marseilles — Bird City — Eddie Dowling (Thumbs Up)	Mar. 29	10
No. 10—Metropolis Afloat—Lilies (Technicolor)—Lew Pollack	Apr. 26	10
No. 11—Main Street Afloat—Songmakers of a Nation (Joseph E. Howard)	May 24	10
No. 12—Fashions Afloat —Clubs to You — Herman Hupfeld	June 21	10
No. 13—Willard Robison —Gadgets for Madame —Steel Thunderbolts	July 19	11
1935-36		
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor)—Flame Fighters	Aug. 16	11
No. 2—Making Money —Deep Sea Delicacies—Song Makers of the Nation (Jean Schwartz)	Sept. 13	1 rl.
No. 3—	Oct. 11	1 rl.

PARAMOUNT VARIETIES

Title	Rel. Date	Min.
No. 7—	Feb. 1	10
No. 8—	Mar. 1	
No. 9—	Mar. 29	
Broadway Highlights No. 1	May 17	10
Broadway Highlights No. 2	June 28	10
Broadway Highlights No. 3	Aug. 9	10
Broadway Highlights No. 4	Sept. 27	1 rl.
Coo-Coo News	Jan. 25	10
Famous People at Play	June 14	1 rl.
Hollywood Extra Girl	Aug. 23	11
Jungle Antics	Feb. 22	10
Manhattan Rhythm	May 3	10
March of the Presidents	Sept. 27	
Movie Milestones	July 28	10
Movie Sideshow	Jan. 11	
Nature Speaks	July 12	
No Motor to Guide Him	June 7	
Popular Science (color)	May 31	10
Screen Souvenirs No. 3	Feb. 8	10
Screen Souvenirs No. 4	Apr. 19	10
Shorty Goes South	Sept. 13	
Shorty on the Farm	Apr. 5	9
Strings and Strains	Mar. 22	10
Superstition of the Rabbit's Foot	Mar. 8	9
Superstition of Walking Under a Ladder	Dec. 28,'34	11

POPEYE THE SAILOR

Title	Rel. Date	Min.
A Dream Walking	Sept. 28,'34	7
Be Kind to "Aminals"	Feb. 22	7
Beware of Barnacle Bill	Jan. 5	7
Choose Your "Weppins"	May 31	7
Dizzy Divers	July 26	7
For Better or Worser	June 28	7
Hyp-Nut-Tist, The	Apr. 26	7
King of the Mardi Gras	Sept. 27	1 rl.
Pleased to Me Cha!	Mar. 22	7
Spinach Overture, The	Oct. 25	1 rl.
We Aim to Please	Dec. 28,'34	7
You Gotta Be a Football Hero	Aug. 30	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

Title	Rel. Date	Min.
No. 1 (Cinecolor)	Sept. 20	10

SCREEN SONG

Title	Rel. Date	Min.
I Wished on the Moon Abe Lyman and Orchestra	Sept. 20	1 rl.

GRANTLAND RICE SPORTLIGHTS (NEW SERIES)

Title	Rel. Date	Min.
No. 6—A Sportlight Cocktail	Dec. 28,'34	10
No. 7—King of the Everglades	Jan. 25	10
No. 8—Feline Athletes	Feb. 22	10
No. 9—Sporting Sounds	Mar. 22	10
No. 10—Nerve Control	Apr. 19	10
No. 11—Animal Intelligence	May 17	10
No. 12—Top Form	June 7	10
No. 13—Hollywood Hobbies	July 5	10
No. 14—Jungle Waters	Aug. 2	10
No. 15—Making Manhandlers	Aug. 30	10
No. 16—Hooked Lightning	Sept. 27	10
No. 17—Jumping Jacks	Oct. 25	1 rl.

PRINCIPAL

CONFLICTS OF NATURE SERIES

Title	Rel. Date	Min.
Farmer's Friend	Oct. 11,'34	7

RKO RADIO

BLONDE and RED HEAD SERIES

Title	Rel. Date	Min.
Dancing Millionaire	Dec. 14,'34	19
Hunger Pains	Feb. 22	17½
Pickled Peppers	June 7	19½
Wig Wag	Apr. 12	19½

CHICK CHANDLER COMEDIES

Title	Rel. Date	Min.
Big Mouthpiece	Nov. 9,'34	20
Horse Heir	Feb. 1	19½
Raised and Called	Mar. 22	20

CLARK & McCULLOUGH SERIES

Title	Rel. Date	Min.
Alibi Bye Bye	June 14	21½
Everything's Ducky	Oct. 19,'34	21
Flying Down to Zero	Apr. 19	19
In a Pig's Eye	Dec. 28,'34	20½

DUMBBELL LETTERS

Title	Rel. Date	Min.
No. 9	Jan. 18	5
No. 10	Feb. 1	5
No. 11	Feb. 15	5
No. 12	Mar. 1	5
No. 13	Mar. 15	5
No. 14	Mar. 29	5
No. 15	Apr. 12	5
No. 16	Apr. 26	4
No. 17	May 10	4½
No. 18	May 24	5
No. 19	June 7	5
No. 20	June 20	5
No. 21	July 5	

EASY ACES

Title	Rel. Date	Min.
Jolly Old London	Aug. 30	9½
Little New New York	June 14	10
Pharaohland	Feb. 22	9
Six Day Grind	July 26	10½
Topnotchers	Apr. 19	11
Tricks of the Trade	Sept. 6	10
Unusualities	Aug. 9	8½

FOUR STAR COMEDIES

Title	Rel. Date	Min.
Hit and Rum	Apr. 26	19
How to Break 90 at Croquet	Jan. 4	15
Salesmanship Ahoy	July 19	18½

HEADLINER SERIES

1934-35

Title	Rel. Date	Min.
No. 3—This Band Age	Jan. 25	21½
No. 4—Sim Phoney Concert	Mar. 15	21
No. 5—Drawing Rumors	July 12	17
(1935-36)		
No. 1—Night Life	Sept. 13	
No. 2—Tuned Out	Nov. 15	

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Bric-a-Brac	Jan. 18	19
Edgar Hamlet	July 5	20½
Happy Tho Married	Nov. 1	18
In Love at 40	Aug. 30	19
Poisoned Ivory	Nov. 16,'34	21
Sock Me to Sleep	May 17	
South Seasickness	Mar. 29	20½
Wrong Direction	Nov. 16,'34	21

MAJOR BOWES AMATEUR HOUR OF THE AIR

Title	Rel. Date	Min.
No. 1	Sept. 6	17½
No. 2	Sept. 20	
No. 3	Oct. 4	
No. 4	Oct. 18	

MARCH OF TIME

Title	Rel. Date	Min.
No. 5	Aug. 16	20
No. 6	Sept. 20	

MUSICALS

Title	Rel. Date	Min.
If This Isn't Love	Sept. 28,'34	21½
Night at the Biltmore Bowl, A	June 21	17½
Spirit of 1976	Feb. 15	21½

MUSICOMEDIES SERIES (Ruth Etting)

Title	Rel. Date	Min.
An Old Spanish Onion	Mar. 1	20
Bandits and Ballads	Dec. 7,'34	18½
Ticket or Leave It	May 26	21

PATHE NEWS

Released twice a week

PATHE REVIEWS (1933-1934)

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Newly Reweds	Aug. 2	
Where There's a Will	Oct. 4	

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Metropolitan Nocturne	Aug. 23	18
Mismanaged	Oct. 25	19½

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
Bird Scouts	Sept. 20	
Hunting Season	Aug. 9	7
Japanese Lantern	Mar. 8	8
Merry Kittens, The	May 31	7
Parrotville Post Office	June 28	
Parrotville Old Folks	Jan. 25	7
Picnic Panic	May 3	9
Putting on the Dog	July 19	
Rag Dog	July 19	7½
Spinning Mice	Apr. 5	8
Sunshine Makers, The	Jan. 11	8

SMART SET

Title	Rel. Date	Min.
Quiet Fourth, A	Aug. 9	15
Returned Engagement, A	Oct. 11	21

SPECIALS

Title	Rel. Date	Min.
Day with the Dionne Quintuplets, A	Dec. 28,'34	11½
Going on Two	Sept. 17	
Trip Thru Fijiland, A	May 10	14½

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Bugles From Blue Grass	Oct. 11	10½
Inside the Ropes	Aug. 16	10

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Hermits of Crabland	Sept. 27	9
Neptune Mysteries	Aug. 16	

SUPERBA COMEDIES

Title	Rel. Date	Min.
Counselitis	Nov. 22	
Home Work	Sept. 20	

VAGABOND ADVENTURE SERIES

Title	Rel. Date	Min.
Fakeers of the East	Dec. 7,'34	18½
Isle of Spice	Jan. 11	10½
Jamaica	May 17	9½
Quebec	Aug. 2	9½
Red Republic	Sept. 21,'34	10
Roumania	June 28	11
Saar, The	Mar. 22	11

WORLD ON PARADE

Title	Rel. Date	Min.
Land of the Eagle	Aug. 23	11

STATE RIGHTS

AL BONDY (General Electric)

Title	Min.
Excursions in Science No. 1	8

CARTOON EXHIBITOR

Title	Min.
Of All Things	4

METROPOLIS-TAPERNOUX

Title	Min.
Bolero	14
Sorcerer's Apprentice, The	10

PAT GARYN

Title	Min.
O'Mahoney-George Bout	17

PHIL BROWN

Title	Min.
Norwegian Sketches	10

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
10. Two-Gun Mickey	Dec. 25,'34	8
11. Mickey's Man Friday	Jan. 17	7
12. Band Concert (Color)	Feb. 23	
13. Mickey's Service Station	Mar. 15	9
14. Mickey's Kangaroo	Apr. 20	9
15. Mickey's Garden	July 31	8
16. Mickey's Fire Brigade (Color)	Sept. 4	8½

SILLY SYMPHONIES

Title	Rel. Date	Min.
10. The Golden Touch	Mar. 21	8
11. Robber Kitten	Apr. 18	9
12. Cookie Carnival, The	May 23	8
13. Who Killed Cock Robin?	June 26	10
14. Music Land		

UNIVERSAL

CARTUNE CLASSICS

Title	Rel. Date	Min.
No. 2—Toyland Premiere	Dec. 10,'34	9
No. 3—Candyland	Apr. 22	1 rl.
No. 4—Springtime Serenade	May 27	1 rl.
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 6	Jan. 14	9
No. 7	Feb. 18	9
No. 8	Mar. 25	11
No. 9	May 27	10
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14		1 rl.

OSWALD CARTOONS

Title	Rel. Date	Min.
Amateur Broadcast	Aug. 26	1 rl.
At Your Service	July 8	8
Bronco Buster	Aug. 5	7
Do a Good Deed	Mar. 25	7
Elmer the Great Dane	Apr. 29	1 rl.
Hill Billy	Feb. 1	9
Quail Hunt, The	Oct. 7	1 rl.
Robinson Crusoe Isle	Jan. 7	9
Towne Hall Follies	June 3	8
Two Little Lambs	Mar. 11	8½

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 6—Novelty	Jan. 28	8
No. 7—Novelty	Mar. 4	8
No. 8—Novelty	Apr. 1	10
No. 9—Novelty	Apr. 22	10
No. 10—Novelty	June 3	10
No. 11—Novelty	June 24	10
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty		1 rl.

UNIVERSAL COMEDIES

Title	Rel. Date	Min.
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Desert Harmonies (Mentone No. 12-A)	Apr. 10	10
Doin' the Town (Mentone No. 9-A)	Jan. 30	18
Double Crossed (Van Ronkel No. 5)	July 3	20
Father Knows Best Sterling Holloway	Feb. 20	2 rls.
Great Idea, A (Mentone No. 1-B)	Aug. 28	2 rls.
Here's the Gang (Mentone No. 13-A)	May 8	20
His Last Fling (Van Ronkel No. 6)	July 31	20
Hollywood Trouble	Jan. 9	20
Meet the Professor (Mentone No. 10-A)	Feb. 13	19
My Girl Sally Sterling Holloway (Van Ronkel No. 5)	June 5	19
Old Age Pension Henry Armetta	Mar. 27	20
Revue a la Carte Tom Patricola (Mentone No. 8)	Jan. 16	17
Speedy Justice (Mentone 2-B)	Sept. 18	2 rls.
Telephone Blues (Mentone No. 11-A)	Mar. 13	19
Whole Show, The (Mentone No. 7-A) James Barton	Dec. 26,'34	20
Would You Be Willing? (Van Ronkel No. 4)	May 22	2 rls.
You Can Be Had		2 rls.

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
Camera Thrills	Sept. 30	2 rls.

VITAPHONE

BIG V. COMEDIES

1934-35

Title	Rel. Date	Min.
Get Rich Quick Allen Jenkins	Apr. 20	20
His First Flame Shemp Howard-Daphne Pollard	Mar. 9	19
Old Grey Mayor, The Bop Hope	Apr 6	19
Vacation Daze Jenkins & Donnelly	Jna. 19	2 rls.
Once Over Lightly Roscoe Ates	Jan. 12	20

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Radio Scout El Brendel	Jan. 26	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4	2 rls.
Pretty Polly Polly Moran	June 1	19
Serves You Right Shemp Howard	June 15	20
Husband's Holiday Hobart Cavanaugh	July 6	17
High, Wide and Hansom Herb Williams	July 20	2rls.
Watch the Birdie Bop Hope	Aug. 10	20
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20

1935-36 (Vitaphone Comedies)

Title	Rel. Date	Min.
Keystone Hotel Old Timers	Sept. 21	20
Vodka Boatmen Yacht Club Boys	Oct. 5	20
Lonesome Trailer El Brendel	Oct. 26	20

BROADWAY BREVITIES

1934-35

Title	Rel. Date	Min.
Gypsy Sweetheart Winifred Shaw- Phil Regan (Technicolor)	Mar. 30	20
See, See, Senorita Tito Guizar-Armida	Jan. 12	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5	21
Radio Silly Cross & Dunn	Jan. 19	2 rls.
Cherchez La Femme Jeanne Aubert	Feb. 2	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 23	20
Mr. & Mrs. Melody Ilomay Bailey-Lee Sims	Mar. 16	20
Shoestring Follies Eddie Peabody	Feb. 16	21
Singing Silhouettes, The Olga Baclanova	Mar. 30	20
Castle of Dreams, The Morton Downey	Apr. 6	20
Cure It with Music Fifi D'Orsay	Apr. 13	2 rls.
In This Corner Roscoe Ates	Apr. 27	2 rls.
Main Street Follies Hal Le Roy	May 11	20
Love Department, The Bernice Claire	May 18	20
$50 Bill Eleanore Whitney- 12 Aristocrats	May 25	20
Better Than Gold Fifi D'Orsay	June 8	20
Springtime in Holland Dorothy Dare- Felix Knight (Technicolor)	June 22	20
Film Follies, The Ray Perkins	June 29	22
Surprise Duncan Sisters	July 27	21
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	2 rls.
Lady in Black, The Countess Olga Albani	Aug. 17	20

1935-36

Title	Rel. Date	Min.
Dublin in Brass Morton Downey	Sept. 7	21
Oh Evaline Hal LeRoy- Eleanor Whitney	Sept. 14	21
Doorman's Opera	Sept. 28	20
Tickets Please Georgie Price	Oct. 12	21
Regular Kids Meglin Kids	Oct. 19	18
Spanish Revue, The Armida-Tito Coral	Nov. 2	21
Rooftops of Manhattan	Nov. 16	21

LOONEY TUNES

(1934-1935)

Title	Rel. Date	Min.
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		7
No. 5—Buddy's Pony Express	Mar. 9	1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Lost World	May 18	1 rl.
No. 8—Buddy's Bug Hunt	June 22	7
No. 9—Buddy Steps Out	July 20	7
No. 10—Buddy, the Gee Man	Aug. 24	7
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers		7
No. 13—Gold Diggers of 49		7

MELODY MASTERS

(1934-1935)

Title	Rel. Date	Min.
Will Osborne and His Orchestra	Dec. 1,'34	10
A & P Gypsies Harry Horlick	Jan. 26	10
Charlie Davis and Band	Feb. 16	10
Rimac's Rhumba Orchestra	Apr. 13	10
Barney Rapp and His New Englanders	Mar. 16	10
Freddy Martin and His Orchestra	May 11	10
Dave Apollon and His Band	June 8	10
Borrah Minevitch and His Harmonica Rascals	July 6	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14	10

1935-36

Title	Rel. Date	Min.
Johnny Green and Orchestra	Oct. 12	10
Claude Hopkins and Orch.	Nov. 9	10

MERRIE MELODIES

1934-35 (In Color)

Title	Rel. Date	Min.
No. 6—Along Flirtation Walk	Apr. 6	7
No. 7—My Green Fedora	May 4	1 rl.
No. 8—Into Your Dance	June 8	1 rl.
No. 9—Country Mouse, The	July 13	7
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate		10
No. 13 — Merrily We Roll Along		10

SEE AMERICA FIRST

E. N. NEWMAN

Title	Rel. Date	Min.
No. 4—Remember the Alamo	Dec. 29,'34	10
No. 5—Trail of the '49ers	Jan. 19	10
No. 6—Dixieland	Feb. 9	10
No. 7—Blue and the Gray, The	Mar. 2	10
No. 8—The Mormon Trail	Mar. 23	10
No. 9—Westward Bound	Apr. 13	10
No. 10—Remember the Maine	May 4	10
No. 11—The Yanks Are Coming	June 1	10
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 1—Curious Industries Harry Von Zell	Sept. 7	11
No. 2—Playgrounds James Wallington	Oct. 5	11
No. 3—Camera Hunting Paul Douglas	Nov. 2	11
No. 4—Beauty Spots	Nov. 30	11

PEPPER POT

1934-35

Title	Rel. Date	Min.
Good Badminton	Nov. 24,'34	1 rl.
Stuffy's Errand of Mercy	Dec. 15,'34	9
Listening In Radio Reel No. 2	Dec. 1,34	10
Vaudeville Reel No. 2	Dec. 29,'34	10
Harry Von Tilzer	Jan. 5	10
Chas. Ahearn	Jan. 19	10
A Trip Thru a Hollywood Studio	Feb. 2	9
We Do Our Part Radio Reel No. 3	Feb. 9	1 rl.
Vaudeville Reel No. 3	Feb. 16	1 rl.
Guess Stars Radio Ramblers	Mar. 2	10
Billy Hill	Mar. 16	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30	11
Some Bridge Work Easy Aces	Apr. 13	10
Vaudeville Reel No. 4	Apr. 27	1 rl.
Kings of the Turf	May 11	9
Two Boobs in a Balloon Edgar Bergen	May 25	9
Moving Melodies J. Fred Coots-Lillian Shade	June 8	10
All Colored Vaudeville Adelaide Hall	June 22	10
Rah, Rah, Radio Ralph Kirbery	July 6	10
What's the Idea? Lew Pollack	Aug. 17	11

1935-36

Title	Rel. Date	Min.
Nutville	Sept. 7	11
All American Drawback Edgar Bergen	Oct. 5	10
'Wee' Men Singer's Midgets	Nov. 2	10
Seeing Stars Easy Aces	Nov. 30	10

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN

Title	Rel. Date	Min.
New Adventures of Tarzan, The Herman Brix	June 10	2 rls. (each)

FIRST DIVISION

Title	Rel. Date	Min.
Young Eagles Boy Scouts	July 1,'34	2 rls. (each)

MASCOT

Title	Rel. Date	Min.
Adventures of Rex and Rinty Rex, King of Wild Horses-Rin Tin Tin, Jr.	Aug. 27	2 rls. (each)
Law of the Wild Rex - Rin Tin Tin, Jr. Ben Turpin-Bob Custer	Sept. 5,'34	2 rls. (each)
Miracle Rider Tom Mix	May 18	(1st episode, 5 rls, followed by 14 two-reel episodes)
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3,'34	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23	2 rls. (each)

PRINCIPAL

Title	Rel. Date	Min.
Chandu on the Magic Island Bela Lugosi-Maria Alba		
Return of Chandu, The Bela Lugosi-Maria Alba	Oct. 1,'34	(Seven reel feature followed by eight two-reel episdos)

UNIVERSAL

Title	Rel. Date	Min.
Call of the Savage Noah Beery, Jr.	Apr. 15	20 (each)
Roaring West Buck Jones (15 episodes)	July 8	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams- Jean Rogers	Oct. 21	2 rls.

United Artists Films Ready for Release

Of the feature pictures to be released through United Artists during the current season, five have been completed, six are in the last stages of production and seven are now being prepared for the cameras. They involve the work of Charles Chaplin, Samuel Goldwyn, David O. Selznick, Alexander Korda and Edward Small of Reliance Pictures.

Mr. Goldwyn's "The Dark Angel" has already been released and the Reliance feature, "Red Salute" is also before the public. Mr. Goldwyn has also completed "Barbary Coast" and Mr. Korda's "The Man Who Could Work Miracles" has also been finished.

Mr. Chaplin's first film in four years, "Modern Times," has been cut and edited and will be released next month.

"Navy Born," a Goldwyn production, and "The Melody Lingers On," being made by Reliance, are among the latest from Hollywood. In London, Mr. Korda has "Things to Come," "The Ghost Goes West," "Conquest of the Air" and "Elephant Boy" nearly finished.

"Shoot the Chutes," "Splendor," "Dodsworth," "Little Lord Fauntleroy," "The Last of the Mohicans," "Revolt in the Desert" and "Cyrano de Bergerac" are the remaining features that will be ready for United Artists release this season.

Warners Turn Over Two Newark Houses

Warner Bros. this week dropped the American and Cameo theatres in Newark from its circuit and M. Eskin, operator of the Stamford, Stamford, Conn., will take charge of them in the future. This makes the third house in Newark which the major circuit has released in the last few days, the Mosque having been returned to the Prudential Insurance Company last week.

Sonotone President Predicts Sales Gain

Dr. Hugo Lieber, president of Sonotone Corporation, has written to all stockholders that the company is on the "threshold of greater scientific achievements, of greater sales and of greater profits." The letter was incident to the registration of a new preferred issue of stock with the Securities and Exchange Commission.

Current liabilities of the company have been reduced more than $43,000, Dr. Lieber says, and a Federal Reserve loan due in 1937 will be paid soon.

Acquire Two Houses

The Gordon and Lockwood circuit of New England has taken over the operation of two houses in Waterville, Me., the Opera House being transferred from the M. & P. chain to their ownership along with the State, formerly operated by H. H. Paul.

CLASSIFIED ADVERTISING

the great national medium for showmen

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USED EQUIPMENT

BARGAIN IN CHAIRS; VENEERS, 50c; PANEL back squab seats, $1; others at slightly higher prices; cushions at cost; spring cushion newly covered, $1. ALLIED SEATING CO., 341 West 44th St., New York.

GET THIS SWELL EQUIPMENT BARGAIN! Two Peerless lamps with rectifiers and bulbs. Like new. One year's guarantee. Details from MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

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WISE EXHIBITORS BUY DEPENDABLE Holmes Educator sound projector equipment. Free catalog. MONARCH THEATRE SUPPLY CO., Memphis, Tenn.

FOOTBALL? KICKING PRICES ALL OVER the lot—acoustical felt, yd., 27½c; 50 ampere Weston meters, $2.25; 2,000' safety reels, 49c; reflector arcs, $49.50; 30 ampere rectifiers $63.95; sound screens, ft., 29c; fireproof-enclosed rewinds $29.75. S. O. S., 1600 Broadway, New York.

FOR SALE—BRAND NEW 9 x 12 RAVEN HALFtone screens on roller — thirty-five dollars each. MOTION PICTURE CAMERA SUPPLY, INC., 723 Seventh Avenue, New York.

LOBBY DISPLAY FRAMES — MODERNISTIC design—black and silver—one sheet easel type $7, with door $10—40 x 66 inches with door $16—one sheet and 8 photos, 8 x 10 inches, $16. CROWN, 311 West 44th St., New York.

AIR CONDITIONING

YOU CAN KEEP YOUR THEATRE COMfortably cool in the hot summertime most economically through the aid of a Theatre Air Conditioning Chart, showing effective temperatures under every condition during performances. Only 25c. Limited number on hand. BETTER THEATRES, 1790 Broadway, New York.

PRINTING

NEARGRAVURE—250 LETTERHEADS, 250 ENvelopes, $2.49; embossed, $3.99; delivered. SOLLIDAYS, Knox, Ind.

POSITIONS WANTED

PROJECTIONIST — SIX YEARS' EXPERIENCE on Western Electric. Non-union. Go anywhere. HERBERT MOORE, 5775 Field, Detroit, Mich.

GENERAL EQUIPMENT

PAIR SIMPLEX PROJECTORS, REBUILT, COMplete with new low-intensity lamps and pair 15 ampere rectifiers, sound equipment, amplifier, speakers, lenses, rewinders and everything necessary to run your show complete—$1,000. CROWN, 311 West 44th St., New York.

PERU — PHILIPPINES — POLAND — JOIN SOS Cinemaphone sound users. Complete from $179.70; soundheads from $59.50; portable sound film, 16 mm., 35 mm. from $195; amplifiers, from $39.50. Trades taken. Free trial. S. O. S., 1600 Broadway, New York.

LABORATORIES — STUDIOS — PRODUCERS— attention! Bargains, cameras, recorders, printers, Moviolas. Bought and sold. BOX 599, MOTION PICTURE HERALD.

BALLYHOO AMATEUR NITES BIG—IT PAYS— write S. O. S. Public Address Division, 1600 Broadway, New York.

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SAVE 33% TO 50% OR MORE ON ADVERTISing. We fill poster orders at the maximum saving. Net price 5c per sheet; other prices proportionate. Most liberal credit or cash allowances for advertising sent us. D. C. POSTER EXCHANGE, Box 1222, Washington, D. C.

EQUIPMENT EXCHANGE

IF YOU WANT TO REPLACE ANY TYPE OF equipment with brand new material we will be glad to make an allowance on your old equipment and a better price on new equipment. Let us know what you need and what you want to exchange and we will send complete details on your proposition. EQUIPMENT EXCHANGE, care of MOTION PICTURE HERALD, 1790 Broadway, New York.

THEATRES

FOR SALE — THEATRE NOW OPERATING, fully equipped, approximately 400 seats. Location, Brooklyn. BOX 596, MOTION PICTURE HERALD.

FOR SALE — THEATRE THREE HUNDRED seats, new. Population 4,000. Doing capacity business. BOX 600, MOTION PICTURE HERALD.

WANTED TO BUY

WANT TO BUY — WANT TO SELL? THOUsands of theatre owners will see this advertisement, just as you are. Motion Picture Herald's Classified Advertising Section gets results! If you have anything to sell—or want to buy—new or used—contact them through these classified columns which give you the greatest coverage at minimum cost. Write, wire or phone MOTION PICTURE HERALD, 1790 Broadway, New York.

CASH PAID FOR 35 MM CAMERA EQUIPment. Bell & Howell, Akeley, Debries or Eyemos. MOTION PICTURE CAMERA SUPPLY, INC., 723 Seventh Avenue, New York.

TOP PRICES PAID FOR USED EQUIPMENT and opera chairs. MOVIE SUPPLY CO., Ltd., 844 So. Wabash Ave., Chicago.

SOUND EQUIPMENT

"MY ADVICE TO BROTHER EXHIBITORS" says Touney, Lyric Theatre, Delta, Ohio, "is look no farther than Cinemaphone sound." Free trial for the asking. S. O. S., 1600 Broadway, New York.

RCA PHOTOPHONE REPLACEMENT PARTS. Get our catalog with discounts. "A" and "B" battery eliminators for PG10 and larger equipments, $135 and $25. Wiring diagrams PG10 or PG13, 25c each. Parts for Photophone soundhead repairs in stock. AUDIO EQUIPMENT MAINTENANCE, INC., 596 St. Marks Ave., Brooklyn, N. Y.

TRAINING SCHOOLS

THEATRE EMPLOYEES: ADVANCE TO BETter theatre positions. Free booklet shows you how. THEATRE INSTITUTE, 315 Washington St., Elmira, N. Y.

BOOKS

A TIME - SAVING, SIMPLIFIED, TOTALLY accurate system of accounts-keeping for theatres. Full explanatory text combined with blank record pages for a 12 months' service, $3, postage prepaid. Order Morris Theatre Accounting, direct from QUIGLEY BOOKSHOP, 1790 Broadway, New York.

ORDER NOW! RICHARDSON'S NEW BLUE Book of Projection—6th edition complete in one volume, more than 600 pages, over 100 illustrations. Full text on projection and sound combined with troubleshooter. $5.25. Mr. Richardson will autograph the first two hundred copies ordered. QUIGLEY BOOKSHOP, 1790 Broadway, New York.

10,000 SHORT, PRECISE BIOGRAPHIES OF MOtion picture personalities—thousands of pertinent facts about every phase of the motion picture industry—the book to have at your hand every minute of the day— Motion Picture Almanac, the industry's book of facts. 1935-36 edition now in circulation. Order your copy now. $3.00. QUIGLEY PUBLISHING CO., 1790 Broadway, New York.

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THEATRES ATTENTION — LOCAL NEWS events photographed with sound—we furnish latest type single system sound equipment with experienced crew. Write for estimates. MOTION PICTURE CAMERA SUPPLY, INC., 723 Seventh Avenue, New York.

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PEP UP THAT PICTURE! KEEP YOUR PICture at maximum efficiency at less cost. Resurface your screen regularly. The original RE-NU SCREEN SURFACE COMPANY, 5535 Grace St., Chicago.

QP

Congratulations

from ONE 20-YEAR VETERAN ...to another

Educational Films Corporation of America came into being just a few months before you, Mr. Quigley, began your career of motion picture trade journalism. We have known your work, therefore, during all these twenty years of the industry's greatest progress. Your sincerity of purpose, your high ideals for the screen, and the tireless and courageous way in which you have worked and fought for them, are admired by all. The industry needs men like you, and we hope you continue to serve it another 20 years.

E. W. Hammons

Educational Pictures

"THE SPICE OF THE PROGRAM"

Paramount
Pictures

LEADERS FOR TWENTY YEARS

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

EXHIBITORS WIN FIGHT AGAINST AD RATE RISE

St. Louis Theatre Owners, Threatened with 100 Per Cent Increase of Advertising Cost, Force Newspapers to Restore Their Original Arrangement

REMAKING OF 29 HITS POINTS STUDIO TREND

Producers Turn to Sound Versioning of Old Pictures That Set Box Office Grosses Never Approached in Recent Years; Independents Also Throw Hat in Ring

RADIO 'MURDERS' MUSIC, COMPOSERS' SOCIETY SAYS

Eighty-five Leading Songs of a Year Are Used on the Air 1,255,669 Times Over Two Networks; Music License Agreements with Exhibitors Are Renewed

FULL TEXT OF ACADEMY'S PRODUCER-WRITER AGREEMENT

VOL. 121, NO. 1

Entered as second-class matter January 12, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies [illegible] cents

OCT. 5, 1935

LOVE LETTERS

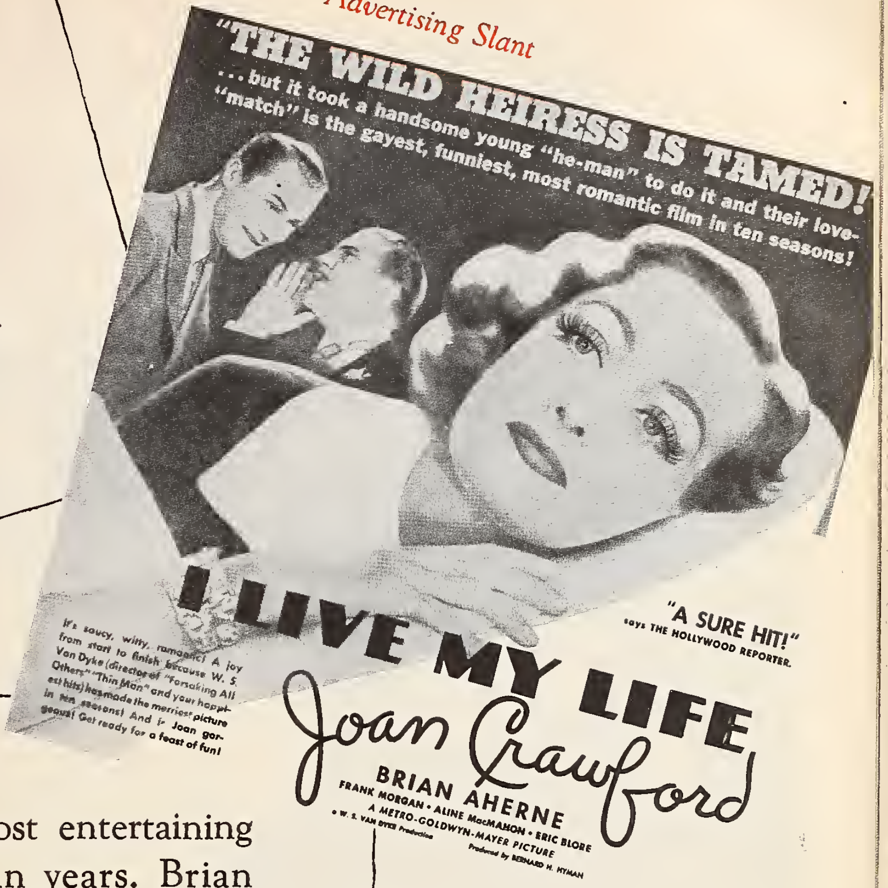
for Joan Crawford

"Welcome to Broadway, Joan! Just in time for these mash notes about your new hit— 'I LIVE MY LIFE!'"

"Chalk up another for M-G-M's greater season of hits. Real box-office triumph for Crawford, Aherne and W. S. Van Dyke. Sure hit. Will keep them coming in droves."

—Hollywood Reporter

Advertising Slant



"THE WILD HEIRESS IS TAMED!

...but it took a handsome young "he-man" to do it and their love-"match" is the gayest, funniest, most romantic film in ten seasons!

It's saucy, witty, romantic! A joy from start to finish because W. S. Van Dyke (director of "Forsaking All Others" "Thin Man" and your happiest hits) has made the merriest picture in ten seasons! And is Joan gorgeous! Get ready for a feast of fun!

I LIVE MY LIFE

"A SURE HIT!" says THE HOLLYWOOD REPORTER.

Joan Crawford

BRIAN AHERNE

FRANK MORGAN • ALINE MacMAHON • ERIC BLORE

A METRO-GOLDWYN-MAYER PICTURE

• W. S. VAN DYKE Production

Produced by BERNARD H. HYMAN

"The finest and most entertaining Crawford picture in years. Brian Aherne will be in solid with your patrons following this picture. W. S. Van Dyke responsible for uproariously funny, human and most natural film."

—Joe Blair, Showman's Trade Review

"One of new season's entertainment bets. 'Word-of-mouth' will send it soaring among the highs."

—M. P. Daily

"Joan Crawford turns in finest performance of her career. Perfect for any theatre and should pile up neat grosses. Will no doubt find hold-overs in most key spots."

—Billboard

P. S.—And, Joan dear, come up to the Capitol while you're in town to see another grand M-G-M hit. WALLACE BEERY, JACKIE COOPER in "O'SHAUGHNESSY'S BOY."

CLEAR FO
OCTOB

The Big Gun of the season opens fire next week with scores of playdates from coast to coast! Every shot loaded with high-explosive entertainment. They'll surrender in millions at the box-office; they're defenceless against this ammunition:

FIRST BROADSIDE: Dick Powell and Ruby Keeler triumphantly reunited for their first big co-starring picture in a whole year.

SECOND BOMBARDMENT: All the thrill and romance of "Flirtation Walk" redoubled by Director Frank Borzage 'mid the middies of

DICK POWELL

in the Navy's "

★

Shipmate

With LEWIS STON
EDDIE ACUFF • DICK

A Cosmopolitan Producti

WARNER BRO

R ACTION
ER 12th

Annapolis and the rarin', roarin' sons of the sea.

THIRD SALVO: Song-burst of three sensational hits by Warren and Dubin—"Don't Give Up the Ship;" "I'd Love to Take Orders from You;" "I'd Rather Listen to Your Eyes."

FOURTH CANNONADE: Dance steps by Ruby Keeler and quick-fire laughs from a quartet of comedy finds. Watch 'em!

Backed by key newspapers everywhere with Cosmopolitan campaigns stronger than "Special Agent," "Devil Dogs of the Air" and "Oil for the Lamps of China"!

RUBY KEELER

irtation Walk"

s Forever

★

• ROSS ALEXANDER
RAN • JOHN ARLEDGE
First National Picture

..PRODUCERS!

RADIO CITY CENTER THEATRE'S FIRST-NIGHT THRONGS HAIL "HERE'S TO ROMANCE" AS SINGING SCREEN AT BEST!

MORE than gloriously fulfilling the brilliant promise of its preview. . . "HERE'S TO ROMANCE" thrilled a breathless and expectant New York audience . . . whipped them into a frenzy of applause . . . and in one momentous evening established Nino Martini among the great, magnetic personalities of the screen!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

HERE'S TO ROMANCE"—A Jesse L. Lasky Production *with* NINO MARTINI, Genevieve Tobin, Anita Louise, Maria Gambarelli, Mme. Ernestine Schumann-Heink, Reginald Denny, Vicente Escudero. Directed by Alfred E. Green. Screen play by Ernest Pascal and Arthur Richman. Original story by Ernest Pascal and Sonya Levien.

A Fox Picture

P.S. For years you'll remember NOVEMBER 1935!

OCT 24 1935 ©ClB 277789

MOTION PICTURE HERALD

Vol. 121, No. 1

October 5, 1935

TALKING SERIALS AGAIN

EVERY now and then some experienced showman remembers with longing those days when serial pictures were an outstanding aid to the manager in maintaining the continuity of his box office patronage. There were amazing profits in "The Million Dollar Mystery" and the endless escapades of Helen Holmes and Pearl White.

Something, several things, happened to the serials, seemingly all at once. Features abruptly rose to dominance. Motor cars made screen patrons flitting shoppers, just as the rise of bigger theatres upset the exhibition map. Serials depreciated in quality as they increased in quantity. Along came "Gloria's Romance," tremendously over-sold into one of the industry's most signal failures. The serial era was over, and the "chapter play" has lived along since in obscurity with only occasionally such a flare of success as "The Indians Are Coming."

The other day the manager for a big eastern district of a large circuit brought the serial into discussion at a meeting of twenty-five managers. From that discussion came the suggestion that today well made stories in six installments would be found keyed to today's market for a considerable number of houses and give the box office an instrument calculated to "keep them coming."

△ △ △

ENTERTAINMENT VALUE

FOR months now there has been in several quarters a grand pother about double bills, given more recently some added fervor by the adoption of the double bill policy with the demise of vaudeville in the big circuits of metropolitan New York.

After all the motion picture art will probably not suffer from association with itself on double bills any more than it did as a component of a show presenting trained seals, trapeze performers and balancing acts.

Meanwhile with Hollywood's studio spokesmen crying aloud and inspiring pieces in the papers about the destructive influence of double bills, the theatre arms of their same companies have been busy adopting the policy, east and west.

The fact is that the ultimate consumers know nothing and care nothing about what the industry calls double billing. The audience goes to see a long show or a short one, two feature dramas, or just a lot of film, to kill an evening. And rarely does the exhibitor double billing really buy two features. More commonly he buys a feature and then books a filler which is of feature length. The only test of the process and policy is the box office test.

All manner of argument is available. Idealists may contend that properly the picture show should consist of one single production, an artistic unit, one story for one evening for one admission. That is the policy of the ancient and sacred dramatic stage—but, mark you, a stage that never did reach the masses and the brackets of buying power which support the screen.

No criticism is commonly had for the accepted and long established orthodoxy of the bill consisting of feature, newsreel, cartoon comedy and sports or adventure short. Yet that is obviously vaudeville, despite the fact that the variety show is all film.

It is true enough, too, that double billing has offered some exceedingly bad programming, but that is not inherent in the system. Just as bad programming can and is achieved on the orthodox old line policies where filler shorts are bought by the bundle and tossed in to fill screen time.

Also, anent the double bill, the long show for the money and all of its implications, one can observe some manifestations in other fields. *Red Book* Magazine, and more recently *Cosmopolitan*, present in addition to a standard magazine content also a full length novel in each issue, and at the old price. Today less than a thousand dollars will buy you more, better, faster transportation in motor cars than three thousand dollars would only a few years ago. Twenty-five dollars will buy a woman a more modish gown from the shop today than the dressmaker produced for four times the price two decades ago.

Substantially every machine duplicated product, armed for distribution by repetitive processes, except the motion picture, has reduced cost and increased grosses by increased consumption. We have a public constantly educated in getting its money's worth.

The motion picture problem is not how many pictures are on the bill. The question is, "Is it a good show—especially, is it a good show for the money?" And it does not matter whether it takes one picture or six. Interest in the screen creating the desire to lay down money at the box office is all that matters. That's the business.

△ △ △

ON THE WAY

OUT of the confusions of a few weeks past emerges First Division Exchanges, Inc., with its First International Pictures affiliations, with an ambitious program of some thirty pictures with titles and casts considerably more pretentious than before, and this week comes the declaration that half of the new season's product is complete.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S

Victory in St. Louis

Effecting a saving of $30,000 a year, St. Louis theatre owners were victorious in their battle against a 100 per cent increase in advertising rates which local newspapers attempted to enforce. Peace terms were written after the city's entire exhibitor front lined up against the newspapers as one. See page 12.

Remaking 29 Hits

Marking a definite trend toward remakes of old favorites, producers list 29 film romances and adventures to be released in new versions this season and next. MGM leads with nine reproductions, while one or more are announced by Radio, Paramount, Twentieth Century-Fox, Universal, United Artists, Warner and GB Productions.

Interesting items are that it is planned to refilm "The Birth of a Nation," the greatest money picture in history, and that another of David Wark Griffith's classics, "Broken Blossoms," is to be done by Twickenham studios in London. The story is on page 13.

QP Anniversary

Martin Quigley's 20th anniversary in motion picture journalism was memorialized at a testimonial luncheon of the Associated Motion Picture Advertisers in New York last week. Many were the tributes, from within and without the industry. Who spoke and what was said and who was there is told on page 17.

Up to Company

At a committee meeting held last week in the office of the Motion Picture Producers and Distributors of America it was decided to request each of the major film distributing companies to make a formal approval or rejection of a proposal to change the length of all motion picture reels to 2,000 feet. The companies will be requested to indicate their decision in the matter by November 1st.

The meeting, held under the chairmanship of J. S. MacLeod, MGM, was attended by representatives of each of the major distributing companies, and by Homer Tasker, president, Society of Motion Picture Engineers, Gordon S. Mitchell, a member of the Research Council of the Academy of Motion Picture Arts and Sciences, and Arthur S. Dickinson, MPPDA.

The committee also decided to request the Academy Research Council to postpone the industry wide adoption of the 2,000 foot reel from January 1st, the date previously set, to April 1, 1936.

A national survey conducted by the Film Boards of Trade regarding exhibitor and projectionist reaction to the proposed change was presented by Mr. Dickinson, who also discussed fire and insurance laws and regulations which might affect the change.

Golden Silence

British exhibitors are getting all a-dither again over the radio problem, now that the time for the annual Royal Command Variety Performance is drawing near.

Last year the British Broadcasting Corporation refused to pay more than 500 pounds ($2,500, roughly) for air rights, but to hints that the Variety Artistes' Federation would keep the benefit show off the air for a consideration above the $2,500 the entertainment interests turned a cold and deaf ear.

Their hearing became quite acute, however, when England stayed home to hear the broadcast, at a loss of up to half a million dollars in theatre receipts. Exhibitors are now reported to be talking in terms of a $5,000 offer to silence the microphone.

This and other news developments from London appear on page 46.

* *

Also

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What the Picture Did for Me Page 59
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After the Pinkest

Convinced that the attacks on the screen and the attempt to dictate by Red and pacifist elements will not cease until the higher-ups directing the youthful demonstrators are prevented from continuing their activities, film attorneys this week were preparing to take action designed to put an effective stop to the campaign.

New York's Broadway became the arena for the agitators last Saturday when the Rivoli, opening with "Red Salute," was the scene of a protest demonstration. The story is on page 16.

Poor's Applauds

Poor's, financial publisher in Wall Street, this week complimented the motion picture for effecting drastic capital reorganizations, citing the capital contraction for five large corporations from the $409,055,000 fixed charge issues after expansion in the pre-depression era, to $257,398,000 fixed charge issues now existing.

Other financial developments included Pathe's report of a $1,326,924 net income for the first nine months of 1935.

See page 51.

Little Enthusiasm

Detailing the plan of procedure under which voluntary fair practice provisions and labor agreements can be preserved under the skeletonized NRA, the White House on Monday issued a statement which was met with little enthusiasm by industry as a whole and by the motion picture industry in New York in particular.

The reason: the new arrangements offer no material gains, and motion picture observers pointed to the fact that no immunity is granted from prosecution of collective acts under the antitrust laws. See page 30.

Allied's Producer

Allied States sponsorship of a new independent producing company is reported to have been practically agreed upon, and the national leaders say an "important announcement" can be looked for shortly. The Allied leadership favors a tieup with a producer as a "defensive measure." A similar plan was afoot two years ago, but failed for lack of support.

For details of this and other exhibitor organization activities, turn to page 35.

NEWS SUMMARY COVERING THE SCREEN WORLD

Radio Murders!

The American Society of Composers, Authors and Publishers this week again told its old story of how radio murdered music by overplaying song hits, causing a short life for sheet music sales. They cited some 85 hits that were played 1,255,669 times just by NBC and Columbia, and listed their individual song sales in sheet music. The record is reproduced on page 25.

Code-ing the Writers

The special producer-writer committee of the Academy of Motion Picture Arts and Sciences last week dutifully turned in its proposed new basic agreement and writer-producer code of practice, and this week, as a result, is the target of the Screen Writers' Guild, which charges the pact is nothing more than "a bunch of empty promises."

The Academy claims that the agreement makes some 19 "major improvements" in the working conditions of writers and more equitably adjusts the practices governing the relations of studios and writers.

Writing employment will be on a basis of written contract. A simplified plagiarism warranty will be adopted, establishing that the writer assumes responsibility only for the originality of his work. A free option within a 30-day limit will be extended to employed writers, and broad authority will be delegated to an Academy committee of writers for the enforcement of the agreement. Complete text appears on page 53.

Schwartz Sues

A suit for $500,000 has been filed in the Manhattan supreme court by Saul Rogers, in behalf of Master Arts Products, Inc., and Isadore Schwartz against National Screen Service and American Display Corporation. A preliminary injunction is sought to prevent competition of these two companies with Master Arts.

Summonses in the suit have been served on Herman Robbins and Sam Dembow, Jr., of NSS, and on Charles L. Casanave, head of American Display.

Mr. Schwartz alleges that several years ago he sold Advance Trailer Corporation, then engaged in the trailer and general advertisement business, to National Screen, and that National Screen took over the trailer end of the business and organized Master Arts to continue the advertising side of the enterprise. He was engaged as general manager under a contract for five years at $600 per week, he says, and agreed to stay out of the advertising and accessories business himself.

Two years later, he says, he bought Master Arts for $30,000 and gave up his contract, at the same time signing a contract preventing National Screen from engaging in the advertising and accessories business. Since then, he asserts, National Screen has financed the American Display Corporation.

Patent Hearing

With Will H. Hays, John E. Otterson, Adolph Zukor, Al Lichtman, Nicholas M. Schenck, Louis Nizer, George Quigley, R. H. Cochrane and other leaders of the motion picture industry already under subpoenas, the stage was set this week for the beginning on October 15th of the Sirovich Congressional poolings of patents. The hearings, originally scheduled to start in New York this week, were postponed as an accommodation to some of the witnesses who could not conveniently appear at this time.

Advising the committee on motion picture phases of the proposed investigation will be David G. Berger, acting as special counsel. They have been investigating for months the books of the large film corporations and those operating theatres have been requested to supply information on the cost of theatre reproducers and the like.

Improvement

An indication of the manner in which theatre corporations of Canada are effecting improvement in their financial position despite decreased revenue is found in the annual statement of Confederation Amusements, Ltd., just issued in Toronto.

Gross revenue for the past fiscal year was $427,603, as compared with $49,086 for the previous twelve months, while the net loss was $3,311, as against $3,645. During the year mortgages were cut $19,600, to $159,500, and, in the last three years, mortgage obligations have been lowered by $53,000. Current liabilities have been cut from $96,788 to $60,393 during the last fiscal year with current assets slightly lower at $38,989, compared with $40,333 one year ago.

The company sold $25,500 worth of first bonds which had originally been issued in 1931 primarily for the erection of the Chateau theatre in Montreal, but were not disposed of at that time because of unfavorable market conditions.

Confederation Amusement operates six theatres with an aggregate seating capacity of 7,000.

Trial Underway

The Government's conspiracy case against eight corporations and six individuals finally came to trial in United States district court in St. Louis on Wednesday, after defense counsel vigorously but vainly attempted to delay the action until the March session of court.

Judge George H. Moore ruled that the absence because of illness of Abel Carey Thomas, Warner legal head, would not seriously interfere with the proceedings, and, overruling the request that the equity case be heard first, ordered the trial to proceed without further delay. See page 31.

Tax Reduced

The Cabinet in Rome has decreed that the tax on sound films with Italian dialogue over 1,000 meters (3,280 feet) in length, made and recorded abroad, shall be extended to films of any length.

The minimum tax of 25,000 lire (about $2,000) applied previously to the longer pictures is reduced according to length to a minimum of 15,000 lire (about $1,200).

Hardy Perennial

It's off-ag'in, on-ag'in in Mexico's film strikes. A little more than a day after they had reached an agreement with the Government to postpone withdrawal from the country until October 15 to permit study of the tax situation by a mixed committee all the white collar workers walked out on strike, but by the end of a day the ranks of the strikers were thinning.

The strike became effective at noon of September 27 after a long period of negotiations conducted with the assistance of the Federal Labor Department.

The strikers are demanding pay increases of from 10 to 25 per cent from Columbia, Metro-Goldwyn-Mayer, Paramount, RKO, Twentieth Century-Fox, Universal and Warner.

Theatres, it is said, have a two-weeks supply of film.

Deal Is Off

Negotiations between Metro-Goldwyn-Mayer and the Twickenham Studios of London, England, whereby MGM would release all the Twickenham product in England have been called off, according to Arthur Loew, head of MGM's foreign activities. "We couldn't agree on terms," Mr. Loew said.

This Week in Pictures

FRUTTO ACERBO

ANOTHER ASSIGNMENT. Toby Wing, whom M. H. Hoffman has signed for a leading role in Republic's "Forced Landing."

JOURNEY'S END. For the time being, at least, as Sam Cohen, foreign publicity manager of United Artists (tailored in white), now touring European branches, arrives at Rome. Others shown are Mario Luporini, manager (holding glass) and his staff.

STAGE STAR SIGNED. (Left) Clifton Webb, a leading figure in many a Broadway show, whom MGM has placed under contract.

TRANSFERRED TO FEATURE PRODUCTION. Ed Dupar, head cameraman at the Vitaphone studio in Brooklyn, receiving congratulations from Sam Sax, production chief, at farewell party prior to his leaving for the Warner Burbank studios. Dupar was cameraman on those historical productions, "The Jazz Singer" and "The Singing Fool."

R.M.S. AQUITA
CUNARD WHITE STAR

ON WAY TO HOLLYWOOD REUNION. Jack Hulbert, Gaumont British star, arriving in New York en route to Hollywood to join his wife, Cicely Courtneidge, also GB star, now working in MGM's "The Perfect Gentlemen." Her role completed, the Hulberts will return to England.

A NEW FACE. For the screen—Rosemary LaBie, night club dancer signed by Universal. She makes her debut in Edward Everett Horton's "His Night Out."

FEDERALS. Visiting that recent G-Man, James Cagney, and Director Lloyd Bacon on "Frisco Kid" set at Warner's—Al Cohn, customs collector, Los Angeles; Stephen Gibbons, Assistant Secretary of the Treasury; Admiral Harry G. Hamlet and Lt. Com. C. W. Thomas.

DICKENS CHARACTER. (Right) Blanche Yurka as Mme. Defarge in MGM's "A Tale of Two Cities," Miss Yurka's first screen venture.

LITTLE MISS OFFICIAL OPENER. Was tiny Sybil Jason when she cut the ribbon (as pictured above) to put into service Stage 17 at the Warner plant. Assisting is shown Mervyn LeRoy, director of "I Found Stella Parrish," in which Mistress Jason has the featured role.

IN HOSPITAL FOLLOWING LION'S ATTACK. Charles Bickford under observation in a Hollywood institution for possible infection resulting from assault by Tarzan, usually amiable lion weighing 400 pounds, during the shooting of a scene from Universal's "East of Java." Production on the picture has been discontinued pending Bickford's return.

ST. LOUIS THEATRES WIN 'WAR' OVER AD RATES, SAVING $30,000 A YEAR

Refusal to Pay Equivalent of 100 Per Cent Increase for Advertising Brings Restoration of Former Arrangement

The value of organized effort on the part of motion picture theatre owners in concertedly fighting an issue affecting them in common was again demonstrated in St. Louis in an advertising rate "war" which the owners and managers waged against the city's newspapers, the successful conclusion of which resulted in an annual saving of some $30,000. They had refused to pay what practically amounted to a 100 per cent increase in advertising newspaper rates.

The principal targets were the St. Louis *Post-Dispatch* and the *Star-Times,* the two local afternoon daily newspapers. The theatrical opposition forces were led by Fred Wehrenberg, president of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois.

Some weeks ago the newspapers informed the theatre owners that the papers would discontinue the running of advertising slides in the theatres in conjunction with ads placed in the papers. At the same time the exhibitors were informed that the three-line minimum requirement would be raised to a five-line minimum. The allowances for the advertising slides carried in the theatres were $4, $5 and $6 a week, depending on the amount of newspaper advertising used. The advertising rates of the newspapers were 26 cents a line in the Star-Times and 40 cents in the Post-Dispatch.

The theatre owners, led by Mr. Wehrenberg, refused to stand for the doubling of their net advertising costs and it was decided that the theatres could get along with only one newspaper. The majority of the houses picked the *Post-Dispatch* as their sole medium in the daily field. While that paper's rate per line was 40 cents, compared with the 26-cent rate of the *Star-Times,* its circulation is 45 per cent greater than that of its afternoon competitor and 31 per cent greater than that of the *Globe-Democrat,* morning publication.

Old Arrangement Restored

As a result, the *Star-Times* lost practically all of its advertising from the subsequent-run houses, including the group ad of the St. Louis Amusement Company, operating 19 houses. This situation prevailed until the *Star-Times* reached peace terms with the theatres. Its first proposal was a 20 per cent reduction in rates. But when that information reached the *Post-Dispatch* the management of that publication decided to go all the way and again restored completely the old arrangement under which the $4 to $6 week allowance for the paper's theatre slides is made, and the *Star-Times* then had to go along on the same basis.

It was clear cut victory for the owners, but it is agreed that it could not have been accomplished had not the owners stood by their guns, advertising in only one newspaper until the rates were brought down again.

Subsequent-Runs Return

During the week of September 17th it is understood the *Star-Times* carried the subsequent-run theatre advertising free of cost. The *Post-Dispatch* made its reduction in rates retroactive to September 14th. Now both the *Star-Times* and the *Post-Dispatch* carry advertisements for the following subsequent-run houses: St. Louis Amusement Company's group of 19, and the Avalon, Empress, Ritz, Uptown, Arcade Airdrome, Bridge, Cardinal, Cindrella, Columbia, Compton, Fairy, Hollywood, Ivanhoe, King Bee, Kirkwood, Lexington, Macklind, Marquette, Melba, Melvin, Michigan, Ashland, Baden, O'Fallon, Lee, Queens Bremen, Salisbury, New White Way, Ozark, Palm, Pauline, Plymouth, Powhattan, Princess, Red Wing, Rivoli, Robin Roxy, Shady Oak, Studio, Temple, Virginia, Wellston, Yale. The *Post-Dispatch* in addition carried the Irma ad which did not appear in the *Star-Times.*

Theatres using the *Star-Times* and not the *Post-Dispatch* were the Easton. Lemay, Maryland, Montgomery, New Shenandoah, Peerless, Senate and Webster. Figuring the saving at $4 per week for the houses using only one paper and $8 for those appearing in both afternoon papers reveals the amount saved through the exhibitor' refusal to accept the doubling of their advertising costs at approximately $30,000 a year.

DENVER OWNERS FIGHT REVIEWING SYSTEM

The star system of establishing, in the opinion of a critic, the quality of motion pictures was protested by members of the Denver Theatre Managers' Association and a conference was arranged with Charles B. McCabe, publisher, and Alberta Pike, dramatic critic of the Rocky-Mountain News, a Scripps-Howard newspaper.

Mr. McCabe responded with the declaration that "it is not the intention of the newspaper to foster a system not constructive to the theatres." He said a survey will be made in a door-to-door canvass of readers for opinions.

Mr. McCabe further promised to turn over the questionnaire to the managers' association and indicated that if the matter warranted the system would be modified.

Maria Jeritza Decorated

Maria Jeritza, bride of Winfield Sheehan, has been decorated with the cross of the Austrian Order of Knighthood in Vienna.

Ickes Order May Halt Park Filming

Use of the national parks for motion picture locations may be foregone in the future by producers as a result of a demand by Secretary of the Interior Ickes that companies using the parks make a "voluntary" contribution to the National Parks Trust Fund.

Some months ago the use of Sequoia National Park by Metro-Goldwyn-Mayer for the filming of "Sequoia" resulted in complaints that the unit had done much damage. A week ago MGM made a contribution of $5,000 to the National Park Trust Fund and this amount, it was said, was sufficient to cover the damage and leave a balance.

Two studios planning to make pictures in parks, one in Yellowstone and the other in Yosemite, were told, it is reported, that they may do so only if they make a "voluntary" contribution of $3,000 each to the trust fund, which would work as a rental at the rate of $1,500 per week. As this would be in addition to heavy expenditures for transportation of horses, food and other needs of the troupe, the companies have refused to make the contributions.

National Park officials are said not to be in sympathy with Secretary Ickes' idea of collecting for the use of the parks.

Forum Indorses Equity Meetings

The Actors' Forum, socalled Actors' Equity opposition group, will support the informal meetings sponsored by the Equity administrator, it was decided at a Forum meeting early this week.

This decision came as a surprise to observers, as the official informal meetings were understood to be designed to put the Forum out of operation by providing an opportunity for discussion of problems to replace the Forum's sessions.

The Forum will continue to meet, however, and a Forum spokesman said that the new informal meetings will probably be for discussion only, while the Forum considers its gatherings have the additional advantage of being able to institute action. The pay-for-rehearsals plan, the cuts board and similar rulings of the association were first adopted by the Forum before being passed by the Council, it was pointed out.

It was suggested at the Forum meeting that at the new informal sessions a chairman be elected from the floor to preside and that subjects for discussion be brought up from the floor in addition to a prepared agenda.

The first of the informal official meetings will be held late this week at the Hotel Astor with Frank Gillmore, president, presiding.

REMAKING OF 29 HITS POINTS TO NEW TREND

Studios Turn to Sound Versioning of Productions That Brought Grosses Never Approached in Recent Years

Transcribing one-time film successes to the screen, the large companies are preparing an imposing roster of remakes for current season release and are planning new versions of others for 1936-37, with no less than 29 motion picture hits of another day definitely set.

MGM has scheduled the largest number with nine of its present season's productions down as remakes. RKO Radio and Paramount will each have five. Four have been announced by Universal, three by Twentieth Century-Fox, while United Artists, Warner and GB Productions schedule one each. And there may be more.

The program is incomplete with respect to all the remakes that can be expected during 1935-36 because production programs are not as yet conclusive at some of the companies and because independent producers, sensing the definite appeal of old favorites, are squaring away for sound versions of silent screen classics. In this category are listed "The Birth of a Nation" and "Broken Blossoms."

Among the more important vehicles being reproduced are "Way Down East," "A Tale of Two Cities," "Oliver Twist," "Peter Ibbetson," "The Hunchback of Notre Dame," "The Three Musketeers," "Captain Blood," "Bunker Bean" and "The Light That Failed."

Public Reaction Tested

The interest that prompts the return of well remembered films is akin to the audience affection which greets stage revivals—the appeal of well told stories of romance and adventure, types of dramatic material which are perennially popular. And basically there is the fact that some of the old films were huge grossers, achieving figures that never have even been approached in recent years.

The industry last year obtained a test of public reaction to remakes of old thrillers which proved even more appealing as talking pictures, and the success of such vehicles "David Copperfield," "The Masquerader," "Les Miserables" and "Ruggles of Red Gap" foreshadowed wide public acceptance and development of the vogue.

Three Griffith Successes

In only two instances are this year's remakes given new titles. "Anna Karenina" in the original film version was called "Love," but currently it is being released under the title of the Tolstoy classic. "Without Regrets" was known as "Interference" when made in the early days of sound.

The production values then and now are subject to comparison on the basis of cast, the addition or improvement of sound, developments in technique, as well as story elements which might need revamping in the light of requirements or to command present day audience attention.

Three of David Wark Griffith's outstanding successes—"The Birth of a Nation," "Way Down East" and "Broken Blossoms" —are to be seen in 1935-36 versions.

A remake of the Civil War film is planned by Harry E. Aitken, president of the onetime Triangle Film Corporation, who had a large part in the success of the first version's distribution and still owns it. Produced in 1914, the classic was reissued several years ago with a synchronized score, and it still is making the rounds of the crossroads theatres. It cost $110,000 to produce and grossed more than $10,000,000 during three seasons of roadshowing, and for that period alone—1915-1918 —the net profits to the owners were something over $4,000,000, which makes it the greatest box office performer of all time. Mr. Aitken said he expected to have the new production completed in the spring.

Griffith's "Way Down East" was another record maker, returning a net of $1,357,000 in the nine months it was roadshown at $2 top by J. J. McCarthy, now heading the advertising Council of the Motion Picture Producers and Distributors of America. Mr. McCarthy also handled the roadshows of "The Birth of a Nation." Later, in 1920, "Way Down East" was taken over by United Artists for general release. The current version was Winfield Sheehan's final production for Fox.

"Broken Blossoms" Rights Sold

"Broken Blossoms" is scheduled for remake at the Twickenham studios in London, with an English cast. Mr. Griffith was to have directed the new version of his memorable film, but differences arose over production methods and he finally sold his rights to the English company. It was hailed as the first definitely artistic film when brought out in 1919.

The remakes scheduled to date for release or production this year are:

GB Pictures

Passing of the Third Floor Back. To be released in November or December, 1935. Cast: Conrad Veidt, Renee Ray, Anne Lee. Originally produced by First National in 1918. Story by Jerome K. Jerome.

MGM

Anna Karenina. Current release with Greta Garbo, Fredric March, Freddie Bartholomew. Was done as a silent in 1927 by MGM under the title "Love," with Garbo and John Gilbert.

A Tale of Two Cities. For release early next year, with Ronald Colman, Elizabeth Allan, Donald Woods, Blanche Yurka. Was made by Fox in 1917.

Rose Marie. In production with Jeanette MacDonald, Nelson Eddy. MGM made it as a silent in 1928 with Joan Crawford.

MGM Leads Movement with Nine Remakes for Current Season; Independents' Hats in Are Ring; Pictures Listed

Oliver Twist. A starring vehicle for Freddie Bartholomew. Was done in a talking version by Monogram in 1933; also as silent films by Paramount, 1916, and First National, 1922.

Twenty Thousand Leagues Under the Sea. Originally produced by Universal in 1916.

The Prisoner of Zenda. Made by MGM in 1922 with Ramon Novarro and Alice Terry.

Silas Marner. First produced by Mutual in 1916 and, in 1921, by Associated Exhibitors.

The Student Prince. Made by MGM in 1927 with Norma Shearer and Novarro.

Excess Baggage. Made by MGM, 1928, with William Haines, Josephine Dunn.

Paramount

Without Regret. Current release; remake of a 1928 talking picture, "Interference," in which William Powell had the lead.

Peter Ibbetson. Scheduled for October release, co-starring Gary Cooper and Ann Harding. Made as silent with Wallace Reid and Elsie Ferguson in the Cooper-Harding roles.

Trail of the Lonesome Pine. Produced by Famous Players in 1923 with Mary Miles Minter, Antonio Moreno, Ernest Torrence. To be remade later this season; cast still to be assigned.

Rose of the Rancho. Scheduled for October release as musical with John Boles, Gladys Swarthout. Paramount made this David Belasco-Richard Walton Tully play in 1930 in Technicolor, with Gary Cooper.

The Light That Failed. To be produced with Gary Cooper. Was done by Paramount in 1923 with Jacqueline Logan, Percy Marmont. Story by Rudyard Kipling.

RKO Radio

Bunker Bean. To be released in February, 1936, with John Arledge featured. Has been filmed twice, as "His Majesty, Bunker Bean," by Paramount with Jack Pickford in 1918, and by Warner with Matt Moore in 1925. Story by Harry Leon Wilson, author of "Ruggles of Red Gap."

The Return of Peter Grimm. Released September 13, with Lionel Barrymore in the title role. Fox filmed this David Belasco hit in 1926, with Janet Gaynor, Alec B. Francis.

Seven Keys to Baldpate. Release about January, 1936, featuring Gene Raymond. Has been filmed three times before, by Artcraft in 1917 with George M. Cohan, Paramount in 1925 with Douglas MacLean, and RKO in 1929 with Richard Dix, all talking.

Quality Street. For release late in 1936, starring Katharine Hepburn. Was produced by MGM in 1927 with Marion Davies.

The Three Musketeers. Alexander Dumas' novel, for release in October, with Walter Abel, Paul Lukas, Moroni Olson, Onslow Stevens. Produced by United Artists in 1921, with Douglas Fairbanks. Also made by Thomas H. Ince, with Orrin Johnson.

Twentieth Century-Fox

Dante's Inferno. Current release, with Claire Trevor, Spencer Tracy. Made by Fox in 1924 with special cast.

(Continued on following page)

29 SILENT HITS RETURNING IN SOUND

(Continued from preceding page)

Way Down East. Scheduled for October 25 release, with Rochelle Hudson, Henry Fonda. Produced by David Wark Griffith in 1918 in 13 reels, with Richard Barthelmess, Lillian Gish.

Ramona. To feature John Boles, Loretta Young, for probable February, 1936, release. Was produced by Inspiration Pictures and Edwin Carewe in 1928, with Dolores del Rio, Warner Baxter; also made by W. H. Clune, 1916.

United Artists

Dark Angel. Current release; Samuel Goldwyn production with Merle Oberon, Fredric March, Herbert Marshall. Made by Goldwyn and released by First National in 1925, with Ronald Colman, Vilma Banky.

Universal

Show Boat. To be released in January, starring Irene Dunne, with Paul Robeson. Was made silent by Universal at the very beginning of sound, and immediately partially remade with sound. Original cast included Joseph Schildkraut, Laura LaPlante, Otis Harlan, Helen Morgan, Jules Bledsoe.

The Hunchback of Notre Dame. To be released next year; cast not announced. Produced by Universal in 1924, with the late Lon Chaney as Quasimodo, and reissued in 1928.

Uncle Tom's Cabin, now in preparation. Was made by Paramount in 1918 and by Harry Pollard in 1927 for Universal.

Phantom of the Opera. Announced for this season. Was produced by Universal with Lon Chaney in 1925.

Warner

Captain Blood. For probable November release, with Errol Flynn, Olivia de Haviland, as a First National release. Vitagraph made it in 1924 with J. Walter Kerrigan, Jean Paige.

MGM may also make "The Three Live Ghosts," the Frederick S. Isham play, which first was done in 1921 by Paramount with Anna Q. Nilsson and Norman Kerry, and later as a talking picture by United Artists.

"Burlesque," which was produced as an early talking picture with Hal Skelly and Nancy Carroll, may be made again by Paramount, it is reported from the West Coast. Twentieth Century-Fox has three or four additional remakes under consideration.

New Story; Old Background

In presenting "The Last Days of Pompeii," RKO Radio is making clear to audiences that only the background of the Bulwer Lytton novel is used and that the story is primarily a new one. It has been done twice before, once by a foreign company, and in its current version is a Merian C. Cooper spectacle. It is down for a Radio City opening in New York this month and will be released generally shortly thereafter. Preston Foster, Basil Rathbone and Dorothy Wilson are in the present cast.

Films made again after a lapse of years often vary considerably from the original, the concession being to audience taste and requirements. This was the case with "In Old Kentucky," the last Will Rogers release. When produced by MGM in 1927, with James Murray and Helen Costello, it followed closely the old Charles T. Dazey melodrama which swept the boards for many years before it became a film, and a highly profitable one. The present Twentieth Century-Fox laugh vehicle bears only a slight resemblance to the original.

The Priest in "Hunchback"

Republic is making a film titled "My Old Kentucky Home," which has no affinity to the previous items by that name, at least one of which was of feature length. There were also several short subjects under that title.

The trade is awaiting word on how Universal will treat the part of the priest in the forthcoming production of "The Hunchback of Notre Dame." The circumstances surrounding that role in the old production were unusual, including as it did Brandon Hurst as Jehan (the evil side of the priest) and Nigel de Brulier as Dom Claude (the good side). The Victor Hugo work is on the interdict of the Roman Catholic Church, and by dividing the character of the priest in two parts Universal was able, for the first time, to select a book banned by the Church and make a film of it which the Church approved.

The picture was one of the big money makers of its day, grossing some $1,500,000. Among others in the cast were Ernest Torrence, Norman Kerry, Raymond Hatton, Tully Marshall, Kate Lester, Eulalie Jensen and Gladys Brockwell.

Best Sellers And Renters

Ellen Glasgow's "Vein of Iron" was the best seller in fiction the past month and Lloyd C. Douglas' "Green Light" the best renter, according to The Retail Bookseller, *organ of The Baker & Taylor Co., New York. Best seller rankings in the following list are based upon actual count of the company's sales, the best renters upon nationwide reports.*

Ten Best Sellers

(*August* 19 *to September* 17)

Vein of Iron, by Ellen Glasgow.
Honey in the Horn, by H. L. Davis.
Fair as the Moon, by Temple Bailey.
The Inquisitor, by Hugh Walpole.
Europa, by Robert Briffault.
White Ladies, by Francis Brett Young.
The Golden Cord, by Warwick Deeping.
The Voice of Bugle Ann, by MacKinlay Kantor.
The Beachcomber, by William McFee.
Lucy Gayheart, by Willa Cather.

Ten Best Renters

(*August*)

Green Light, by Lloyd C. Douglas.
Lucy Gayheart, by Willa Cather.
Time Out of Mind, by Rachel Field.
Young Renny, by Mazo de la Roche.
Of Time and the River, by Thomas Wolfe.
The Puritan Strain, by Faith Baldwin.
Vein of Iron, by Ellen Glasgow.
Illyrian Spring, by Ann Bridge.
Beauty's Daughter, by Kathleen Norris.
Come and Get It, by Edna Ferber.

Radio City Center Returns to All-Film Under J. K. Hyatt

With the termination of the record run of "The Great Waltz," the Center theatre, smaller of the two theatres of Radio City in New York, returned to its original film policy this week with the showing of "Here's to Romance," the Twentieth Century-Fox picture in which the Metropolitan Opera tenor, Nino Martini, makes his picture debut.

The film opened with a special preview Wednesday night for an invited audience of prominent people from the stage, screen, radio and opera circles. Social leaders, prominent business men, editors of Manhattan's leading newspapers and government officials were also in the audience.

The theatre is being operated by the same staff inaugurated for the run of "The Great Waltz." John Kenneth Hyatt is the managing director; Sidney Goldman, house manager; Louis Lotito, treasurer; John Dayton, controller, and Murray Martin, director of advertising and publicity.

Mr. Hyatt graduated from Annapolis in 1924 and served six years in the navy, resigning in 1930 to enter the Harvard Law School. In 1932 he became treasurer of the 1236 Sixth Avenue Corporation, which produced "The Great Waltz." He then joined the firm of Todd, Robertson, Todd, builders of the Center theatre, two years later, and became manager of the house.

"Here's to Romance" is scheduled for an indefinite run at the theatre, to be followed by RKO Radio's "The Last Days of Pompeii."

Three New York Film Cases Won on Default

United Artists and Metro-Goldwyn-Mayer have won three cases before the New York Film Board arbitration committee because of the failure of defendants to put in an appearance when the cases were heard.

The United Artists cases were against the New United, Brooklyn, for $280 on an alleged breach of contract, and against the Uark, Stapleton, S. I., for $50 on the same complaint. The MGM case was against the Casino, Richmond Hill, for $27.90, allegedly due on a contract.

Fight Double Bill In West Cleveland

A verbal agreement among exhibitors of the West Side in Cleveland to prevent introduction of double features is now being worked out by owners of theatres in that section. Whether such an agreement can be satisfactorily maintained, with East Side theatres playing duals, is subject for controversy. Single features, as a policy, went out in Cleveland last July upon the expiration of the single feature agreement, unanimously odopted by the members of the Cleveland Motion Picture Exhibitors Association.

A number of Flint, Michigan, exhibitors, dissatisfied with the results of an agreement entered into about a year ago to do away with double bills except on one change a week, and disgruntled because of the recent opening of the new Rialto by Schreiber, Smilay & London of Detroit, which is playing double bills two changes a week and vaudeville on the third, are expected to kick over the agreement at its expiration within the next few weeks.

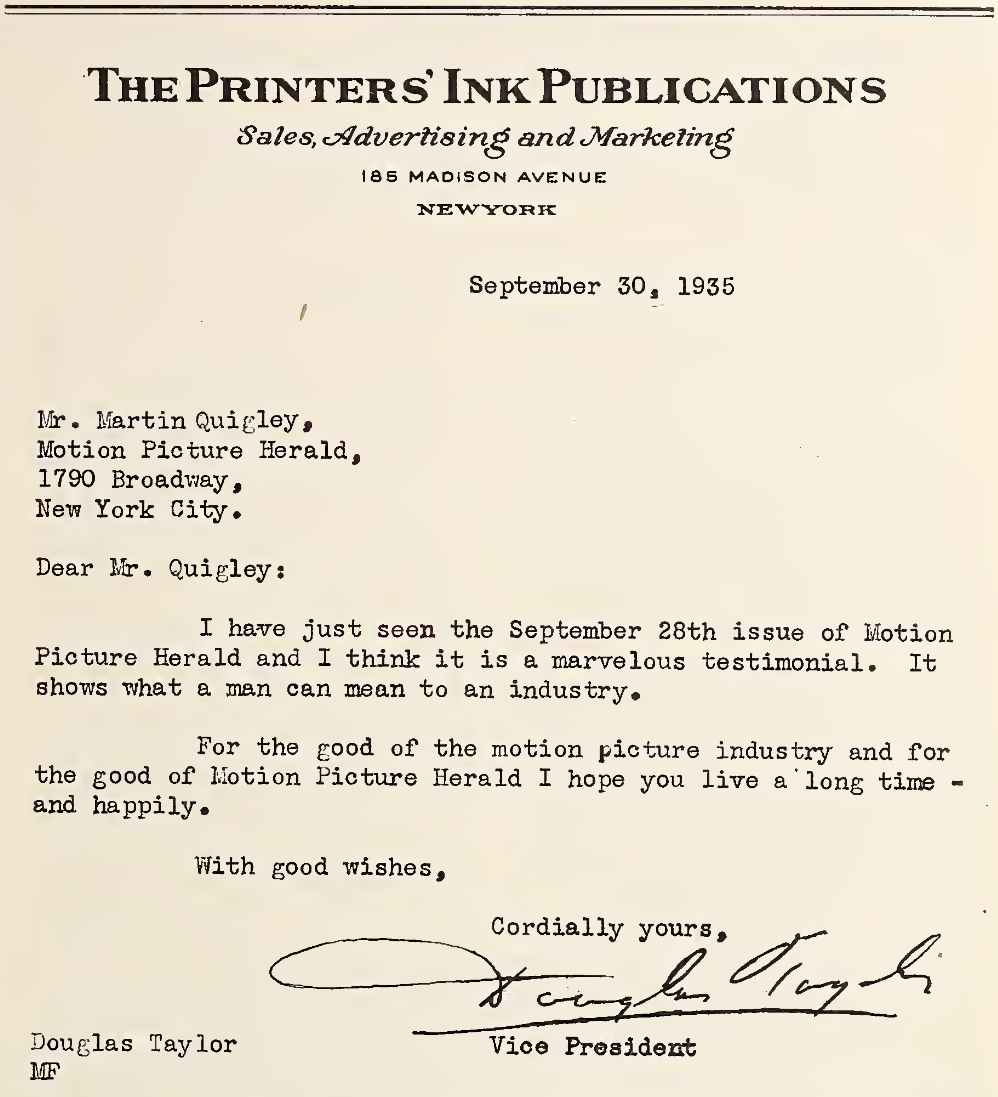
Chicago exhibitors are proud of the fact that the town is still on a single feature basis, according to James Coston, Warner operating head in Chicago. He said the public does not want duals and theatres owners have educated patrons along single feature lines. Mr. Coston declared that theatre business in Chicago is the best since 1929 and theatres are playing to more persons than since the stock market crash.

Broadway Visions Big SRO Year

The Broadway theatrical season now well on its way promises great things as the result of an almost tangible surge of optimism in the theatre district, based upon concrete indications that the boom days of the show business are here again. Proof that showmen are not amiss in their optimism was supplied by the recent opening of the Shubert musical "At Home Abroad," at the Winter Garden Theatre. On the opening night $8.80 was asked and received for all of the 1,000 seats in the orchestra except 110 which were given to critics and others.

"All box office records have been broken at the Winter Garden," according to C. P. Greneker, veteran Broadway press agent, who said that another big Shubert musical will soon open in New York. The encouraging reception given the new theatre season led Arthur Hopkins, for example, to ask $5.50 for orchestra seats of "Paths of Glory," the play based on a successful war novel, at the Plymouth Theatre. Not more than 100 of the 637 orchestra tickets were complimentary.

Conditions in New York are reflected in other parts of the country. Show business in Boston is reported to be 30 per cent better this year than last season. In Chicago, "Tobacco Road" and "Three Men on a Horse" have been doing phenomenal business.



THE PRINTERS' INK PUBLICATIONS
Sales, Advertising and Marketing
185 MADISON AVENUE
NEW YORK

September 30, 1935

Mr. Martin Quigley,
Motion Picture Herald,
1790 Broadway,
New York City.

Dear Mr. Quigley:

I have just seen the September 28th issue of Motion Picture Herald and I think it is a marvelous testimonial. It shows what a man can mean to an industry.

For the good of the motion picture industry and for the good of Motion Picture Herald I hope you live a long time - and happily.

With good wishes,

Cordially yours,

Douglas Taylor
MF

Vice President

Cooper at Pioneer As Vice-President

Merian C. Cooper has assumed the post of executive vice-president of Pioneer Pictures in Hollywood, taking offices at the United Artists studios. John Speaks, his assistant, is now Pioneer's general manager. Announcements of title of the eight pictures on the program of the company will be made when John Hay Whitney arrives shortly in Hollywood.

Gillmore Finds Gain For Stage on Coast

West Coast legitimate theatres are picking up and prospects are good for the winter season, Frank Gillmore, head of Actors' Equity, told Hollywood members upon his arrival there from San Francisco.

Mr. Gillmore reported that the three-week rehearsal period is now in effect, with senior members receiving $20 a week and junior members $15 for a maximum of four weeks or rehearsal before going on regular salary.

City License Fee Reduced in Tampa

Exhibitors of Tampa won a partial victory in the matter of the new occupational license, which was tilted from the present fee of $150 for all houses, to a top of $450 for houses seating more than 1,000. The reduction amounted to $200.

RKO Gains Helping RCA Profit Outlook

RCA may pay a $5 dividend on its B stock as a result of the improved earnings this year, according to the Wall Street *Journal*, and there is also a possibility of reducing the accumulated deficit in dividends on this stock, it is further stated.

Contributing to the bright outlook, according to the writer, are the improved earnings of RKO, now in the process of reorganization. RCA holds 84 per cent, or $9,786,000 worth of RKO debentures, and these are now earning interest. The company also has 1,259,468 shares of RKO, a total investment of about $15,000,000, upon which it has not been getting any return.

Field Museum to Show Free Films to Children

Stephen C. Simms, director of the Field Museum, Chicago, has announced that on Saturday mornings during October and November, nine programs of free films will be shown to children.

The James Nelson and Anna Louis Raymond foundation is presenting the 34 reels of film, which will be of an educational nature, dealing primarily with history, travel and zoology. The pictures will be shown in the James Simpson auditorium of the museum and will accommodate several thousand children.

FILM INTERESTS ANSWER RIOTS WITH LEGAL MOVES AGAINST REDS

Attorneys Prepare to Seek Criminal Prosecutions of Higher-Ups and Injunctions to Stop Attacks on Screen

The attack on the screen by Red-dominated organizations, which for the last several months has been confined in New York to neighborhood houses, last Saturday took a new and intensified turn in a riotous demonstration against "Red Salute" on Broadway. At the same time, film interests were preparing to move against the instigators in legal actions seeking both criminal prosecutions of the higher-ups and a sweeping injunction to put a stop to the campaign.

The film attorneys, who said action would be taken in a week or two through the district attorney's office or the New York supreme court, or both, are convinced that the courts will uphold their contention that the campaign is unlawful, unjustified and that it has caused much harm to legitimate film and theatre enterprise.

Decision of the attorneys to initiate action, in collaboration with the authorities, against the American League Against War and Fascism, its officers and members, as well as subsidiary and affiliated groups, results from weeks of research into the statutes of the state of New York applicable to the situation.

Sentences Light or Suspended

It is recognized that the numerous arrests of youthful pickets and rioters have done little to discourage the activity because for the most part magistrates have meted out light sentences and sometimes sentences are suspended. Therefore, the legal advisers of the Hearst and other film interests are aiming to bring the leaders to an accounting, and the penal code may be invoked against them on the ground of conspiracy.

The extent of the attempted dictation to the motion picture industry is evident in reports from the field that a crusade against Hearst Metrotone News on the part of radicals and pacifist elements was under way on the West Coast and other sections, and in other recent occurrences.

While the attention of the "united front" groups has been diverted somewhat in demonstrating against Italy's designs on Ethiopia, picketing and boycott of theatres continues in the Brooklyn and Bronx sections of metropolitan New York, and demonstrations during the showing of newsreels and some features are frequent. Hearst News is the chief target, in reprisal against Hearst publications' stand on the Communist question, but Pathe and Paramount newsreels are also sharing the Reds' displeasure, and the Communist press is clamoring for an organized protest against "March of Time."

The campaign reached Broadway for the first time on Saturday when mass picketing by 30 youthful radicals in front of the Rivoli theatre caused a turnout of police who arrested 19, including six girls. Two young men, one of them Joseph P. Lash, executive secretary of the Student League for Industrial Democracy and editor of *The Student Outlook*, were ejected from the theatre by the police, who said they had created a disturbance. These two were held for disorderly conduct, while the others, mainly high school and college students ranging in age from 17 to 23, were charged with unlawful assembly. Magistrate William Clapp on Monday continued the cases to October 9, the demonstrators being released on bail. A police guard was stationed at the theatre

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Anti-Pink

The Constitutional Protective League, composed of members of the Reserve Officers Association of the United States and of the American Legion, has arranged in cooperation with the Motion Picture Guild of America to distribute films reflecting the life and history of this country, in a move to combat the efforts of Soviet Russia in spreading Red propaganda.

The films will be shown in private and public schools, to parent and teacher organizations and civic and community groups throughout the country. Well known screen players will be featured, according to the announcements. Plans for the new movement were revealed by James E. Campbell, executive vice-president of the League, when in St.Louis for the American Legion convention.

The picketing started shortly after "Red Salute" (Reliance-United Artists), which satires college radicalism, opened at the Rivoli, and the demonstration drew a curious but orderly throng of several thousand which blocked the Broadway traffic. The marching students carried banners calling for a boycott of the theatre and reading, "Students Want Peace—United Artists Wants War." Those entering the Rivoli were handed leaflets signed by the National Student League and the Student League for Industrial Democracy calling the film an "insult" to students and saying this was only one of a series of films they were protesting, and demanding the withdrawal of "Red Salute" from the Rivoli and other theatres where it is scheduled.

John Wright, manager of the theatre, and Monroe Greenthal, advertising and publicity director for United Artists, said they had received threatening letters in the mail in advance of the opening. Business continued far in excess of normal, however, they said.

A similar demonstration at the RKO Palace in Cincinnati on Friday, at the opening of "Red Salute," resulted in the arrest of three demonstrators acting under the auspices of the local branch of the American League Against War and Fascism.

Radicals Spread Fight Against Hearst to Other Newsreels; Demonstrations at "Red Salute" Bring Arrests

For weeks the *Daily Worker*, official organ of the Communist Party of America, has been agitating for just such demonstrations when "Red Salute" opened at key city theatres, declaring that "should the storm of protest be sufficiently strong, the film industry would not dare attempt another . . . this picture may well turn out to be the crucial one in the struggle." It called on sympathizers to "begin our fight at once, bombard the producers and theatre managers with protests; organize and smash it" (meaning the film).

Demonstrations are being prepared for pictures now in production when they open key city runs. The Red press in this connection lists MGM's "Riff-Raff" and Warner's "Frisco Kid," because it glorifies the "Vigilantes" of the Barbary Coast, and is inciting the Maritime Federation and affiliated unions in the far West, as well as other "labor unions, liberals, anti-Fascists and Communists to wire or postcard vigorous protests to the producers in Hollywood." Also on the Red protest list are projected films under the titles of "Offside," supposedly a Univeral film, and "Mob Rule," described as an MGM vehicle. Both companies denied pictures under those titles are being made, although Universal owns the "Offside" book.

Two pickets protesting Hearst Metrotone News were arrested at Loew's Paradise in the Bronx section of New York, while an anti-Hearst rally was in progress across the street. Both are members of the American League Against War and Fascism.

Sinclair Attacks League

Despite the protestations of officials of the American League that it is not Communist, Upton Sinclair, head of the EPIC movement and former Socialist who ran for governor of California as a Democrat, charges the League is a "camouflage organization" which pretends not to be Communist but works secretly for Communist ends and Communist propaganda.

The announced showing of Soviet films in two cities recently was prevented by police action. In Detroit "Youth of Maxim," scheduled to be exhibited at the Detroit Institute of Arts by the Cinema Guild, was banned in a last minute order by the police censor, Joseph Koller.

In Zanesville, Ohio, a squad of 15 police swooped down upon C. Robert Peters, representative of the Garrison Film Company of Cleveland, and ordered him to leave the city at once, together with the Soviet film, "The Road to Life," as he was preparing to show it at the Eagles' Temple under the auspices of the Zanesville Film and Photo League.

ALL INDUSTRY REPRESENTED AT AMPA LUNCHEON ON QUIGLEY ANNIVERSARY

Exhibitors from Many Sections, Executives of Production and Distribution from Hollywood to New York Attend

Picture Industry Pays Tribute To Martin Quigley in Resolution

In tribute to "Martin Quigley and his publications," and his contributions to the motion picture industry, a resolution prepared impromptu and in pencil by Will H. Hays on a menu of Jack Dempsey's restaurant and recited by Mr. Hays as the expression of the industry, was greeted at the testimonial luncheon with a demonstration of approval and adopted by a unanimous and rising vote. The resolution reads:

We delight in paying tribute to the guest of honor

Because **Martin Quigley and his publications have been, for two decades, a symbol of what is right and decent in all branches of the industry;**

Because **during all that time he has devoted his life to aiding, as well as recording, the growth and development of the art and industry;**

Because **he was among those first to realize the value of motion pictures and vision their influence;**

Because **he has always directed his efforts that they might be of service to the industry and the public alike;**

Because **his contributions, his unfailing interest and his sturdy insistence upon the best standards of entertainment and high ideals of public service have been of constant benefit;**

Because **his service to the industry has gone far beyond the extent to which his duty as the publisher of a trade journal might carry him and have extended to the most far-reaching consequences, unrecorded and frequently unknown except to a few—which is the essence of service of quality;**

Because **his own character and personality exemplify the splendid things for which he has always stood; and**

Because **he knows the full meaning of friendship and we are proud to call him friend.**

An all-industry attendance crowded to the Associated Motion Picture Advertisers luncheon in honor of Martin Quigley and his twentieth anniversary in the publication of the Herald in service of the motion picture, held in New York Wednesday of last week.

The 331 who gathered about the tables and overflowed the supper room of Jack Dempsey's restaurant included exhibitors from many sections of the country and executives of production and distribution from Hollywood to New York.

Lichtman Is Toastmaster

Al Lichtman, president of United Artists, introduced by Gordon S. White, president of the AMPA, was toastmaster, and Will H. Hays, president of the Motion Picture Producers and Distributors of America, was the principal speaker in behalf of the industry.

Opening the festivities, Mr. White told the gathering that "we in the advertising and publicity field, above all others, should appreciate what Martin Quigley has done." The large attendance, he said, was "a true reflection of the respect and recognition he has won from the lovers and supporters of the screen who keep their eyes on its progress."

Philip L. Thomson, president of the Audit Bureau of Circulations, and saying he represented also the Western Electric Company and Electrical Research Products, Inc., brought greetings from 1,500 publishers and 300 advertisers and advertising agencies to "a publisher who is not afraid to have anyone know the facts of his business and for whom we have the finest regards."

Terry Ramsaye, editor of Motion Picture Herald, introduced by Mr. Lichtman as "the foremost historian of the motion picture industry," spoke briefly, as did Howard Dietz, director of advertising and publicity of MGM.

"To be able to steer a course through the conflicts of the industry and keep the friendship of everyone, as Martin Quigley has done, and still smile and be considered a fine man—that is a real achievement," Mr. Dietz said.

Edgar Hoover Lauds Industry

After congratulating the guest of honor, C. C. Pettijohn, general counsel for the MPPDA, introduced J. Edgar Hoover, chief of the Federal Bureau of Investigation, who extended his felicitation to Mr. Quigley and complimented the industry on its treatment of law enforcement agencies on the screen.

Mr. Hays, the next speaker, began: "Very seriously, but very inadequately, I want to pay my tribute to a man who has performed a great service for this industry.

"We cannot cover the 20-year performance of anybody in 20 minutes. Twenty years in the life of this business is an epoch. There has been no more valuable or serviceable individual in this industry than Mr. Quigley. His work represents 20 years of heart beats, 20 years of right mental processes; 20 years of highly motivated activity and unselfish service. I know of none who has contributed more than Mr. Quigley in fostering the development and growth of the industry. He is the symbol of all that is right and decent in the industry."

Cites Exploitation's High Plane

Mr. Hays prefaced his remarks with a tribute to the AMPA "for its cooperation in meeting the challenge of the opportunity to make the exploitation worthy of the product." Referring to this later, the MPPDA head said, "Present exploitation has reached a plane not hitherto believed possible, and Mr. Quigley has been an invaluable aid in bringing this about."

Acknowledging the accolade, Mr. Quigley said:

"I will not attempt to give you a real expression of my appreciation. For 20 years I have been giving expression to what I have believed were the responsibilities of the business and what I have felt were its opportunities, and I know you are familiar with my views.

"It is an axiom among editors the world over that a community or a trade gets the kind of press it deserves. Before it expresses itself to the trade a trade paper should abide by certain reasonable standards.

"When I entered this industry I believed, as I believe now, that the mass character of its entertainment imposed upon it certain responsibilities. I did not believe it was just another form of entertainment, or a carnival show brought under a permanent roof. I believed then, and I know now, that the motion picture is one of the greatest influences in modern life.

"If we have done things of value in our publications, it is because the industry's leading factors through their collaboration have made it possible for us to achieve the ideals we believed in. Everything we have been able to do for the advancement of these ideas and ideals has been possible because the industry was willing to have it that way.

"There is a constitutional guarantee of freedom of the press, as you know, but with the trade press everyone knows this guarantee is theoretical rather than practical. Its freedom is due to the willingness of the leading factors in the industry to have it that way. At no time during the two decades that I have been a publisher has any factor in the

(Continued on following page)

INDUSTRY AT QUIGLEY TESTIMONIAL

(*Continued from preceding page*)

industry undertaken to turn our publications to any selfish purpose.

"I hope for continuing opportunities to give expression to the kind of service I wish to perform."

Congratulatory Messages

Among the congratulatory messages received by Mr. Quigley from those unable to attend were those of Adolph Zukor, chairman of the board, Paramount; Merlin H. Aylesworth, president of RKO; Felix F. Feist, general sales manager, MGM; Clyde Eckhardt, Chicago district manager, Twentieth Century-Fox; Sydney S. Cohen, former president of the Motion Picture Theatre Owners of America; James Loughborough of the theatre division of the Federal Housing Administration; Jack Alicoate, publisher, *The Film Daily,* and Elias S. Sugarman, *The Billboard.*

Mr. Lichtman introduced these executives: E. W. Hammons, Harry M. Warner, Jules Brulatour, Ned E. Depinet, David Bernstein, Dr. A. H. Giannini, Hal Roach, Jack Cohn, R. H. Cochrane, John C. Flinn and Gene Buck, head of the American Society of Composers, Authors and Publishers.

A delegation of officials of Allied States Association of Motion Picture Exhibitors occupying a table included Sidney E. Samuelson, national president and head of the New Jersey unit; Abram F. Myers, Aaron Saperstein, H. M. Richey, Charles H. Olive and Alex Schreiber.

Scroll Is Presented

A feature of the testimonial was the presentation to Mr. Quigley, "in recognition of his 20 years of illustrious service to the motion picture industry," of an illuminated register bearing the signatures of guests who have been in the industry 20 years or more. Presented by Mr. Lichtman on behalf of the AMPA, the register was signed by:

Maury Ascher
Ben H. Atwell
Leon J. Bamberger
R. W. Baremore
Paul Benjamin
W. P. Bernfield
Leo Brecher
Southard Brown
Jules E. Brulatour
Harry D. Buckley
Allyn Butterfield
Charles L. Casanave
Frank H. Cassil
David J. Chatkin
James A. Clark
P. D. Cochrane
Robert H. Cochrane
Jack Cohn
Jack Connolly
Harvey B. Day
George Dembow
Sam Dembow, Jr.
Ned E. Depinet
Jay Emanuel
Bert Ennis
Tom Evans
Edward M. Fay
Milton H. Feld
Wm. R. Ferguson
John C. Flinn
Jack H. S. Fuld
Ray Gallagher
Bruce Gallup
W. J. German
Harry M. Goetz
Edward A. Golden
Irving W. Goodfield
Lou Guimond
Paul Gulick
J. R. Grainger
Charles J. Gribbon
Tom Hamlin
Earle W. Hammons
Don Hancock
P. S. Harrison
G. W. Harttmann
A. C. Hayman
P. Hill
Charles J. Hirliman
Herbert Jaediker
Marvin Kirsch
Erwin S. Kleeblatt
J. A. Kraker
Tim Leahy
Arthur A. Lee
Jack Levy
Al Lichtman
J. J. McCarthy
Charles B. McDonald
Edward McNamee
Mrs. Joseph R. Miles
Paul C. Mooney
Rutgers Neilson
David Palfreyman
Bert B. Perkins
C. C. Pettijohn
Harold F. Rendall
Samuel Rubenstein
Sydney Samson
Bert Sanford, Jr.
Aaron Saperstein
George J. Schaefer
Grad L. Sears
A. L. Selig
D. J. Shea
Julius Singer
Samuel Spring
Charles Stern
M. Van Praag
Walter Vincent
Harry M. Warner
A. P. Waxman
Eddie White

Among others in attendance were:

Charles S. Aaronson
Sam Abend
Bert Adler
Dan Aherne
Charles Alicoate
M. Asher
Nat Bader
J. E. Baker
Miss M. Ball,
Arthur Barton
George Batcheller
Ruth Bayer
S. Belasco
Herb Berg
Joe Berne
David Bernstein
John Boettiger
Al Bondy
Leo Brady
Aileen Brenon
C. W. Brown
John Cassidy
Milton Chamberlin
George Cohan
Sam Cohen
L. W. Conroy
James A. Cron
Mrs. Cron
James Cunningham
C. Curran
E. P. Curtis
Hal Danson
A. J. Dash
Dave Davidson
Phil DeAngelis
Gregory Dickson
Howard Dietz
John Dowd
W. F. Aberhardt
Arthur Eddy
Charles Einfeld
Dave Epstein
Paul Faber
Robert Faber
Herb Fecke
Harry A. Federman
Milton Feld
Al Finestone
Ed Finney
A. T. L. Fox
W. Frank
Daniel Frankle
J. R. Freeman
Joe Gallagher
T. W. Gerety
George Gerhard
Jacobo Glucksman
Harry Gold
Jack Goldstein
Alex Gottlieb
E. C. Grainger
Monroe Greenthal
Maurice Harris
Jack Harrower
R. K. Hawkinson
Frederick L. Herron
Gabriel L. Hess
C. B. Hill
C. J. Hirliman
Hal Horne
E. Irwin
J. M. Jerauld
W. Ray Johnston
"Red" Kann
Belle Kantor
A. W. Kelly
M. Kinzler
M. Leithman
Charles Leonard
Irving Lesser
Jules Levy
Jack Lewis
Wm. R. McBride
Charles E. McCarthy
Fred McConnell
Willard McKay
Elliott McManus
Boone Mancall
H. Masters
Bert Mayers
Gertrude Merriam
Theresa Michaels
R. Mochrie
Walter Moore
James Mulvey
Allen B. Newman
Louis Nizer
William Ornstein
Charles B. Paine
Jack Partington
E. J. Powells
Max Richards
F. H. Richardson
Rick Ricketson
Joe Rifkin
Herman Robbins
Budd Rogers
Ben Rosenberg
J. Robert Rubin
Fred Schaefer
Hortense Schorr
Si Seadler
Jack Shapiro
Clayton Sheehan
E. Silverstone
Robert Smeltzer
Andy Smith
Scott Smith, Jr.
M. Starr
Al Steen
T. J. Sullivan
A. Taft
B. O. Tidwell
Ted Toddy
George W. Trendle
Walter Trumbull
A-Mike Vogel
William Waldholz
Mary Warner
Milton Weiss
Ida Wilder
Earl Wingart

G-MEN FILMS HELPED THE LAW, SAYS HOOVER

"The 'G-men' cycle did much to bring about a greater respect for law enforcement in the eyes of the public," said J. Edgar Hoover, chief of the Federal Bureau of Investigation of the United States Department of Justice, in speaking at the testimonial luncheon to Martin Quigley last week in New York.

"In our fight on crime, we consider three elements vital in molding public opinion: the press, films and the radio.

"I don't know of any one that has been as clean as motion pictures in presenting a picture of law enforcement institutions. Not a word of sedition or subversive to our institutions has appeared on the screen. We are grateful to the motion picture industry for presenting a picture of what we as law enforcement officers are trying to."

Essaness Deal Ends Loew Tilt

Loew's invasion of the theatre operating field in Chicago has completely faded as a result of a deal consummated with the Essaness circuit whereby the Sheridan, recently taken over by Loew's from an independent exhibitor, and the proposed Oak Park will be operated by Essaness. The independent circuit also has signed for the Metro-Goldwyn-Mayer product during the coming season.

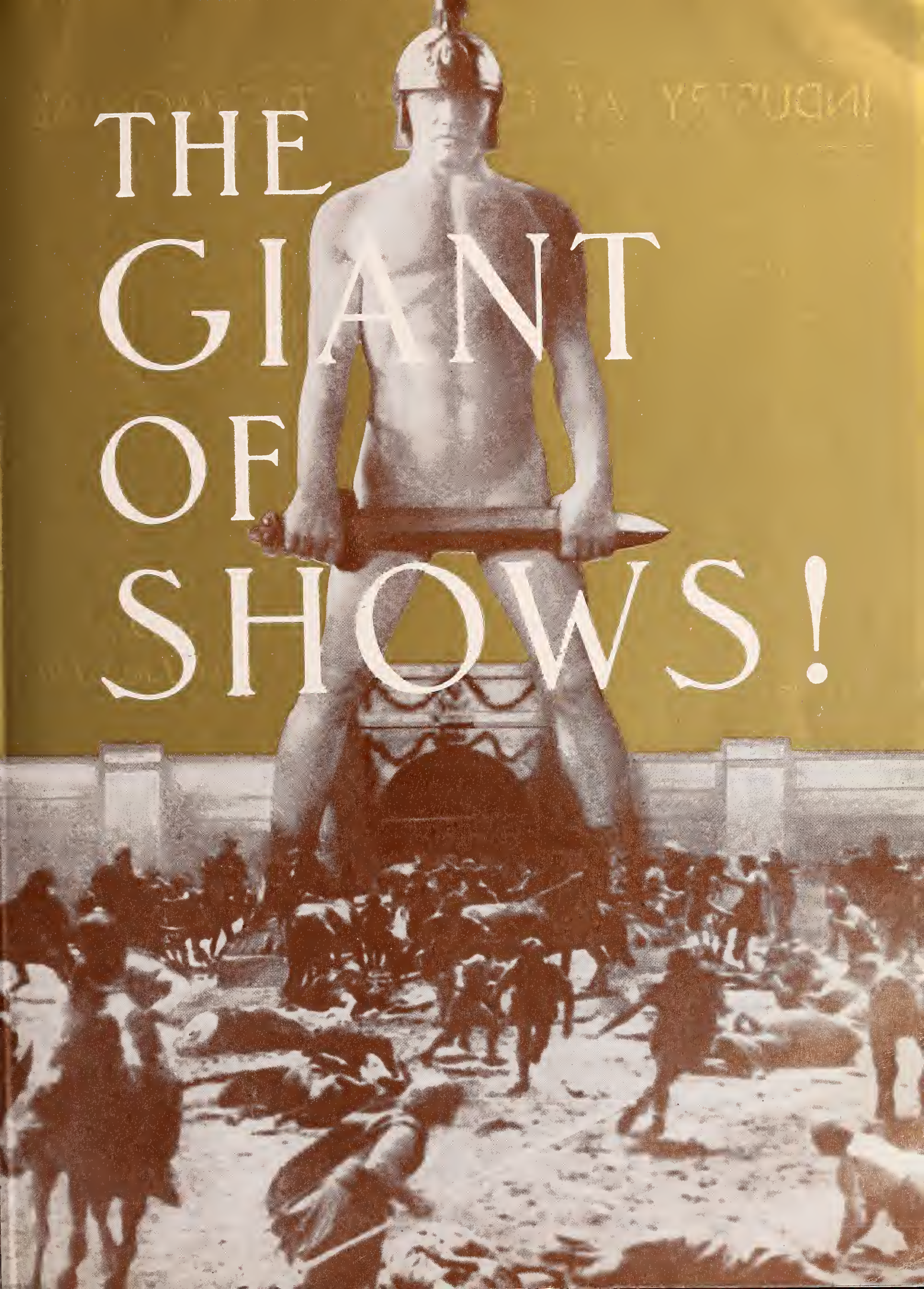
Under the terms of the deal Essaness immediately takes over the Sheridan under a long-term lease and will operate the Oak Park when the theatre is completed next year. The Oak Park lease is for twenty years.

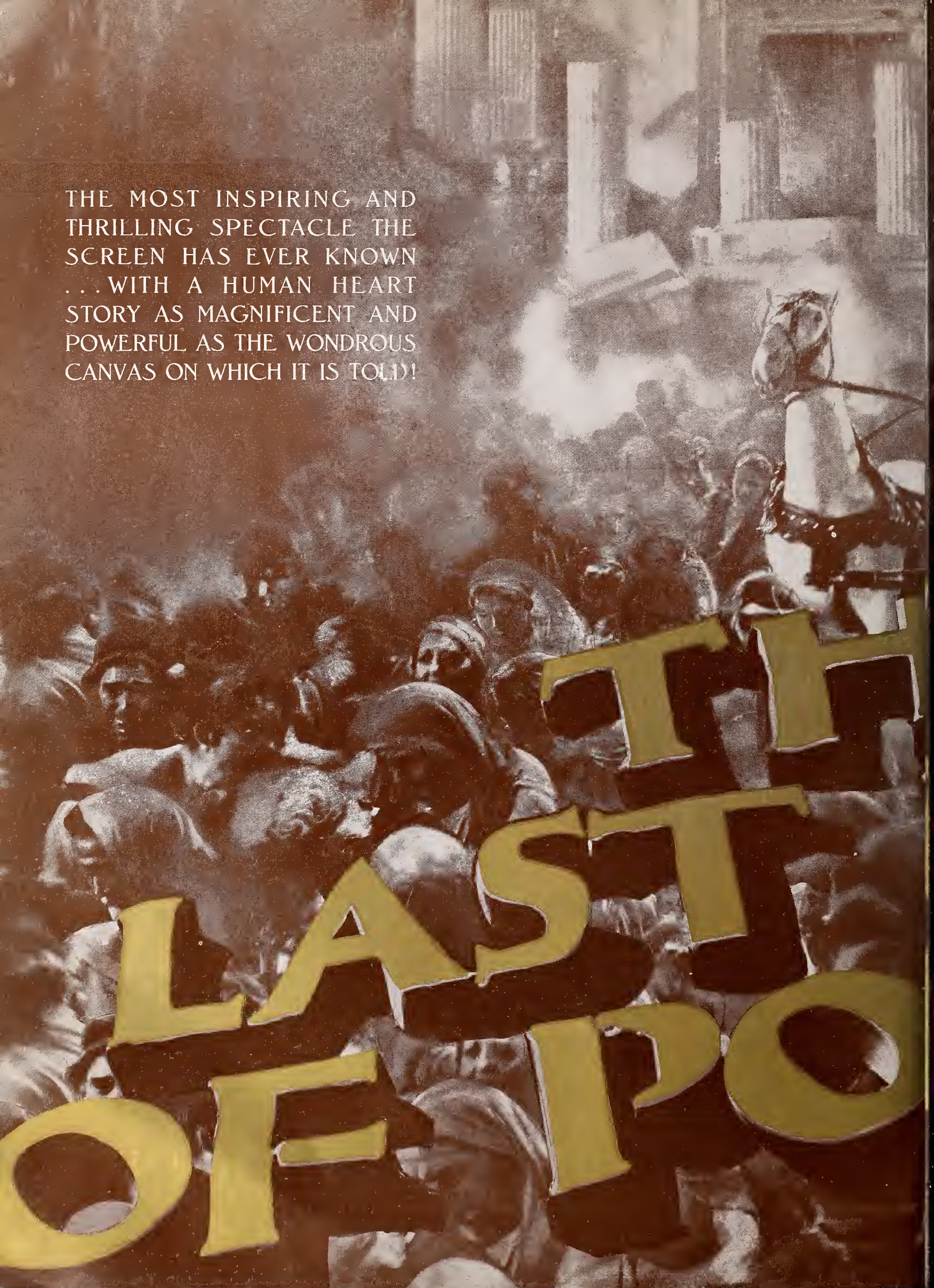
The decision to enter the Chicago theatre field was made by Loew's some months ago when MGM and a number of independent circuits were unable to come to terms on product deals. The independents banded together in a stand against the distributor's percentage terms.

This season, however, MGM instituted a flexible selling policy to meet local conditions. Details were given sales forces at the various regional meetings, following which several minor deals were closed with independents in Chicago. Loew's, meanwhile, continued with its building plans and was prepared to carry them out when a truce was declared.

British Pass 142 Films

The British Censor Board passed for exhibition during August 46 films over 3,000 feet, and 96 under that length.


THE
GIANT
OF
SHOWS!



THE MOST INSPIRING AND THRILLING SPECTACLE THE SCREEN HAS EVER KNOWN ... WITH A HUMAN HEART STORY AS MAGNIFICENT AND POWERFUL AS THE WONDROUS CANVAS ON WHICH IT IS TOLD!

E
DAYS
MPEII
MERIAN C. COOPER'S
GREATEST PRODUCTION

The gladiator who became the terror—and the toast—of Pompeii . . . whose fighting heart melted at a touch of human love.

HUMAN INTEREST . . . ROMANCE . . . SUSPENSE . . . HOPE . . . FEAR . . . FAITH . . . EVERY EMOTION OF LIFE FLAMES IN THIS STORY OF 2,000 YEARS AGO . . . AND LIVES IN YOUR HEART THIS VERY HOUR!

Slaves on the auction block! . . . Combat in the Arena! . . . Mad pagan revelry! . . . Vesuvius in eruption! . . . Fire in the sky! . . . Earthquake! A city blown to bits!

THE LAST DAYS OF POMPEII

RKO-RADIO PICTURE
Directed by
ERNEST B. SCHOEDSACK

WITH A CAST
OF THOUSANDS
HEADED BY

PRESTON FOSTER

•

ALAN HALE · · BASIL RATHBONE · · JOHN WOOD · · LOUIS CALHERN DAVID HOLT · · DOROTHY WILSON · · WYRLEY BIRCH

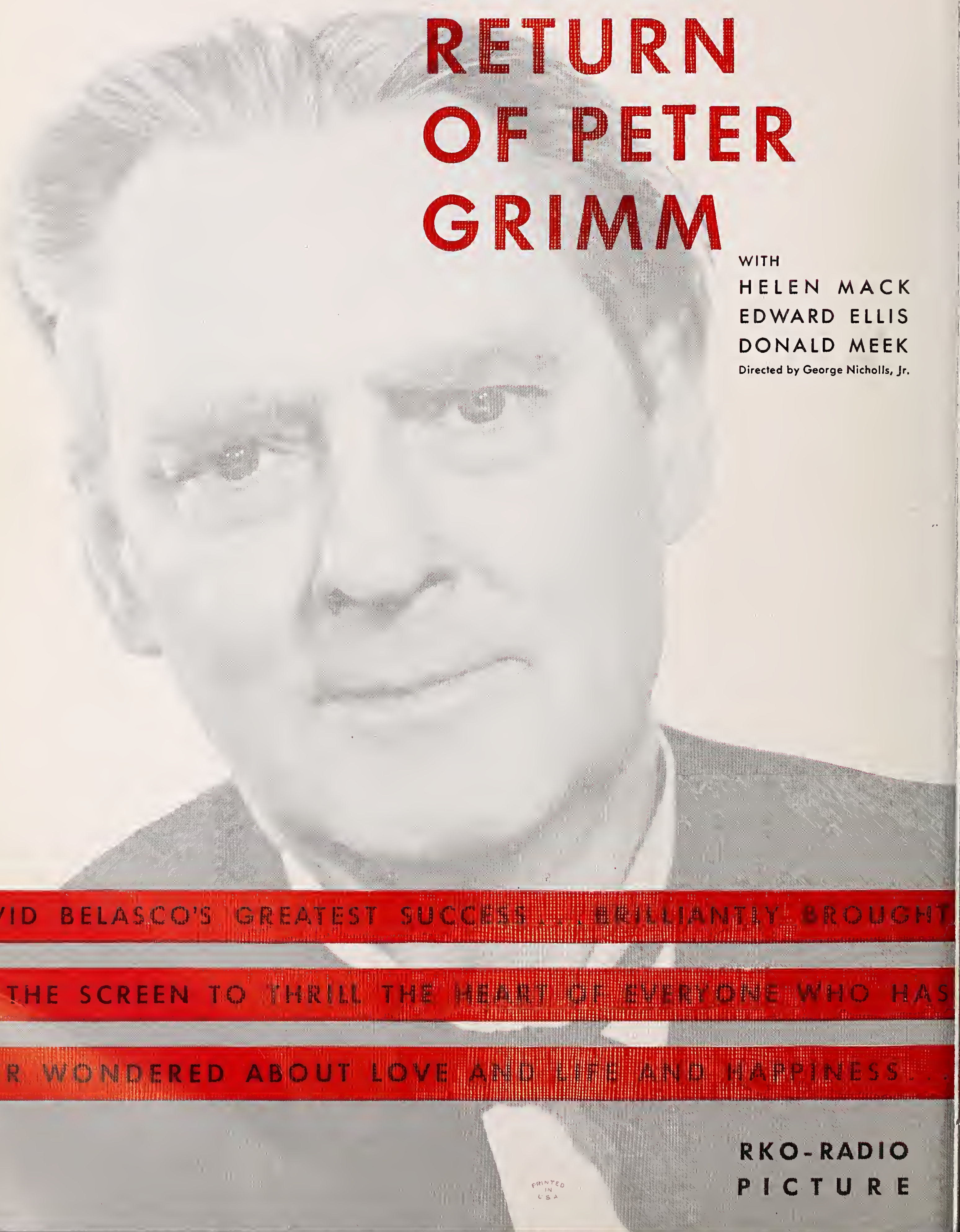
PRINTED

FOR TEN YEARS IT TOPPED
THE LIST OF THE WORLD'S MOST
TALKED-ABOUT STAGE PLAYS

LIONEL BARRYMORE

IN

THE RETURN OF PETER GRIMM



WITH
HELEN MACK
EDWARD ELLIS
DONALD MEEK
Directed by George Nicholls, Jr.

DAVID BELASCO'S GREATEST SUCCESS . . . BRILLIANTLY BROUGHT TO THE SCREEN TO THRILL THE HEART OF EVERYONE WHO HAS EVER WONDERED ABOUT LOVE AND LIFE AND HAPPINESS . . .

RKO-RADIO PICTURE

PRINTED IN U.S.A.

ASCAP CHARGES RADIO WITH 'MURDER OF MUSIC'; NEW EXHIBITOR PACTS

85 Leading Melodies of a Year Used 1,255,669 Times on the Air Over Two Networks, Declares Society; Fees Too Low

The radio again is charged with the murder of music. The American Society of Composers, Authors and Publishers this week retold to the nation, through the press, its woeful tale of drastically reduced income suffered by composer and publisher members as a result of the overplaying of melodies on the air, causing a short life to sheet music.

ASCAP, however, said nothing about the effect on the appearance of some 345 songs in 118 feature motion pictures in the last season and to date this season. But the Society did cite the radio for playing 1,255,669 times the 85 leading tunes of 1934 over just two principal networks—National Broadcasting Company and Columbia Broadcasting System.

Meanwhile music licensing agreements between exhibitors and the American Society expired at midnight Tuesday, but renewed themselves automatically, as they do unless terminated by either party. Through them exhibitors, for a fee, obtain the right to perform in their theatres the copyrighted music of ASCAP members.

No Cancellation, Says Mills

Edwin C. Mills, the Society's general manager, reported there was not a "single instance of cancellation of existing contracts between the Society and exhibitors this year. They were negitiated last year after conferences between a national exhibitors' committee and ASCAP officials resulted in a compromise of new licensing payment schedules that the Society attempted to enforce, at an increase, said exhibitors, of as much as 1,000 per cent over old rates.

ASCAP's report charging radio with "murdering music" is cited in substantiation of its contention that "radio must pay for the performance of music a sum sufficient to compensate for some of the losses in sheet music sales." The report shows that in some instances the sales of sheet music on "hit" songs is one-fourth that prior to large scale national broadcasting.

"Love in Bloom"

"Murder of Music" by radio was accomplished in 1934 when the 85 leading tunes of the year were played a total of 1,255,669 times by just the two principal networks, according to the Societies annual survey, newly completed.

This survey, made from program logs submitted by the NBC and CBS chains and used by the Society as one of the points in the classification of its members, disclosed that "Love in Bloom," from the film "She Loves Me Not," by Leo Robin and Ralph Rainger, was most performed over the air, with a total of 24,374 renditions emanating from 674 key broadcasts. At its peak the

(Continued on page 28)

Why Composer Society Charges Radio with Deathknell of Songs

TITLE OF SONG	PLAY OR PICTURE	COMPOSERS	AIR PERFORMANCES
Love in Bloom	She Loves Me Not	Leo Robin Ralph Rainger	24,374
All I Do Is Dream of You	Sadie McKee	Nacio Herb Brown Arthur Freed	23,910
Carioca	Flying Down to Rio	Vincent Youmans Gus Kahn Edward Eliscu	23,754
The Very Thought of You		Ray Noble	23,604
For All We Know		J. Fred Coots Samuel M. Lewis	23,408
Cocktails for Two	Murder at the Vanities	Arthur Johnston Sam Coslow	23,110
Smoke Gets in Your Eyes	Roberta	Jerome Kern Otto A. Harbach	22,929
I Saw Stars		Maurice Sigler Al Goodhart Al Hoffman	21,914
I Only Have Eyes for You	Dames	Harry Warren Al Dubin	21,558
Don't Let Your Love Go Wrong		J. C. Johnson Nat Schwartz George Whiting	21,238
With My Eyes Wide Open I'm Dreaming	Dames	Mack Gordon Harry Revel	21,213
You May Not Be an Angel	20 Million Sweethearts	Harry Warren Al Dubin	20,865
Beat of My Heart		Harold Spina Johnny Burke	19,651
I Wish I Were Twins		Joseph Meyer Edgar E. DeLange Frank Loesser	19,227
I Ain't Lazy—I'm Just Dreaming		Dave Franklin	19,089
Pardon My Southern Accent		John W. Mercer Mack Malneck	18,618
Two Cigarettes in the Dark	Kill That Story	Lew Pollack Paul Francis Webster	18,479
Be Still My Heart		Allan Flynn Jack Egan	18,470
Let's Fall in Love	Let's Fall in Love	Harold Arlen Ted Koehler	18,410
Wagon Wheels	Ziegfeld Follies 1934	Peter De Rose Billy Hill	17,670
My Hat's on the Side of My Head	Jack Ahoy	Harry M. Woods Claude Hulbert	17,491
I Never Had a Chance		Irving Berlin	16,904
A Thousand Good Nights		W. Donaldson	16,819
Love Thy Neighbor	We're Not Dressing	Harry Revel Mack Gordon	16,466
Stay as Sweet as you Are	College Rhythm	Mack Gordon Harry Revel	16,403
I Got Rhythm	Girl Crazy	George and Ira Gershwin	16,024
I've Had My Moments		W. Donaldson Gus Kahn	15,912
My Shawl		Zavier Cugat Pedro Berrios Stanley Adams	15,787
Stars Fell on Alabama		Frank S. Perkins Mitchell Parish	15,628
Dames	Dames	Harry Warren Al Dubin	15,734
May I?	We're Not Dressing	Harry Revel Mack Gordon	15,009
Take a Lesson from the Lark	Shoot the Works	Ralph Rainger Leo Robin	14,979

[*Continued on page 28*]

THE BARNUM AND BAILEY
THE SCREEN'S GREATEST ROL

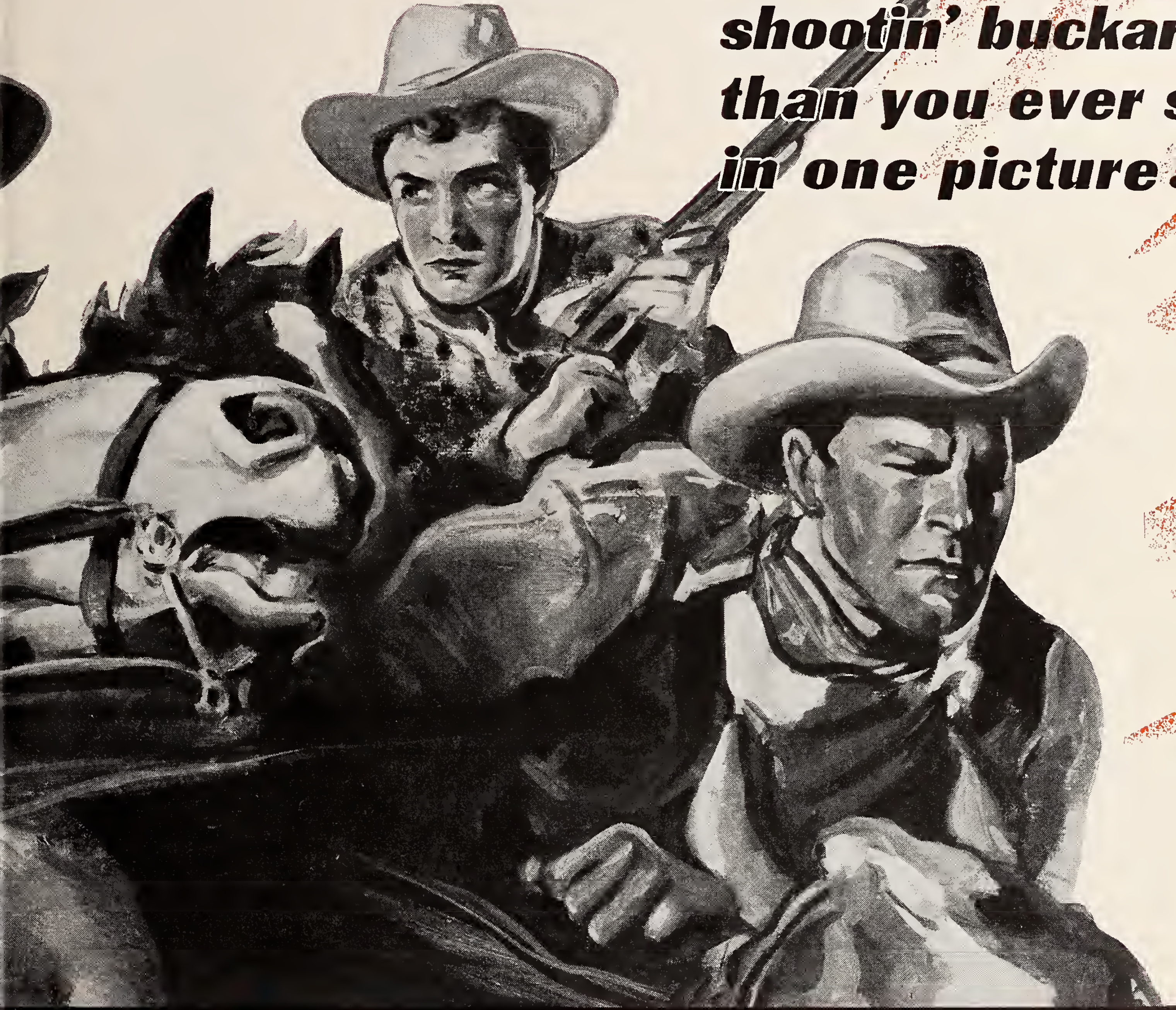
HARRY CAREY
HOOT GIBSON
in

POWDERSM

With "BOOTS" MALLORY and BOB STEELE ★ TOM TYLER ★
★ "BUZZ" BARTON ★ WALLY WALES ★ ART MIX ★ BUFFAL
HARDY ★ RAY MAYER ★ Directed by Wallace Fox. Associat

OF WESTERN SHOWS..WITH
NDUP OF WESTERN STARS!

More ridin', fightin',
shootin' buckaroos
than you ever saw
in one picture!...



OKE RANGE

UINN WILLIAMS ★ WILLIAM FARNUM ★ WILLIAM DESMOND
ILL, JR. ★ BUDDY ROOSEVELT ★ FRANKLIN FARNUM ★ SAM
roducer, Cliff Reid ★ RKO-RADIO PICTURE.

RADIO PERFORMANCES OF SONGS

[*Continued from page 25*]

You Ought to be in Pictures	N. Y. Town	Dana Suesse Edward Heyman	14,745
Then I'll Be Tired of You		Arthur Schwartz E. Y. Harburg	14,645
Thank You for a Lovely Evening		Jimmy McHugh Dorothy Fields	14,626
Lost in a Fog		Jimmy McHugh Dorothy Fields	14,584
Out in the Cold Again		Ted Koehler Rube Bloom	14,524
The Moon Was Yellow		Fred E. Ahlert Edgar Leslie	14,519
She Reminds Me of You	We're Not Dressing	Harry Revel Mack Gordon	14,468
Music Makes Me	Flying Down to Rio	Vincent Youmans Gus Kahn Edward Eliscu	14,382
Orchids in the Moonlight	Flying Down to Rio	Vincent Youmans Gus Kahn Edward Eliscu	14,299
Why Do I Dream Those Dreams	Wonder Bar	Harry Warren Al Dubin	14,186
I'll Close My Eyes to Everyone Else		Peter Tinturin Nick Kenny Arthur Terker	13,948
Without That Certain Thing		M. & H. Nesbitt	13,663
You're a Builder Upper	Life Begins at 8:40	Harold Arlen Ira Gershwin E. Y. Harburg	13,411
Why Don't You Practice What You Preach		Maurice Sigler Al Goodhart Al Hoffman	13,410
You have Taken My Heart		Gordon Jenkins John W. Mercer	13,311
Tea for Two	No, No Nanette	Vincent Youmans Irving Caesar	13,139
Speak to Me of Love		J. Lenoir B. Sievier	13,076
Play to Me Gypsy		K. Vacek Beda J. Kennedy	12,732
What a Difference a Day Made		M. Grever Stanley R. Adams	12,531
And I Still Do		Fred E. Ahlert Edgar Leslie	12,484
Sweetie Pie		John J. Loeb	12,267
Don't Let It Bother You		Mack Gordon Harry Revel	12,262
Champagne Waltz		Con Conrad Ben Oakland Milton Drake	12,219
Here Come the British		Bernard D. Hanighen John W. Mercer	12,121
I'll See You Again	Bittersweet	Noel Coward	12,006
Pop Goes Your Heart	Happiness Ahead	Allie Wrubel Mort Dixon	11,911
Canto Indio		E. Lecuona S. Adams	11,682
Moon of Desire		Emery Deutsch Paul F. Webster	11,571
Boulevard of Broken Dreams	Moulin Rouge	Harry Warren Al Dubin	11,456
A New Moon Is Over My Shoulder	Student Tour	Nacio Herb Brown Arthur Freed	11,358
Little Dutch Mill		Harry Barris Ralph Freed	11,281
True		Walter G. Samuels Leonard Whitcup	11,279
My Little Grass Shack		B. Cogswell T. Harrison J. Noble	11,222
There's Something About a Soldier	Soldier of the King	Noel Gay	11,146
Coffee in the Morning	Moulin Rouge	Harry Warren Al Dubin	11,020
I Like the Likes of You	Ziegfeld Follies	E. Y. Harburg Vernon Duke	11,007
Sweet Sue—Just You		Victor Young W. J. Harris	10,997
Waitin' at the Gate for Katie	Bottoms Up	Richard A. Whiting Gus Kahn	10,854
Suddenly	Ziefeld Follies	Vernon Duke Billy Rose E. Y. Harburg	10,837
Riptide		Walter Donaldson Gus Kahn	10,800
Limehouse Blues		P. Braham Douglas Furber	10,718
There Goes My Heart		Abner Silver Benny Davis	10,676
Over Somebody Else's Shoulder		Al Sherman Al Lewis	10,636
Earful of Music	Kid Millions	Walter Donaldson Gus Kahn	10,511
Temptation	Going Hollywood	Nacio Herb Brown Arthur Freed	10,469
Moon Country		Hoagy Carmichael John W. Mercer	10,451
One Night of Love		Victor Schertzinger Gus Kahn	10,375
Woodland Echoes		Rudolf Friml	10,365
Touch of your Hand	Roberta	Jerome Kern Otto Harbach	10,362
The House Is Haunted by the Echo of Your Last Goodbye		B. G. Adlam Billy Rose	10,209
Goin' To Heaven on a Mule	Wonder Bar	Harry Warren Al Dubin	10,120
Moon Glow		Will Hudson Eddie DeLange Irving Mills	10,110
We'll Make Hay While the Sun Shines	Going Hollywood	Nacio Herb Brown Arthur Freed	10,041

Composers Protest Radio Music "Murder"

(*Continued from page* 25)

song was performed an average of 10 times a day by the two networks.

The sheet music sale of "Love in Bloom" reached huge proportions, for these days, with a sale to date of close to 500,000 copies; before radio, a song of equal popularity sold nearly 2,000,000 copies, said ASCAP. The average song hit of those days sold 1,156,000 sheets; the contemporary average, with radio shortening the sales period from 16 months to 3 months, is about 229,000. "Ramona" in 1927 sold 1,750,000 copies of sheet music.

"All I Do Is Dream of You," from "Sadie McKee," by Nacio Herb Brown and Arthur Freed, was second, with 23,910 performances. The sheet music sale of this hit was about 240,000 copies.

"Carioca" Third

"Carioca," "Flying Down to Rio," by Vincent Youmans, Gus Kahn and Edward Eliscu, third on the list with 23,754 broadcasts, was far under par in sheet music sales, with less than 100,000 copies disposed of, although the song was hummed, whistled, sung and performed in every part of the Continent.

"The Very Thought of You," by Ray Noble, fourth in point of performance, with 23,604 credits, sold about 60,000.

"For All We Know," by J. Fred Coots and Samuel M. Lewis, was another popular song that received 23,408 broadcasts during the year, and grossed less than 100,000 copies in sheet sales.

The Society's survey was made from 37,629 typical programs using 24,055 different musical compositions. Only 85 of these were performed 10,000 times or better on the two networks that year, and these took up 16 per cent of the total broadcasts of music.

Shakespeare Now World Issue with 'Dream' in Debut

It took exactly 319 years to make William Shakespeare an international motion picture issue, and that day has finally arrived.

From his native England comes a rumbling that his staid ol' brother Britons are about to engage in a patriotic attempt to rescue the noted poet and dramatist from Hollywood. Basil Dean, himself a motion picture producer of warm mother-country patriotism, screamed to the press that his "blood boiled" when he heard that Hollywood was going Shakespearean. For the record, Warners, not Hollywood are Shakespearean-bent.

Beats England to Market

That the producing and distributing corporation headed by Harry M. Warner beat Shakespeare's native England to market with "A Midsummer Night's Dream" after 300 years appears to have been taken sullenly by Mr. Dean, who declared "It is about time England had something to do with bringing our national poet to the talkies."

Also, the fact that certain popular motion picture players—"G Man" James Cagney, wide-mouth baseball player Joe E. Brown, and Frank McHugh, a comic Irishman, among the many—have been introduced into the cast of the classic, has caused the Washington (D. C.) *Evening Star* to bemoan that "their enthusiasts will come to see Shakespeare in order to see them."

Regardless the three Warner brothers continue merrily to enlist the support of high society, educators of great note and the literary world for the Broadway opening on October 9th of the first Shakespearean venture in talkers, the while they ask, "What have they done to Shakespeare?"

The English Speaking Union of New York, John W. Davis, president, has purchased for benefit purposes the entire seating capacity of the Broadway Hollywood theatre, to be sold at $11 a ticket, for the world premiere of Max Reinhardt's production of Warner Brothers' version of Shakespeare's "A Midsummer Night's Dream."

Reinhardt Honor Guest

Professor Max Reinhardt will be guest of honor at the Union's benefit performance. He arrived in New York this week from Genoa to supervise personally the complete mechanical re-equipment and redecoration of the Hollywood theatre. He will participate as acoustical, visual and mechanical supervisor and even stage a complete dress rehearsal, in itself an unusual piece of Broadway showmanship for the motion picture. They're spending $10,000 just to beautify the theatre.

The new "Multiscope," a camera device which Professor Reinhardt developed with studio technicians, will "throw" the Nijinska ballets and woodland scenes upon the screen with what is promised to be "a third dimensional effect."

The world premiere will be held simultaneously with others in London, Paris, Vienna, Amsterdam, Sydney and Manila.

Max Reinhardt will participate also in the National Broadcasting Company's countrywide "Midsummer Night's Dream" program from both New York and Hollywood on Saturday.

The Shakespeare Association of America, through its president, Dr. A. S. W. Rosenbach, distinguished Shakespearean scholar, congratulated the Warners on this the first of their "cycle" of Shakespearean photoplays. The felicitations were written to Will H. Hays, as leader of the industry.

And a Committee for the Advancement of the Screen is encouraging the attendance at the showing of important leaders in the social, civic and cultural life.

Commendation for the effort came also from the National Operatic and Dramatic Association, one of the leading cultural organizations in Great Britain; from Arnold F. Haskell, biographer of Nijinsky and Diaghileff, author of "Balletomania"; Professor J. Isaacs, leading English Shakespearean authority, of King's College, London, and from Dr. G. B. Harrison, another authority on Shakespeare.

Grosset and Dunlap, publishers, are marketing a special edition of "A Midsummer Night's Dream." The press and the radio are daily tying in on other ballyhoo and Warners will have spent $1,500,000 on production and merchandising costs together by the time of next Wednesday's premiere.

Films Not Crime Influence: Moley

Defense of the motion picture against critics who charge that the film criminally influences or otherwise prompts persons to act against society was undertaken this week by Raymond Moley, former head Roosevelt "brain truster," and now editor of the magazine *Today,* at the conference on crime held by Governor Herbert Lehman at Albany's Chancellors' Hall.

"Children and adults are questioned as to whether they saw movies before they committed a crime," Professor Moley explained. "The investigation usually yields an affirmative answer. Consequently the conclusion is hurriedly and unfairly drawn that crime is caused by movies."

"With respect to this," he added, "I should like to suggest that the opposite might be proved just as easily. Ask every Boy Scout and Girl Scout whether he or she saw a movie before he or she did a particularly gracious or generous or brave act. The answer will probably be in the affirmative.

"We fail to recognize the fact that newspapers, the drama and movies, when they fulfill their true purpose, not only embody a representation of human life, but they embody the artistic or interpretative conceptions of those who seek to explain, not reform, human life.

"It is a difficult task that is before those who are engaged in improving the drama, either on the stage or on the screen—and some of them are doing magnificently well. I commend to you what Mr. Will Hays and his organization is doing in this connection," he added.

AMPA's Guests This Week

The weekly luncheon of the Associated Motion Picture Advertisers, to be held Thursday in Jack Dempsey's restaurant in New York, will have as guests Bruce Barton, Bob Murphy, Molly Picon, Al Shayne, John Cecil Holm, A. O. Dillenbeck and Jack Pegler.

Reisman Sees Gain In Europe

Phil Reisman, vice-president in charge of the RKO Export Corporation, returned Tuesday on the Majestic after two months abroad, and reported business good throughout most of Europe.

1,737 Licenses Granted in N. Y. By Censor Board

Nine motion pictures, the identities of which were not divulged, were not permitted public exhibition in New York State by the censor board in 1934-35. This number is insignificant in its comparison with the 1,737 licenses granted.

There were 225 pictures from which eliminations were ordered, 1,512 receiving approval without elimination. Only 33 silent pictures were presented to the board.

Some 24,881 licenses were granted for duplicate prints for showing in this state.

Approximately 1,868 eliminations were ordered from the 225 pictures cut, classed as follows: Scenes eliminated, 1,352; sub-titles or dialogue eliminated, 516.

The grounds upon which the eliminations were made were as follows: Indecent, 604; inhuman, 136; tending to incite to crime, 436; immoral or tending to corrupt morals, 628; sacrilegious, 64.

The films from which eliminations were made were classified by the board as follows: Dramas, 130; comedies, 42; comedy dramas, 17; serials, 8; educationals, 4; cartoons, 1; scenics, 12; novelty, 1; miscellaneous, 10, for a total of 225. A total of 8,745 reels were examined.

Twenty formal requests for re-examination by the director of the division were made by applicants, and five appeals to the State Board of Regents. Twelve pictures were rejected in toto, of which three were thereafter revised and licensed.

The censorship since its inception in 1921 has netted some $1,866,180 to the state, on the basis of a 14-year gross income of $2,917,810, charged against which there were expenses for the period totaling $1,051,630.

Net revenue to the state for 1934-35 was $177,415, from average gross of $238,612.

The director of the censorship division, Irwin Esmond, in his report to the Board of Education, requested additional reviewers.

Pictures reviewed emanated from Germany, England, Spain, Russia, France, Hungary, China, Italy, Czechoslovakia, Poland, Sweden, Ukrainia and Norway.

Wampas Organization Decides to Disband

The Wampas (Western Associated Motion Picture Advertisers) came to an end Tuesday night following a meeting of 40 members who were unable to suggest a workable plan to revive interest. The assets probably will be distributed among the approximately 65 active members.

The organization started 15 years ago and at one time was one of the strongest of its kind in the industry. For years the selection of the Wampas Baby Stars was an annual event.

Sales Tax Hearing Adjourned

A hearing on objections of United Artists and Universal to the application of the New York City sales tax to film rentals in New York was adjourned indefinitely to permit the film companies to gather additional data for their opposition.

VOLUNTARY AGREEMENT PROCEDURE OUTLINED

But Distributors Say Roosevelt's New Plan Offers No Inducement Toward Code

Paving the way for adoption by industries of voluntary codes and clarifying the atmosphere which had beclouded the procedure under which such agreements were expected to be submitted, President Roosevelt on Monday authorized a White House statement detailing the plan of procedure under the skeletonized NRA. Observers called it the President's opening gun in his campaign for new NRA regulations at the next session of Congress.

The statement invited business and industry to preserve NRA fair practice and labor agreements by subscribing to voluntary agreements. Under the provisions outlined the Federal Trade Commission and the NRA, under the guidance of Major George L. Berry, NRA Division Administrator and recently appointed Coordinator for Industrial Cooperation, will supervise.

Immunity from the anti-trust laws—a point about which film distributors are much concerned in any voluntary code discussion—would be guaranteed to firms joining the agreements covering labor practice and certain limited fair trade stipulations. A broader range of fair trade practices would be granted to industries willing to take their chance on anti-trust law prosecution.

Meanwhile the motion picture industry is marking time, and with few exceptions interest in the field in a plan of self-government remains passive, although Ed Kuykendall, president of the Motion Picture Theatre Owners of America, is conferring with exhibitor units on a local tribunal plan.

The MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware is reported to be taking steps to bring about arbitration.

Don Thornburg, exhibitor of Marshalltown, Ia., said he is pressing his conspiracy action against members of the onetime motion picture Code Authority, despite the fact that board no longer exists. Mr. Thornburg, who was a frequent litigant before the Des Moines board, said there may be a hearing soon on his action claiming that Columbia and Universal stopped his film service at the order of the Code Authority.

In detailing the provisions for voluntary code procedure, the President divided the arrangements into three distinct categories:

1. Agreements covering only labor standards—guaranteed collective bargaining, minimum wages, maximum hours and prohibition of child labor. In order to assure antitrust law immunity, such agreements must be approved by the NRA and the President, and must contain a provision similar to the bitterly contested Section 7a of the original recovery act.

2. Agreements not to engage in certain types of unfair trade practices. If these practices offend against existing law, such agreements will carry with them immunity from antitrust law prosecution. However, if the practices are not specifically forbidden by laws now on the statute books, no guaranty of immunity can be given.

3. Agreements covering only fair-trade practices approved by the Federal Trade Commission under its existing trade practice conference procedure. Such agreements which may cover almost as wide a range of trade practices as the old NRA codes, theoretically do not carry immunity. However, since the Federal Trade Commission is the initiator of prosecutions under the antitrust laws, it is assumed that it would hesitate to attack an agreement it had itself sanctioned.

Sees Little to Gain

"It has never been contended that the antitrust laws prohibit industrial agreement on labor standards or that they conflict with other trade practice acts," was the comment of the New York *Herald-Tribune* on Tuesday. "Hence, except for the fact that the Federal Trade Commission's stamp of approval on an agreement would tend to hold off prosecutions by the Department of Justice, it would appear that employers would have nothing material to gain from availing themselves of the voluntary code provisions of the extended NRA.

"The White House statement was read as much for its implications, however, as for its direct commitments. In one part, for instance, it seemed to suggest that, if industries go along with the Administration on the basis now laid down, the President might be willing to drop his plan to seek permanent NRA legislation in the coming session of Congress."

Procedure Outlined

The White House announcement outlined the procedure of submitting and accepting voluntary agreements as follows:

1. All proposed agreements for voluntary industrial cooperation are to be filed with the Federal Trade Commission. Labor provisions and trade practice agreements shall appear under separate titles.
2. The Trade Commission shall refer the labor provisions to the NRA, which will confer with a labor advisory unit and an industrial advisory unit, and hold open hearings to decide whether to approve them. That decision will go back to the Federal Trade Commission.
3. After the President approves the labor provisions, the Federal Trade Commission shall make an order approving the trade practice provisions, which it will have examined in the meantime. The Federal Trade Commission will have physical custody of voluntary agreements.

Authority to Commission

Monday's announcement followed up an executive order by which the President passed to the trade commission his authority over voluntary codes.

Major Berry, the new coordinator, will have almost complete control of what remains of the NRA.

OFFERS NOTHING, SAY DISTRIBUTORS

Film distribution leaders in New York regard the detailed plan of procedure outlined by the White House as offering "nothing" in the way of an inducement to industry, and especially the motion picture industry, to proceed with the formulation of a voluntary code.

That view is based on the fact that the provisions grant no immunity from prosecution of concerted acts under the antitrust laws or from conspiracy litigation or treble damages collectable under the antitrust laws.

"If we finally do adopt a voluntary code, we would be better off if we didn't get the Government in on it, as it would result in Government meddling in something it knows nothing about," was the way one informed observer put it.

Stock Holdings of Film Men Shifted

Changes in stock holdings of film company officials during August, as reported by the Securities and Exchange Commission in Washington include:

Acquisition direct of 24 shares and of 1,156 shares of Columbia Pictures common through a voting trust by a stock dividend by Harry Cohn, who held 1,019 shares at the end of the month direct and 47,457 shares through the voting trust, as previously reported.

Through White, Weld & Company, Harold B. Clark acquired 2,100 six per cent convertible Fox Film debentures, holding 9,700 at the close of the month.

Reports on Warner Brothers disclosed that Albert Warner had acquired 823,667 six per cent optional convertible debentures through a liquidation dividend, holding 1,565,333 at the end of the month. He also held 239,520 debentures through his holding company A, while his holding company B reported disposition of 823,667 debentures. H. M. Warner acquired 823,667 debentures from his holding company B; and at the end of the month held 1,602,233.

Reports on the holdings of officials at the end of August showed Albert Warner to have 63,260 shares of Warner common and 10,618 $3 cumulative preferred, direct, and 5,988 shares of common through holding company A and 4,786 shares of preferred through holding company B. H. M. Warner held 67,460 shares of common and 10,618 preferred direct, 2,115 shares of common through holding company A and 4,786 preferred through holding company B.

Harold B. Clark reported holdings of 201 shares of Fox A common.

Brandt Takes City Hall Theatre

Harry Brandt has taken over the City Hall theatre in New York. He formerly operated the house but gave it up some time ago.

TESTIMONY UNDERWAY IN ST. LOUIS ANTITRUST TRIAL; JURY SELECTED

Government Denies Request for Further Continuance Due to Illness of Abel Carey Thomas; Equity Suit in Abeyance

Testimony in the Government's antitrust suit against eight distributing and producing corporations and six individual defendants, executives of these companies, all charged with conspiracy in depriving three theatres of first-run product, is under way before a jury in the United States district court in St. Louis, after an unsuccessful attempt by defense counsel to delay the case until next March.

Insistent several times in the past for an immediate trial on the indictments pending against the defendants since last January, the Government emerged victorious from preliminary skirmishes in which the court overruled demurrers and denied the request to continue the action because of the serious illness of Abel Carey Thomas, secretary and general counsel of Warner Bros., described by Warner counsel as "an indispensable witness."

Other court actions of a different nature but also involving exhibitor-distributor relations were being threatened by the Independent Theatre Owners in New York this week, while a federal investigation of film purchases was sought in Nebraska, and a decision is awaited from the federal court in a move to compel service to 10-cent theatres in Minneapolis.

St. Louis Jury Selected

Meanwhile, over the protest of counsel for the 14 defendants who insisted the court's determination to proceed without delay took them by surprise, the St. Louis conspiracy trial actually started on Wednesday with the selection of a jury. The Government, represented by Russell G. Hardy, special assistant United States attorney general, launched its presentation immediately afterward, expecting to complete its case in four days. Defense attorneys have announced they will take about four weeks, and the trial is expected to require at least six weeks.

Judge George H. Moore on Monday consented to a 24-hour continuance by agreement of counsel to permit the defense to complete a last-minute marshaling of its case. Defense counsel had anticipated the equity case on the Government's petition for an injunction would proceed prior to the opening of the restraint of trade action, but Judge Moore passed the equity suit until after the criminal case is completed.

Charge Political Move

Executives on trial are Harry M. Warner, president of Warner; Herman Starr, Warner treasurer and vice-president; Gradwell L. Sears, Warner sales executive; George J. Schaefer, vice-president and general manager of Paramount Pictures, and Ned E. Depinet, president of RKO Distributing. Mr. Thomas, who is also a defendant, is ill in New York, and the court granted a severance for him on the Government's request so the trial could proceed immediately.

Corporate defendants are Warner Bros. Pictures, Inc.; Vitaphone Corporation, First National Pictures, Inc.; Warner Bros. Circuit Management Corporation, General Theatrical Enterprises, Inc.; Paramount Pictures Distributing Company, Inc.; Paramount Distributing Corporation and RKO Distributing Corporation.

At the same time New York home office distributing circles again were charging that the prosecution was a political move, with Warner Bros. the chief target, and despite Government denials distribution executives held to the belief that this trial is a test case with respect to the major companies.

Department of Justice counsel has said that the result may have an important bearing on product buying and booking throughout the country, and from St. Louis came word that the Government was preparing to place on the stand independent exhibitors, especially those who have a grievance against the large distributors. Don Thornburg, Marshalltown, Ia., exhibitor, himself a plaintiff in court actions against distributors, announced in St. Louis he planned to offer his services as a Government witness in the present trial.

New Fight for Delay Fails

When the case was called on Monday, an imposing array of defense counsel, headed by former Senator James A. Reed of Missouri, for Warner, fought hard and long to delay the trial, and the arguments were frequently bitter and served to emphasize the ill feeling between opposing counsel. Warner attorneys submitted affidavits from three New York physicians who had examined Mr. Thomas and found him unable to attend the trial. One doctor said the Warner legal head may be able to testify in two or three months, but Government counsel brought expert medical testimony to show that according to Mr. Thomas' symptoms he will never be able to testify either in court or by deposition, and that to force him to do so would shorten his life.

"It appears," Mr. Hardy said, "that the defense attorneys are trying to continue the case until Mr. Thomas dies and his death would be put forward as a reason for never holding the trial."

To which former Senator Reed replied: "Then why don't you dismiss the indictment against him?"

Cites Continuances

In making his ruling, Judge Moore said there had been several continuances in the case, and that it appeared that other defendants could tell what had occurred in conferences in which Mr. Thomas took part, with respect to the negotiations for product for the Ambassador, Missouri and New Grand Central theatres in St. Louis. Judge Moore also held the defense affidavit supporting the continuance request did not properly detail the testimony Mr. Thomas would give for the defense.

Attorneys for the defense then began to argue that inasmuch as the Department of Justice had gone to extraordinary lengths on several occasions to press the equity proceedings for an injunction on the ground that delay in the criminal case was causing the alleged victim of the socalled conspiracy to be "bled white," the court should hear the injunction matter first. The equity case had been continued from September 10 when the death of Senator Reed's sister called him out of town.

The Government has called Carl E. Milliken, Frederick I. Herron of the Hays office and certain of the organization's records. It also has summoned Skouras Super Theatres Corporation and Samuel B. Jeffries, secretary, for corporation records.

New York Independents Authorize Counsel to Sue on Forcing of Shorts and Withholding of Product on 1934-35 Contract

The trial called to St. Louis a large number of film and theatre men from New York and elsewhere, as defendants and witnesses for the Government or the defense. A large battery of defense attorneys from New York is on hand.

The criminal offense charged is a misdemeanor, punishable upon conviction by a maximum penalty of one year in jail or $5,000 fine, or both.

Independents to Sue

Meanwhile in New York the Independent Theatre Owners Association authorized Milton C. Weisman, its attorney, to file suits against major distributors for alleged forcing of shorts and for withholding films due on the 1934-35 contract. The exhibitors are complaining that exchanges are releasing inferior pictures while holding better product due last year for release this season or for selling on 1935-36 pacts.

William Youngclaus, Lincoln, Neb., exhibitor, has requested a federal investigation into his booking difficulties at the Empress, Grand Island, Neb., and with attorneys has conferred on the matter with United States Senators Norris of Nebraska and Nye of North Dakota. Mr. Nye is understood to have expressed himself as sympathetic.

The United States supreme court may get the fight instituted by operators of 10-cent theatres in the Twin Cities for product from major companies, in which a decision is due from Federal Judge Gunnar Nordbye, who heard the case in district court in Minneapolis.

Defense counsel denied any conspiracy existed between the companies or with the Publix Northwest circuit, and informed the court that if they were compelled to service low admission theatres it would disrupt exhibition by causing an increase in dime houses. Complainants are the Benz Bros., owners of the Palace and Lyceum, Minneapolis, and Dale & Montgomery, operating the Garrick, St. Paul.

Paramount Alone to Be Probed by SEC

No film companies other than Paramount will be studied by the federal Securities and Exchange Commission in its investigation of reorganizations which some months ago brought to light details of profit made by members of protective committees and others. It was explained that while there were several mergers in the picture industry, the investigation was of general nature and it was felt that a study of one case would be sufficient to disclose conditions.

Issuance by the SEC of regulations granting temporary relaxation of requirements to holding companies will have no bearing on the Twentieth Century-Fox situation, it was said by officials of the commission. It was explained that the new regulations apply to holding companies in the utility field only.

Court Disapproval Expected on 50% Fox Met Purchase

Virtual admission by Milton C. Weisman, receiver for Fox Theatres Corporation, that the company is insolvent by several million dollars, together with strenuous creditor opposition, is expected to have a bearing on the decision of Judge Martin B. Manton in the United States circuit court of appeals in New York in considering whether Fox Theatres should be compelled to acquire a half interest in the reorganized Fox Metropolitan Playhouses. Attorneys say indications are the purchase will not be allowed.

Other Fox Theatres developments were that applications for fees for services in the Fox "Met" reorganization would probably aggregate $867,011 or more, and, in St. Louis, receivers asked the United States district court to dismiss the suit brought by minority bondholders to reorganize the Theatre Realty Company, owner of the Fox theatre property, under the amended bankruptcy act.

Judge Manton postponed to October 8 a preliminary hearing on arguments whether 50 per cent of the Metropolitan Playhouses stock should be purchased by Fox Theatres for $275,000, as sought by a stockholders' protective committee.

Mr. Weisman, however, was given an opportunity to say that the $30,000,000 in claims against Fox Theatres would probably be reduced to about $4,500,000, and that including this figure the total liabilities would be between $7,000,000 and $8,000,000 as against assets of something more than $2,000,000. He said the expected recovery of $7,500,000 from William Fox in current litigation would probably not materialize, and it therefore could not be considered an asset. Mr. Fox recently made a statement in court that he was without funds, according to reports.

It is understood Joseph M. Schenck, head of Metropolitan Playhouses, has offered $1,500,000 for the half interest on behalf of United Artists Theatres, and if the Fox Theatres acquisition is prohibited, it is expected the Schenck offer will be accepted.

Reduction by the court in the requested fees for service in the Fox Met reorganization is expected to bring the total to within the $500,000 appropriated for such expenses. Irving Trust Company, which has received $25,000, asked a final allowance of $75,000 for services as receiver and trustee.

Attorneys for Mr. Fox have completed the presentation of their side of the case in the hearings on the $1,000,000 suit of the Chicago Title & Trust Company involving a redemption claim of Roxy Theatre stock, before Referee Sol M. Stroock.

Edmond Koeln, one of the two circuit court receivers for the Theatre Realty Company, Harry Greenman, president of the company, eight individual bondholders and a bondholders' protective committee which claims to have deposits of $3,142,100 of $4,500,000 outstanding bonds, are seeking dismissal of the minority bondholders' action to reorganize the St. Louis company under the new laws. It is contended that the required two-thirds of the creditors would not vote for a minority plan, and that two-thirds of the bondholders have already worked out a reorganization plan which will insure all creditors eventual opportunity to recover their investment. The bankruptcy petition will be heard on October 18 in the United States district court.

Difficulties between Paramount and Fox West Coast, understood to have revolved around percentage terms and flat rentals for the subsequent runs, were declared to have been straightened out. FWC has been playing no Paramount product and the circuit has fallen behind on releases.

Fox Intermountain Agency Corporation, Fox Midwest Agency Corporation, Fox Wisconsin Agency Corporation and National Agency Corporation have been chartered at Wilmington, Del., as operating concerns for units in the new National Theatres setup. Inter-Mountain Theatres, Inc., new unit resulting from the reorganization of Fox Rocky Mountain Theatres, Denver, has been chartered at Dover, Del., while Fox Inter-Mountain Theatres Corporation changed its name to Fox Mid-Central Corporation, New York.

Fox Intermountain has acquired the International Amusement Company, consisting of three houses, and has taken over the State, Boulder, Col., from Silver State Theatre Company. The acquisitions make a total of 63 for the circuit.

H. J. Fitzgerald, operating head of Wisconsin Amusement Enterprises, has returned to Milwaukee after clearing up disputed points in a five-year contract with National Theatres in New York conferences. Rick Ricketson has reached an agreement on his pact.

Japanese Planning Educational Shorts

by CHIKUSHI TANI
Tokyo Correspondent

Government control of film production is to be extended to the making of shorts for educational purposes and for the delineation of various phases of Japanese life. The first shorts will be designed to insure "clean elections."

One picture, finished early in August, is a three-reeler called "This One Vote," and was made with the cooperation of the Photo Chemical Laboratories, large producer. It will be used between now and next May, when an election is to be held for the House of Representatives.

Educational, foreign and communications offices are all cooperating with the producers in the new film control.

One-reelers planned by the foreign office include: "The Present Day Japan," "Children's Japan," "Women of Japan," "Japan for Student's Life," "Japan, the Nation of Sport," "Japan Rural Life," "Japan for Amusement," "National Defense of Japan," "Japan in Sciences and Art" and "Japanese Features."

The Communications office has also decided to produce a feature length picture to be called "On the Wings of Wireless."

Gabe Yorke Resigns Post At 20th Century-Fox

Gabe Yorke has resigned from the studio Twentieth Century-Fox publicity department, effective October 15. Since Harry Brand recently took over the studio publicity department Mr. Yorke has been handling the department's exploitation division.

Mr. Yorke, a graduate of Columbia University and a former member of the university's faculty of political science, served as a reporter on the Brooklyn *Eagle, Morning Chronicle,* London, and as a book reviewer for *Forum Magazine*. For one season he was with Miller Bros.' 101 Ranch, then advertising manager for the Broadway Roxy Theatre, in charge of publicity, and became advertising manager of Fox Films.

Theatre Pace Set By San Francisco

San Francisco and its environs is now in the midst of theatre activity such as it has not experienced for some time. If all the present plans are carried out this year should prove one of the most eventful in the history of San Francisco amusement circles.

With the exception of the reopening two weeks ago of the United Artists theatre practically all the activity concerns subsequent run houses. Legitimate theatres, also, are showing signs of renewed life, especially burlesque. The Capitol was reopened with burlesque some six weeks ago by S. S. Millard and proved so successful that the Minsky house, which was dark for months, is also in full operation again.

Recently Phil Frease, who operates theatres in Redwood City and Vacaville, entered the suburbs of Albany, near Berkeley, and built the Albany. The house proved successful as a second run from the start. Borg and Peters, who are operating several houses in the bay region, have also been successful with their new theatre in Salinas.

The Coliseum theatre, which several months ago suffered a $30,000 fire, has been remodeled and reopened by the Sam Levin interests. Mr. Levin, who formerly managed the house, has resigned to devote his time to the construction of a new theatre in Alameda in association with George Oppen. They will have opposition in Alameda, however, because the Nasser brothers have reopened the dark Strand in that town.

Outside the city too, but still nearby, Dan Tocchini has opened his Empire theatre at Santa Rosa and in the adjacent San Mateo county Harry Leven has re-opened the Bay Shore.

In the meantime in San Francisco proper, Aaron Goldberg, who operates five small houses on Market Street, is negotiating with Dan and Abe Markowitz for the purchase of the Pompeii theatre next to the United Artists, which, if the deal goes through, will give him an additional house on the same street.

Herman Schwartz is remodeling the old Princess which he purchased from the San Francisco Bank for a sum reported to be $50,000.

Reports are current that both the United Artists and the Golden Gate, the latter under the direction of RKO, are looking for "continuation" houses as the Fox West Coast group have in the St. Francis.

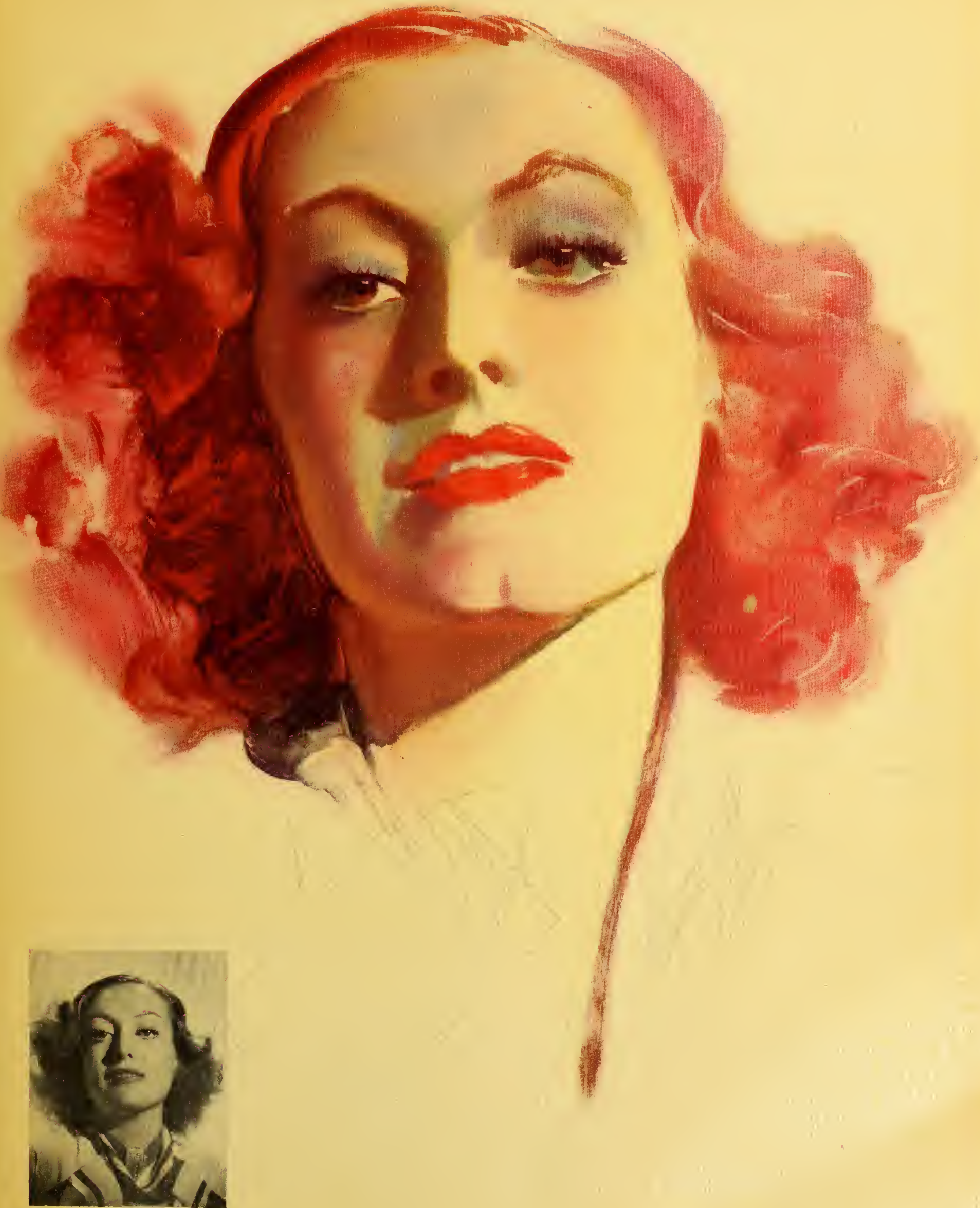
Across the bay in Vallejo another highly competitive situation has developed with Fox West Coast predominating. At the moment FWC runs the Vallejo and Fox Virginia, with Lou Traeger operating the Valmar. J. M. Gould is building a new 900-seat house in the same town but this move has been answered by the FWC group with plans for the re-opening of their dark "protection" house, the Strand, which has been kept on the shelf for just such a situation.

W. A. Brady, Jr., Dies In Bungalow Fire

William A. Brady, Jr., theatrical producer and a member of one of Broadway's "First Families," was burned to death late last week in a fire that destroyed the bungalow of Elise Chisolm, press agent, at Colts Neck, near Freehold, N. J.

Mr. Brady, who was 35, was a half-brother of Alice Brady and the husband of Katherine Alexander.

Mr. Brady had long been active on Broadway and in 1931 he produced his first show on his own, "Little Women." The next year he presented "We Are No Longer Children" and later "Too Many Boats."



I live my life
Joan
CRAWFORD

Alive with the glamor of wealth, beauty and romantic daring — *it is thrillingly box-office!*

with Brian Aherne, Frank Morgan, Aline MacMahan, Eric Blore. Another triumph by W. S. Van Dyke, director. Produced by Bernard S. Hyman in the Metro-Goldwyn-Mayer manner.

Independents Act to Prevent Fox Milwaukee Zoning

Clearance and zoning continues a point of controversy in a number of cities, and Milwaukee this week was added to the centers where independent exhibitors are disturbed over circuit protection. Disputes are still raging in New York, Chicago and Kansas City.

Learning that Fox and MGM have agreed to contracts submitted by H. J. Fitzgerald, operating head of Fox theatres in Wisconsin, which call for more extensive protection, a committee of five members of the Independent Theatres Protective Association of Wisconsin has been empowered to take any necessary steps, including legal action, to prevent the Fox demands.

Registered letters have been sent to all Milwaukee branch managers, with copies sent to the general sales managers, requesting that the committee be given a hearing on clearance and zoning before any new product deals are made in accordance with the Fox circuit's plans.

The schedule submitted by Mr. Fitzgerald also claims protection for his Milwaukee houses over all theatres in Milwaukee county, Waukesha, Oconomowoc, Port Washington, Pewaukee, Hartland, Menominee Falls, West Bend, East Troy and Racine.

RKO was seeking postponement of the trial in the suit filed against that circuit and Twentieth Century-Fox by Skouras Theatres Corporation alleging that a 10-year franchise and protection agreement was breached when the film company sold day and date runs to RKO in New York. The action is slated for the supreme court before Justice Albert Cohen. Skouras recently obtained a temporary injunction enjoining RKO's 81st Street Theatre from playing Fox product day and date with Skouras' Nemo and Riverside.

Meetings in Chicago

In Chicago meetings are under way with a view to a settlement of the clearance problem created by M. & K. demands for additional seven days' clearance between "C" week of release and first general run. It is understood B. & K. is receiving clearance in contracts with some companies, and independents claim this is illegal and are talking about taking the matter to court and also a boycott of Paramount films if a satisfactory settlement is not reached. The independents say moving the schedule ahead one week in "A" or "B" classification is no solution. Ed Kuykendall, MPTOA president, when in Chicago the other said the local situation is "healthier" than most situations.

Distributor approaches in Kansas City to independent exhibitors indicate Fox Midwest has purchased a "mild" form of protection, consisting largely of prior runs in some zones, and where zones have been established they do not appear to be very definitely marked out.

W. D. Fulton, operator of five independent houses, pointed out this form of protection would not be particularly disadvantageous to the independent, but it will mean he must bid for protection or prior run against his own competition. While opinion is divided, Jay Means, until recently head of the ITO, can't see that any undue advantage will accrue to the buyer of protection. Over 90 per cent of the independents, however, have indicated opposition to zoning, one reason being that the resultant competitive bidding would increase film rentals.

The shift of Loew's Orpheum, downtown house, to day and date with Loew's State is having no effect on clearance in Boston, according to the local MGM exchange. Protection is being figured as in the past 30 days from the opening at the State.

NEW PRODUCING UNIT TO GET ALLIED BACKING

Plans for Independent Company with Exhibitor Sponsorship Reported Nearing Completion

Reviving a move that was under way two years ago, but never carried to completion, Allied States Association is sponsoring the formation of an independent producing company, and while the national officers will not comment other than to say "an important announcement" can be expected shortly, it is understood the plans are nearing completion.

Allied officials are extremely secretive about the new organization, but it was learned that during the Allied of New Jersey Convention in Atlantic City last month, some of the national leaders went over the various details in that connection. At that convention Abram F. Myers, general counsel, urged exhibitors to encourage new production and to engage in production as "a defensive measure."

A similar arrangement was practically closed with an independent producing company about two years ago, but the promised support from member exhibitors failed to materialize.

Historic Photo Giveaways

Mr. Myers made a special trip from Washington last week to confer in New York with Allied directors and other interests on the new film company, and to discuss various other organizational affairs. It was agreed informally to adopt the "American Picture Day" giveaway promotion of historic photos. Among those attending were Sidney E. Samuelson, national president and head of New Jersey Allied; Aaron Saperstein, Chicago; Al Steffes, Minneapolis; Charles H. Olive, Washington; H. M. Richey, Detroit; Fred Herrington, Pittsburgh; A. K. Howard, Boston, and Alex Schrieber.

While Washington is favored for the 1936 Allied convention, the decision as to time and place will be made when the board meets in January, when officers also will be elected.

Regional Conventions Set

Activity was noted from various exhibitor organizations in the field, and several annual conventions have been set.

Members of the Connecticut MPTO at a meeting in New Haven complained they had been forced to "bicycle" prints at the eleventh hour because of the continued print shortage. Previous demands for an increase in prints have gone unheeded.

Demand for delivery of "Top Hat" as a 1934-35 release is being made by several exhibitor groups, among them the Connecticut MPTO, the Ohio ITO at Columbus, and Allied in Chicago, claiming that only two of the three Astaire films contracted for had been delivered under last year's pacts. Ohio independents are being urged to notify RKO by registered letter that they expect to play "Top Hat."

The Ohio ITO is asking exhibitors to share playing time with independent producers, declaring "it is absolutely essential for the future welfare of the independent exhibitor that the independent producer be kept in business."

Better Prints Asked

Improvement in print quality and the elimination of oil and dirt from prints is asked in letters sent to all sales managers and exchanges by Fred Wehrenberg, president of the MPTO of St. Louis, eastern Missouri and southern Illinois. Mr. Wehrenberg complained the lighting is inadequate.

Independents in Pittsburgh are meeting to consider admission price increases, with Eli Goldstein of the Paramount leading the move.

The Allied of Michigan annual convention at the Leland Hotel, Detroit, October 21-23, will be addressed by Rep. Samuel B. Pettengill, sponsor of the block booking measure bearing his name. H. M. Richey, the unit's general manager, is inviting civic and welfare leaders to hear the discussion. National Allied Leaders will attend the three-day session.

The semi-annual convention of the MPTO of Arkansas, Mississippi and Tennessee has been advanced to October 13-14, in order to have Ed Kuykendall, national president, as a speaker. The meeting will be in the Chisca Hotel, Memphis.

Texas Allied Meets October 21

Allied of Texas will hold its annual convention in San Antonio, October 21-22, announced A. H. Cole, president.

Directors and members of the KMTA will confer in Kansas City on October 11 with Mr. Kuykendall, who is holding similar sessions with exhibitors in other cities on current problems. Independent exhibitors in Kansas City are sounding out sentiment for a possible reorganization of the ITO, following officers' resignations.

The next monthly meeting of New Jersey Allied will be held October 24 at Newton, N. J., home of Mr. Samuelson, president.

Northwest Allied has scheduled its third annual Bowery Movie Ball, October 25, in Portland.

Independent Exhibitors of Massachusetts, Inc., is moving its quarters to 20 Shawmut street, Boston.

Tobis Film Plans To Release Thirty

Tobis Cinema Film, A. G., of which Fritz Mainz, until recently production manager of Europa-Filmverleih A.G., has been appointed managing director in Berlin, has changed its trade mark to Tobis Cinema, and in the future will be officially known by that title.

During the season of 1935-36, Tobis Cinema will release approximately 30 German pictures from the various production centers in London, Berlin, Paris, Prague, Vienna and Madrid.

Everybody's congratulating everybody else!

BROADWAY MELODY of 1936

with JACK
BENNY
ELEANOR
POWELL
ROBERT
TAYLOR
UNA MERKEL · FRANCES LANGFORD
SID SILVERS · BUDDY EBSEN
JUNE KNIGHT · VILMA EBSEN
HARRY STOCKWELL
NICK LONG, JR.
Directed by Roy Del Ruth
Produced by
John W. Considine, Jr.

Beats "China Seas" in Bridgeport, Harrisburg, Canton, Boston, Hartford, New Haven, Rochester, Syracuse—and sets new house records in Waterbury, Worcester. And that's just the start!

Oh Boy! What a hit! Opening engagements nationwide start another M-G-M triumph on its way. IT'S LEO'S BIGGEST YEAR!

M-G-M's GREATEST MUSICAL

AND THE NATION'S MUSIC MASTERS ACCLAIM

The Song Hits of Brown and Freed

• The Broadway Melody of Success lingers on with the greatest hit-team in song biz, Nacio Herb Brown · Arthur Freed

RICHARD HIMBER
"Songs are terrific."

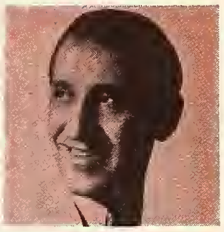
RAY NOBLE
"Dancers will thrill to your tunes."

JACK DENNY
"Pleasure to play them."

RUDY VALLEE
"Accept my sincere plaudits."

BEN BERNIE
"Well done my lads'"

LANNY ROSS
"Will be a pleasure to sing them!"



ABE LYMAN
"Lots of orchids for swell score."

LORING "RED" NICHOLS
"A new era in film music."

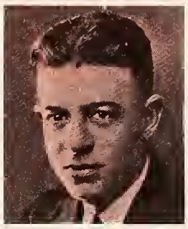
TED FIORITO
"Congratulations! You're the 'tops'"

JOHNNY HAMP
"You deserve the bouquets."

ISHAM JONES
"Your score thrills a nation."

WAYNE KING
"Beats anything you've done."

OZZIE NELSON
"Congratulations! It's great."



VICTOR ARDEN
"You boys make history!"

AL ROTH
"Two master songsmiths."

FRANK BLACK
"Great service to music lovers."

•

JOE RINES
'Your score deserves parades."

•

CHARLES DORNBERGER
"For your score wreaths, halos."

•

EDDIE DUNSTEDTER
"Congratulations to Brown and Freed."

•

GUSTAVE HAENSCHEN
"Hats off to Brown & Freed."

FRED WARING
"Sets a new mark"

•

BILLY BISSET
"It looks like history and Brown and Freed always repeat."

•

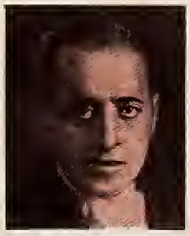
JAN GARBER
"Your new score gave me a genuine thrill."

•

ROSARIO BOURDON
"Your songs are your ticket to hall of fame"

•

JAN SAVITT
"What tunes. They're swell!"



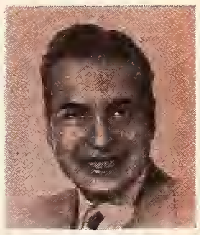
LUIGI ROMANELLI
"Congratulations! You've done it again."

FRANKIE MASTERS
"Your new score is Great."

TED WEEMS
"Greatest score in years."

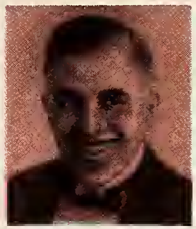
HAL KEMP
"Tops anything you've done."

LEO REISMAN
"Congratulations, boys!"



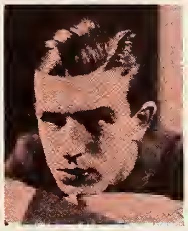
PHIL HARRIS
"Congrats. You're 'tops'."

MORTON ODWNEY
CONRAD THIBAULT
'Grateful for great songs."

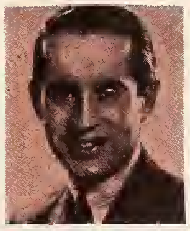


GEORGE OLSEN
"You are to be congratulated."

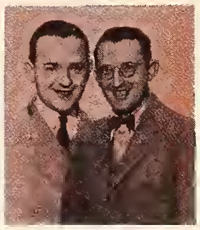
FREDDIE RICH
"Top rung of the hit ladder."



RANNY WEEKS
"You've never written better ones."



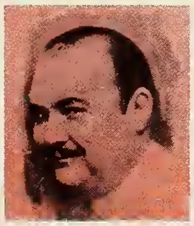
FRANK PARKER
"Most tuneful score in years."



JIMMY and TOMMY DORSEY
"It's your greatest effort."

JOE SANDERS
"Bag full of glorious music."

DON BESTOR
"Enthused over your new score."



PAUL WHITEMAN
"A new high in musical importance."

GUY LOMBARDO
"Best since your first 'Melody'"

EDDIE DUCHIN
"Songs I love to play."

GLEN GRAY, CASA LOMA ORCHESTRA
"You've done it again, only better."

5 GREAT HITS!
"You Are My Lucky Star"
"I've Got A Feelin' You're Foolin'"
"Broadway Rhythm"
"On A Sunday Afternoon"
"Sing Before Breakfast"
by BROWN & FREED

SONGS PUBLISHED BY ROBBINS MUSIC CORP., 799 7th Ave., N. Y. C.

FILM EVER PRODUCED!

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

‘O’Shaughnessey’s Boy’

(MGM-Goldstone)

Circus Drama

Two things usually considered quite risky in screen entertainment are incorporated in this picture. Presented in exploitation with the same degree of force and power that they are in the film, it is not impossible that they may become the dominating showmanship assets. “O’Shaughnessey’s Boy” is a circus picture, reflecting in substantiating production values all the peculiar glamor, color and thrill of all phases of circus life. Its motivating story is father and son conflict. In this, none of the many old familiar angles has been omitted. Additionally, several that are distinctively new have been included. Love interest, usually deemed indispensable whether it pertains to clinching hugs and kisses or not, is completely ignored. In place of this, however, is a gripping, heart-warming human interest love story. Showmanship which, in acknowledging this condition, endeavors to create a publicity campaign that will give the public the proper slant and understanding, should bring the best results.

The basic story is simple and powerful. Windy is an ace tiger trainer. His toddling son (Spanky MacFarland) thinks he’s the grandest guy on earth. His wife, given some little cause but mainly egged on by vicious-minded sister Martha, develops an aversion that finally impels her to desert him, taking the boy along. His nerve shattered, Windy loses control of the tigers, and is mauled and maimed. Wanting his boy more than anything else in the world, he spends years searching all over the country. One day, practically forced back into the circus, he learns from Hastings that his wife is dead and the boy is in military school and that he has permission to have him with him for a while.

The boy Stubby (now Jackie Cooper) has nothing but hatred for his father. Compelled to be a soldier and obey orders, he goes along with the circus. No kindness that Windy can conceive can break down the rigid barrier erected by Stubby. But one night, aboard train, as Stubby in going to bed finds his mother’s picture in a beautiful frame, he talks with and finally calls Windy “pop.” That one word completely restores Windy’s confidence; he wants to do the great act over again. Demonstrating his mastery over the tigers, he starts practising, with Stubby close by encouraging him.

Comes Aunt Martha to claim the child. But the boy doesn’t want to go. Windy makes the plea of a desperate father which, when coldly received by Martha, so inflames the trainer that he socks her and dashes out to meet his call. In the cage, mentally harassed by what has happened, fearing what might happen to Stubby, things break badly. For a few suspense-packed minutes it seems that the tiger again will attack his trainer. At the crisis, with the circus audience in near panic, Jack appears at his usual place at the steel bars to shout encouragement. That’s all Windy needs. He makes his beasts do their stunt and wins Stubby to him forever.

By its very nature the story of this picture is an exploitation feature. Smart showmanship which capitalizes the condition previously pointed out will do much for it. From the circus atmosphere production background, the fact that it can be given a carnival flag-waving, calliope tooting ballyhoo campaign is evident. With Beery and Cooper there are two names bound to command patron attention, in addition to the best worths of all assets properly amalgamated. —McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Philip Goldstone. Directed by Richard Boleslawski. Screen play by Leonard Praskins, Wanda Tuchock, Otis Garrett. Based on a story by Harvey Gates and Malcolm Stuart Boyland. Musical score by Dr. William Axt. Recording director, Douglas Shearer. Film editor, Frank Sullivan. Art director, Cedric Gibbons. Associates, Stan Rogers, Edwin B. Willis. Photographed by James Wong Howe. Assistant director, Robert Barnes. Running time, when seen in Hollywood, 87 minutes. Release date, September 27, 1935. General audience classification.

CAST

“Windy”	Wallace Beery
“Stubby”	Jacky Cooper
“Stubby” (as a child)	Spanky McFarland
Major Winslow	Henry Stephenson
Martha	Sarah Haden
Cora	Leona Maricle
Hastings	Willard Robertson
Jeff	Clarence Muse
Franz	Ben Hendricks
Callahan	Wade Boteler
Mack	Jack Daley
Lawyer	Oscar Apfel
Doctor	Granville Bates

Barbary Coast

(United Artists-Goldwyn)

Romantic Drama

An absorbing tale of romance and melodrama, told against the background of rough, tough San Francisco in the colorful, exciting early gold rush days, constitute the story and production values, which give this feature unique and powerful entertainent and exploitation worth. More a piece of attention-holding fiction than it is historical, it’s chock full of the Hecht-MacArthur sock and savor. At the same time, two well known incidents of San Francisco history—the start of the first newspaper and the organization of the Vigilantes—finely substantiates the show’s more imaginative character. In the last-named phase, the story (featuring the most noted) puts the modern gangster and his henchman in costume, and turning back the clock more than 75 years, combines two mediums of entertainment and showmanship interest, preserving and embellishing the thrill, excitement and suspense in the action drama quality of both.

The yarn wastes no time getting started, or does it hesitate in moving from one vivid chapter to another. There’s a thrill to the arrival of Mary Rutledge, first white “lady” ever to come to ’Frisco. A bit of comedy drama arises as she, befriended by Colonel Cobb, is victimized by Old Atrocity. Heart-break ensues as rough men tell her that the man she came to marry is dead, killed by Louis Chamalis. Comes a pulse quickening sock as Chamalis and Mary meet and Mary becomes Swan, the alluring come-on of the roulette tables. There are the melodrama of murder, the comedy of the racketeer controlled barroom court and the thrill as one realizes that the vigilantes are coming into existence. Then more gangsterism, Chamalis muzzling Cobb’s paper, prevented from destroying it by Swan. More killings follow and the supporters of law and order are powerless against the armed might of Chamalis and his mob. Through it all is an air of romantic conflict as Swan rebuffs Louis’ every effort to make love.

Then comes a switch to real romantic love interest as Swan and Carmichael, the poem-reading miner, meet. A few hours of happiness and they part, Carmichael to leave for the East, Swan back to the sordid world to which her imagination had permitted her to escape momentarily. But James, not sailing, comes to Chamalis and loses his fortune at cold-hearted Swan’s table. Chamalis, feeling that Swan is in love with someone else but not knowing whom, is going mad with jealousy. After more killings, Knuckles, Louis’ number one bodyguard, is the first strung up. Chamalis determines to fight; Swan and James flee; Louis and his mob chase them over the fog-shrouded harbor. Carmichael is wounded and captured. Then the climax. Chamalis, knowing that his day is ended, gives Swan and Carmichael to each other as he trudges off with the Vigilantes.

In all ways, “Barbary Coast” is finely balanced material, presented in such a way that it holds unusual attention for almost every class of theatre goer. It features Miriam Hopkins, Edward G. Robinson and Joel McCrea in glove-fitting roles. In Walter Brennan it presents a cackling comedian with a big wallop. It’s a picture that blends the story telling ability of Hecht and MacArthur, an action melodrama with a legitimate love story, and the Goldwyn flair for spectacular production details.—McCarthy, Hollywood.

Distributed by United Artists. Produced by Samuel Goldwyn. Directed by Howard Hawks. Screen play by Charles MacArthur and Ben Hecht. Assistant director, Walter Mayo. Cameraman, Ray June. Musical director, Alfred Newman. Costumes by Omar Kiam. Sound technician, Frank Maher. Art director, Richard Day. Film editor, Edw. Curtis. Running time, when seen in Hollywood, 90 minutes. Release date, September 27, 1935. General audience classification.

CAST

Mary Rutledge	Miriam Hopkins
Louis Chamalis	Edward G. Robinson
James Carmichael	Joel McCrea
Old Atrocity	Walter Brennan
Col. Marcus Aurelius Cobb	Frank Craven
Knuckles	Brian Dunlevy
Oakie	Clyde Cook
Slocum	Harry Carey
Broncho	Matt McHugh
Peebles	Otto Hoffman
Wigham	Rollo Lloyd
Judge Harper	J. M. Kerrigan
McTavish	Donald Meek
Captain	Fred Vogeding
First Mate	Dave Wengren
McCready	Anders Von Haden
Pilot	Jules Cowles
Steward	Cyril Thornton
Sandy	Roger Gray

Little America

(Paramount)

Travel Drama

This production is the pictorial record, concentrating on the more dramatic highlights of showman adventurer Richard E. Byrd’s second Antarctic expedition into Little America, romantically described as “Capital of the Unknown.” It deals in incidents and events which, although made popularly familiar via radio broadcasts and running published accounts during the time the expedition was isolated in the frozen south, assume a more thrilling and dramatic aspect as they appear in authentic picturization.

In an introductory preliminary Mr. Byrd explains the reason for the trip, a purely scientific fact-finding expedition, the results of which will add to the world’s store of knowledge. There follows the loading of the boats at Norfolk, the 15,000-mile trip down the Atlantic and across the Pacific and the approach to the Great Ice Barrier. Ensue the hazards encountered in unloading the supplies, the finding and digging out of "Little America," and the party settling down for its long stay. Some of the more thrilling incidents are the digging out of the plane in which Byrd flew over the South Pole; the starting out of the various scientific parties, via airplane, tractor, dog team and afoot, in which the crackup of the plane is a highlight. Then is shown a Byrd lead plane trip over the mountains, sight of the tractor party and the discovery of new land. There's Byrd's dramatic self-imposed isolation into which a web of theatric drama is woven as sequences show how civilization kept in touch with the adventurers and the anxiety that grew when practically all contact was lost with Byrd. Follows the arrival of the party at his lonely outpost, an actual bit of real drama when Byrd's emaciated features reveal the tortures he underwent. The picture concludes with the final farewell to Little America.—McCarthy, Hollywood.

Produced and distributed by Paramount, picturing Rear Admiral Richard E. Byrd's second antarctic expedition. Narration written by Charles J. V. Murphy. Photographed in Antarctica by John L. Herrmann and Carl O. Peterson. Film editor, Frances Marsh. Narrator, Gayne Whitman. Edited by Ewing Scott. Under the supervision of Dario Faralla. P.C.A. Certificate No. 1270. Running time, when seen in Hollywood, 50 minutes. Release date, October 4, 1935. General audience classification.

I Live My Life

(MGM)

Comedy Drama

The character of the story, a comedy romance, who's in it and what those names mean at the box office, the novel and sensationally unique action climax, together with lavish class production, are this picture's showmanship assets. These values, intelligently understood and applied, should establish it as an audience interesting attraction equal to any of the current outstanding pictures.

"I Live My Life" is by no means a perfect picture, yet it is that kind of feature into which alert showmen can sink their teeth and come up with a sparkling campaign. At first glance, the title is not so hot. But when it is understood in relation to the plot and its development, it is one to engage exploitation attention. The cast stars Joan Crawford in a glove fitting role. It supports her with a group of players, Brian Aherne, Frank Morgan, Aline MacMahon, Eric Blore, Fred Keating, Jessie Ralph, Arthur Treacher, Frank Conroy and Etienne Girardot, each one of whom is a principal and all of whom have an acknowledged box-office worth. It is directed by W. S. Van Dyke, responsible for some of the screen's finest entertainment.

As the picture starts, it concentrates on dialogue almost to the total exclusion of smash action. Basically, first localed in Grecian ruins, it's an adventure in love between a play girl Park Avenuite, Kay, and Terry, a serious minded archeologist. The idea is one of those neither-can-get-along-with-or-without-each-other affairs, which has its comedy contrast in the jittery antics of Kay's father, Bentley. The condition prevails even when the picture moves to New York and Terry comes in search of the girl who had given him a phoney name during their two days of bliss in idyllic Greece.

But when the show moves in to Mrs. Gage's Connecticut home, it takes on its true character —a farcical and exciting comedy. Having adequately rated Kay's snobbish socialite intimates, Terry proceeds to do what nobody has ever dared do before, bawl the hide off the fearsome old tycooness, a feat that comes like a boxer rallying in the last couple of rounds to win the decision, completedly changing the show's complexion.

Even though Terry has established himself, he can't get along with or without Kay. It provokes Kay and eventually Bentley to go on a furniture-smashing rampage that has all the side-splitting thrill of slapstick. It sets the stage for the unexpected finale. Terry agrees to let Kay save her face by deserting him at the altar. With the church packed, he smugly awaits the disappointment that everybody will think tragic. He's amazed when the organ starts playing the wedding march and down the aisle on the scared-to-death Bentley's arm comes Kay with her bridal attendants. His shock is nothing to that which the audience gets as the minister asks if there's anybody present who knows any reason why this couple should not be joined in wedlock and Terry yells that he does and then proceeds to voice his reasons. But in the climax Kay out-talks him, the service goes through, and the pair embark for Greece, with Kay not caring whether Terry digs ditches or ancient statues out of the ground as long as she can be with him.

As smart editing certainly will remedy the conditions in the early parts of the picture that detract from its value as showmanship and entertainment, the picture requires only the right understanding on the part of exhibitors to create a favorable popular reaction. The material with which to work is there. Their adaptation rests on whatever essentials have the best local appeal.—McCarthy, Hollywood.

Produced and distributed by MGM. Producer. Bernard H. Hyman. Directed by W. S. Van Dyke. Screen play by Joseph L. Mankiewicz. From the story by Gottfried Reinhardt and Ethel Borden. Based upon a short story by A. Carter Goodloe. Musical score by Dimitri Tiomkin. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Merrill Pye, Edwin B. Willis. Assistant director, Joe Newman. Gowns by Adrian. Photographed by George Folsey. Film editor, Tom Held. Running time, when seen in Hollywood, 98 minutes (to be cut). Release date, October 4, 1935. General audience classification.

CAST

Kay	Joan Crawford
Terry	Brian Aherne
Bentley	Frank Morgan
Betty	Aline MacMahon
Grove	Eric Blore
Gene	Fred Keating
Mrs. Gage	Jessie Ralph
Gallup	Arthur Treacher
Doctor	Frank Conroy
Professor	Etienne Girardot

Iceland Fisherman

(Pecheurs D'Islande)

(Du World)

Drama

Adapted for the screen from Pierre Loti's novel, "Pecheurs d'Islande," published in 1886, this French dialogue picture, with adequate English titles superimposed, reflects the period and customs of that era on the Breton coast and tells the simple but sincere tale of fishermen, their hardships and their resignation to suffering, and even death. The picture is expertly photographed and the scenes of the sea, both calm and stormy, are especially well done. Somberness is the keynote of the production, with very little comedy.

The performances of the principals are of value, although Marguerite Weintenberger as Gaud Mevel overacts at times. Besides Miss Weintenberger the cast includes Yvette Guilbert, excellent in the role of a grandmother, and Thomy Bourdelle, as a fisherman. While tragedy is dominant and the simplicity of the people is at all times evident, the picture is never morbid but is a moving story with a good deal of suspense, that lifts the production out of mediocrity and makes it interesting.

The theme is that of a girl of a fairly prosperous family, who returns to the little Breton village of her birth after many years in Paris, and falls in love with a poor and reticent fisherman. When he fails to respond the girl takes the bit in her own teeth and proposes marriage to the fisherman. He rejects the proposal because of their different strata of society. When the family lose their money and the girl becomes impoverished the fisherman marries her.

The honeymoon is a week before the fisherman is to sail for the Iceland islands on the regular fishing trip. On their last night together the fisherman relieves the girl's fears that he married her out of pity by telling her that he believed himself unworthy of her. The fishing boat sails and never returns, the picture implying but not showing the wreck. The girl is heartbroken and, according to the code of these simple people, dresses in her mourning garments and goes to the church to join the community in their prayers over the crew of the wrecked ship.—Mooney, New York.

Distributed by Du World. Produced and directed by Pierre Guerlais. Photographed by Roger Hubert. Music by Guy Ropartz. Art director, Hugues Laurent. Adapted from the novel of the same name by Pierre Loti. Running time, 72 minutes. Release date, September 20, 1935. General audience classification.

CAST

Grandmother Moan	Yvette Guilbert
Yann Gaos	Thomy Bourdelle
Gaud Mevel	Marguerite Weintenberger
Mme. Gaos	Blanche Beaume
Mme. Tressoleur	Yvonne Yma
Sylvestre	Roger Maxime
Monsieur Gaos	Louis Rouyer
Captain Guermeur	Gaston Mauger
Monsieur Mevel	Rena Gervais
Commissioner of Marine	Gouge

The Private Secretary

(Twickenham-British)

Farce

This very famous stage farce—a stand-by for many years for its author, the late Sir Charles Hawtrey—in film form is substantially unchanged either in presentation or appeal; audiences are offered a sequence of burlesque situations and as central figure a caricature clergyman of the ultra-innocent type which was a pre-war tradition. It is the broadest of broad humor and Edward Everett Horton, in his first British film, has a distinctly new line of business to put over as the clergyman; sometimes it gets very close to slapstick.

Douglas Cattermole, a gay young man about town, expecting a visit from a rich Anglo-Indian uncle and afraid of his creditors, plots with a friend to pose as the private secretary of the uncle. The real secretary, an innocent country clergyman, is persuaded that he must wait in Cattermole's London rooms until his employer summons him. There he is discovered by the Anglo-Indian uncle, who is disgusted to find that his nephew is so completely different from the young man of spirit he expected.

In the meantime, at the Marsland country house, Douglas has fallen in love with his "employer's" pretty daughter Edith, who discourages him from disclosing his real identity by confiding to him her aversion to the ne'er-do-well Cattermole whom her father wants her to marry. When Cattermole senior turns up he announces that the proposed match is off; he has seen his nephew and thinks him a milksop.

In London, the clergyman is pestered by Cattermole's creditors and finally decides to fly to Marsland's country house. Intercepted by Douglas and his friend, he is persuaded to conceal himself in order to avoid the furious Anglo-Indian and has an uncomfortable time, which reaches its climax when he makes an unexpected appearance during a spiritualistic seance arranged by a credulous feminine relative of Marsland. Cattermole junior confesses to his real identity and is hailed with delight by his uncle and the girl.

The selling angles are the fame of the original and the name of Edward Everett Horton. Among individual situations the best stunt possibilities are undoubtedly offered by the episode of the seance.—Allan, London.

Produced by Twickenham Studios and distributed in U. K. by Twickenham Film Distributors, Ltd. From the stage farce by Sir Charles Hawtrey. Adaptation by George Broadhurst, H. Fowler Mear and Arthur Macrae. Directed by Henry Edwards. Camera, William Luff and Percy Strong. Sound, Baynham Honri. Running time, 75 minutes. "G."

CAST

Rev. Robert Spalding	Edward Everett Horton
Edith Marsland	Judy Gunn
Robert Cattermole	Oscar Asche
Miss Ashford	Sydney Fairbrother
Douglas Cattermole	Barry MacKay
Harry Marsland	Michael Shepley
Thomas Marsland	O. B. Clarence
Annie	Davina Craig
Gibson	Aubrey Dexter
Mr. Nebulae	Alastair Sim

(*Reviews continued on page 42*)

The heart of the world

CARL LAEMMLE presents
A UNIVERSAL PICTURE
Directed by Edward Ludwig
Produced by Ben Verschleiser

will pound again!

Your Own Beloved

May ROBSON

Is Coming!

In the grandest role she has ever played! In Universal's soul-wallop for all humanity!

3 KIDS AND A QUEEN

with Charlotte Henry, Billy Burrud, Frankie Darro, Henry Armetta, John Miljan, Ferdinand Gottschalk, William Benedict, Henry Kolker, Tom Dugan.

Screenplay by Barry Trivers and
Samuel Ornitz

Story by Harry Poppe and Chester Beecroft

Heart's Desire

(Associated British Pictures)

Musical Romance

Richard Tauber's magnificent voice is exploited here skilfully and, there is every reason to think, with even better box office effect than in "April Blossoms." His numbers are partly operatic and partly from a ballad repertory, so that as a musical it has a double-edged appeal. The modern story and the range of settings, including Vienna beer garden, drawing room and operatic stage, will be appreciated by a wider public than would be drawn by a purely serious musical appeal.

Joseph Steidler, popular singer in a Viennese beer garden, is "discovered" by an English society girl who carries him to London where, under the skilled management of Manager Florian, he is prepared for his operatic debut. In love with the English girl, he discovers half way through the performance that she is engaged to another man. His singing of a tragic aria obtains for him a great success, but he abandons his career and returns to Vienna and the pianist there who loves him.

The transformation of the somewhat uncouth singer into a polished man of the world provides good incidental humor, to which Paul Graetz as the manager contributes notably. All the cast are adequate and sound values and settings are both good.

Tauber is, of course, the selling value and the point of importance is to put over the story as presenting him in modern dress and in a setting enabling him to purvey popular romantic numbers as well as opera. It is safe to say that all the "April Blossoms" admirers will enjoy this, and a lot of other music lovers who found the earlier picture just a bit superior.—Allan London.

Produced by British International Pictures Ltd. Distributed by Associated British Pictures Ltd. Directed by Paul L. Stein. Adapted from a story by Lioni Pickard. Songs written by Richard Tauber. Adaptation by Bruno Frank, L. de Garde Peach, Roger Burford and Jack Davies, Jr. Camera, John C. Cox. Sound, Benjamin Cook. Running time, 87 minutes. General audience classification.

CAST

Joseph Steidler	Richard Tauber
Francis Wilson	Leonora Corbett
Anna	Kathleen Kelly
Florian	Paul Graetz
Oliver	Carl Harboard
Van Straaten	Frank Vosper
Granville Wilson	George Graves
Diana Sheraton	Diana Napier
Lady Bennington	Viola Tree
Ted Mayer	Denier Warren

Swedenhielms

(Scandinavian)

Comedy

Based on the Nobel prize play by Hjalmar Bergman, this Swedish all-dialogue comedy is entertaining but confines its appeal to those who understand the Scandinavian tongue. While the appeal is limited and the picture lacks in scenic picturization, the technique, construction and photography are well done.

Some of Sweden's outstanding performers are in the cast, Gösta Ekman plays the role of Swedenhielms, Karin Swanström the ever busy housekeeper, and Tutta Rolf is Swedenhielms' daughter. In support are others less known but turning in likable performances.

The Swedenhielms' household consists of five members, Swedenhielms, a widower, with two sons and a daughter and the housekeeper, who cares for the entire family and who is regarded more as a member of the family than its housekeeper. Swedenhielms, a scientist of note and a candidate for the Nobel prize, is so wrapped up in his work that he depends upon the housekeeper to see that the family is fed, never considering where the money is to come from.

Swedenhielms is awarded the prize and he awaits the day when he will receive the award from the King's hand. A shadow, in the person of the money lender who accosts Swedenhielms with unpaid accounts all signed with his signature, looms on the otherwise peaceful and contented household. Swedenhielms, believing his youngest son has forged his father's name and knowing a scandal is imminent, decides to refuse the award.

In a fit of anger Swedenhielms accuses his son of forgery but the son, dumbfounded, refuses to deny the accusation, thinking his brother is the guilty one. Things are straightened out, however, when the housekeeper owns to the crime, thereby saving the family name and permitting the scientist to accept the Nobel prize.—Mooney, New York.

Distributed by Scandanavian Talking Pictures. Produced by Svenks Filmindustri. Directed by Gustaf Molander. Based on the plav by Hjalmar Bergman. Script by Stina Bergman. Music by Eric Bengtson. Running time, 88 minutes. Release date, September 5, 1935. General audience classification.

CAST:

Swedenhielm	Gösta Ekman
Boman	Karin Swanström
Julia	Tutta Rolf
Rolf	Bjorn Berglund
Bo	Hakan Westergren
Astrid	Ingrid Bergman
Eriksson	Sigurd Wallen
Pedersen	Nils Ericsson

The Goose and the Gander

(Warner)

Comedy

This is essentially a comedy whose humor springs from the embarrassing situations in which the principal characters find themselves. It is a highly sophisticated piece, of the bedroom farce type. At the same time it offers excellent exploitation possibilities as well as entertainment value.

Kay Francis, George Brent, Genevieve Tobin, John Eldredge, Claire Dodd, Ralph Forbes, Spencer Charters and Helen Lowell round out the featured section of the cast. Showmen, billing Miss Francis singly or with the group, should be able to prepare satisfactory campaigns, particularly in combination with the story idea.

Director Alfred E. Green has allowed Miss Francis ample opportunity to display her ability in handling light comedy and she, instead of merely strutting about in peacock fashion modeling the latest Hollywood or Parisian gown, turns in a most convincing performance not only as a mannequin, but as an actress. Her running mate, Brent, already has shown what he can do with light roles and in this picture he strengthens that reputation.

The film, however, really won't stand very close analysis because the dialogue falls flat quite often and the production values are not great, and it is only lifted out of mediocrity by the performances of Miss Francis and Brent.

As the title suggests, Georgianna sets out to prove to Betty Summers the significance of the proverb, "What's sauce for the goose is sauce for the gander," after Betty has stolen Georgianna's husband and the two meet for the first time, although unknowingly, at a fashionable beach casino.

In the meantime, Georgianna has met Bob McNear and after deciding she highly approves of him she discovers he is the particular boyfriend of the second Mrs. Summers. This increases her determination to teach a lesson, so she arranges for all the parties concerned to spend the night at her lodge in the mountains.

Two crooks, who have robbed several guests of the casino including the first and second Mrs. Summers, also became entangled in the plot and arrive at the lodge at the same time.

When McNear discovers who his hostess is his ardor for Betty, which already has started to cool, becomes absolutely frigid and he breaks with her completely to try and win Georgianna. The crooks, suspecting they are being followed by the police, then hide the jewels in Georgianna's room and her Aunt Julia finds them.

The police finally arrive after the principals in the farce have spent many uncomfortable moments and evoked many a laugh with their actions. By a ruse the real crooks escape and McNear and Georgianna are arrested. At the police station, however, all is cleared up and Betty and Ralph Summers patch up their differences, the thieves are locked up, and a justice of the peace takes care of McNear and Georgianna.—Baehler, New York.

Produced and distributed by Warner Brothers. Director, Alfred E. Green. Author, Charles Kenyon. Screen play, Charles Kenyon. Cameraman, Sid Hickox. Film editor, Herbert Lenard. Running time, 65 minutes. Adult audience classification.

CAST

Georgianna	Kay Francis
Rob McNear	George Brent
Betty	Genevieve Tobin
Thurston	John Eldredge
Connie	Claire Dodd
Ralph Summers	Ralph Forbes
Aunt Julia	Helen Lowell
Winky	Spencer Charters
Arthur Summers	William Austin
Sweeney	Eddie Shubert
Jones	Charles Coleman
Miriam Brent	Olive Jones
Teddy	Gordon Elliott
Murphy	John Sheehan
Sprague	Wade Boteler
Violet	Helen Woods
Young Barkley	Carlyle Blackwell, Jr.
Hotel garage man	Milton Kibbee
Police sergeant	Guy Usher
Mrs. Burns	Van Buckingham

His Family Tree

(RKO Radio)

Comedy Drama

This production has a foundation likely to appeal chiefly to patrons of Irish American descent but it is suitable for all comedy material. The story centers around an Irish saloon keeper who, failing to hear from his son, a prominent politician in a small town in Iowa, comes to America. The politician's wire regards the saloon keeper with disfavor and succeeds in convincing him to avoid his son and keep his identity a secret. The politician, now running for mayor, years ago changed his name to one of more "class" at the insistence of his wife. When his opponents discover this they discredit the saloon keeper's son. Through the efforts of the Irish saloon keeper the son is returned to favor and elected mayor.

Where he is known, James Barton, star of the long-run stage play "Tobacco Road," and the lead in this picture, can be exploited. Besides Mr. Barton the cast includes Margaret Callahan, Addison Randall, Maureen Delany, William Harrigan and Marjorie Gateson. The comedy situations and the predominantly Irish cast are good material for selling the picture.

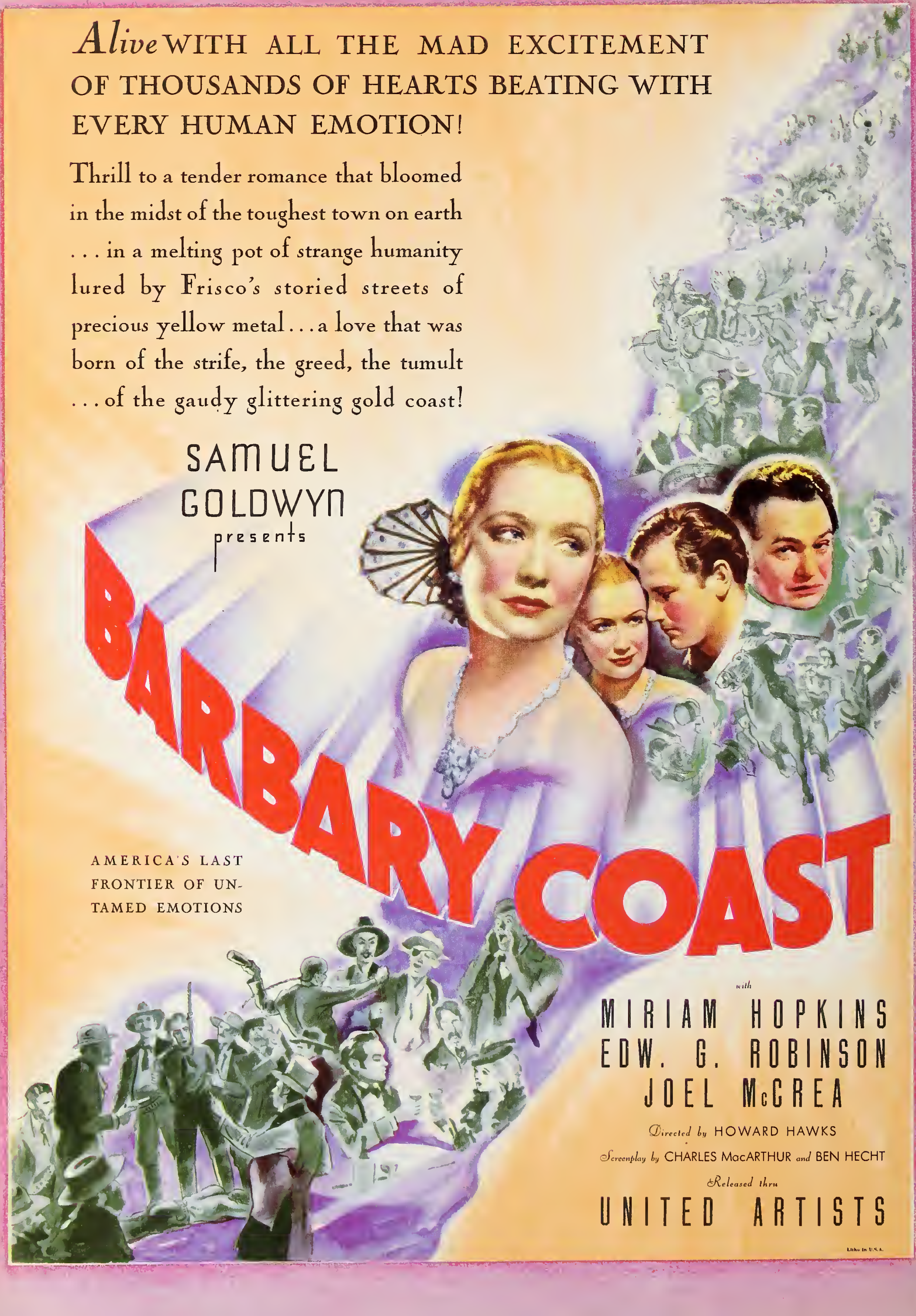
Failing to hear from his son in America, Murphy (James Barton), former "Bosun," closes his saloon in Ireland and embarks for America. His arrival in Central City, Iowa, is inopportune, as his son (Harrigan) is running for mayor after having changed his name from Murphy to Murfree. Mrs. Murfree, responsible for the change of name, has invented ancestors in Tennessee and has caused to be placed over the fireplace a portrait of an old gentleman, passing him off as her husband's father. She pleads with her father-in-law to keep his identity a secret and insure the election of Murfree, to which Barton agrees. Barton makes friends rapidly in the fourth ward, the Irish district, but these friends turn on him when he professes to be a friend of the name-changing Murfree family. The fourth warders, under the leadership of the widow Oulihan, announce they will vote for Murfree's opponent, the incumbent, a fat, lazy and indifferent mayor who holds his job by adroit politics.

Barton, with his winning personality, returns to favor with the fourth ward and they now plan to vote for Murfree. On the night of the crucial debate between Murfree and the mayor, Barton is kidnaped. The mayor accuses Murfree of kicking his father out of the Murfree home. Murfree denies this accusation but he can't produce Barton to refute it. Barton in the meantime by the clever combination of a "Bosun" whistle and a telephone, summons aid from his friends in the fourth ward, who, coming to his rescue, free him. Barton shows up at the debate, declaring himself for his son.

The romantic angle of the picture is centred

(Continued on page 45)

SAMUEL GOLDWYN PRESENTS



Alive WITH ALL THE MAD EXCITEMENT OF THOUSANDS OF HEARTS BEATING WITH EVERY HUMAN EMOTION!

Thrill to a tender romance that bloomed in the midst of the toughest town on earth . . . in a melting pot of strange humanity lured by Frisco's storied streets of precious yellow metal . . . a love that was born of the strife, the greed, the tumult . . . of the gaudy glittering gold coast!

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presents

BARBARY COAST

AMERICA'S LAST
FRONTIER OF UN-
TAMED EMOTIONS

with

MIRIAM HOPKINS
EDW. G. ROBINSON
JOEL McCREA

Directed by HOWARD HAWKS

Screenplay by CHARLES MacARTHUR *and* BEN HECHT

Released thru

UNITED ARTISTS

Litho in U.S.A.

(*Continued from page 42*)

upon Murfree's daughter, Elinor, and his campaign manager, Mike Donovan.—MOONEY, New York.

Produced and distributed by RKO Radio. Associate producer, Cliff Reid. Directed by Charles Vidor. Screenplay by Joel Sayre & John Twist. From the play by Patrick Kearney and Harry Wagstaff Gribble. Photographed by Lucien Andriot. Musical director, Alberto Colombo. Art director, Van Nest Polglase. Costumes by Walter Plunkett. Recorded by George D. Ellis. Edited by Jack Hively. P. C. A. Certificate No. 1102. Running time, 68 minutes. Release date, September 20, 1935. General audience classification.

CAST

Murphy	James Barton
Elinor Murfree	Margaret Callahan
Mike Donovan	Addison Randall
Charles Murfree	William Harrigan
Widow Oulihan	Maureen Delany
Margaret Murfree	Marjorie Gateson
Dudley	Clifford Jones
Terrance Gilligan	Ray Mayer
Stonehill	Herman Bing
Bat Gilligan	Pat Moriarity
Mayor	Ferdinand Munier
Hopkins	Charles Coleman
Mayor's Henchman	Orville Caldwell
Brannigan	William Lemuels

Two Sinners

(Republic)

Drama

This is an ultra modern, absorbing drama of every-day life, adapted for the screen from the novel, "Two Black Sheep," from the pen of Warwick Deeping.

Showmen should have no trouble expressing themselves in the handling of this picture, for it abounds in exploitation possibilities. The story already has appeared in Hearst's *International-Cosmopolitan Magazine,* and the author, Warwick Deeping, should be quite familiar to many a person because of his "Sorrel and Son," as well as other and more recent best sellers. This fact, along with the cast and the entire background of the film, should prove strong pegs on which exploitation campaigns can be hung.

The background is postwar England and France. In this setting Otto Kruger, Martha Sleeper, Cora Sue Collins and Ferdinand Munier tell the story of a man and a woman who, after suffering unjustly from the world's criticism, finally attain happiness because of their true love for each other and their mutual self-sacrifice.

The cast names are well known and the direction of Arthur Lubin keeps the action moving continuously. The photography and production values are first rate.

Fifteen years in prison have left Henry Vane almost unchanged. His experience has mellowed him, undoubtedly aged him a bit and made him a bit more distinguished, but he still remains the polished English gentleman.

His income is sufficient to support him more than comfortably and he hopes to resume his normal course of living. But Vane is a sensitive man and he sees a deliberate attempt to slight him on the part of his club members and a coolness on the part of his former friends.

Paralleling Vane's London experiences after his release is the story of Elsie Summerstone, a young woman whose sweet disposition is hidden under an unattractive plainness. Elsie, desperate for work, takes the position of governess for little Sally Pym, neglected daughter of the gay, man-crazy and high-living Mrs. Pym. She accompanies the Pym family, including Monte, Mrs. Pym's wealthy but old escort, to the south of France, where she encounters Vane.

Striking up a friendship with little Sally, Henry grows to know her governess better and their romance starts, although it is overshadowed by the constant menace of his prison record.

Without a thought for her child, Mrs. Pym leaves to spend a weekend with Monte at a nearby resort and refuses to return when she learns, after a search by Vane, that her child has broken her arm in a fall. The accident brings Vane and Elsie closer together and he realizes he can't offer her marriage until he tells her of his past. She is horrified and leaves him.

Learning that her mother is dangerously ill, Elsie asks for her wages to return to England and is paid with a check she can't cash. As she substitutes the check for cash from Mrs. Pym's bag she is discovered. Mrs. Pym accuses her of theft and she is taken to jail and sentenced to prison. Vane is convinced of her innocence, however, and strives for her release. In the meantime, Mrs. Pym is killed in an accident and Vane adopts little Sally. He finally obtains Elsie's pardon and she realizes she loves him.—BAEHLER, New York.

Produced by Republic Pictures. Distributed by Republic Pictures. Producer, Trem Carr. Directed by Arthur Lubin. From the story, "Two Black Sheep," by Warwick Deeping. Adaptation and screen play by Jefferson Parker. Gowns by Lettie Lee. Photographed by Harry Neumann. Edited by Jack Ogilvie. Recorded by John A. Stransky, Jr. Running time, 72 minutes. Release date, September 12, 1935. General audience classification.

CAST

Henry Vane	Otto Kruger
Elsie Summerstone	Martha Sleeper
Mrs. Pym	Minna Gombell
Monte	Ferdinand Munier
Sally Pym	Cora Sue Collins
Ritchie	Harrington Reynolds
Mrs. Summerstone	Margaret Seddon
Shepley	Fred Walton
French judge	Olaf Hytten
Mr. Grylls	Montague Shaw
Heggie	William Carlton
Pateman	Harold Entwistle

Freckles

(RKO Radio)

Dramatic Romance

Homespun dramatic romance with all the homely elements of the soil and Gene Stratton-Porter, this picture faithfully presents the novel in a simple, sincere and moving story. It is drama not lacking in comedy and photographed in an atmosphere of rustic locales known to the hosts of Porter readers that make this picture, thoroughly likeable and entertaining. A simple and understandable story that is concerned chiefly with human emotions, the picture is one for the entire family.

A widely known story and an appealing title present the exhibitor with two assets of worthwhile exploitation value. Selling the story strongly in a dignified but expressive campaign should reach the younger element, most of whom have heard of but never read the Porter books. The fact that it is a family picture is a point to be stressed strongly in the selling campaign.

The struggle of a young boy, alone in the world, parentless and the product of an orphanage institution, in his endeavor to support himself and be a useful member of society is the theme of the picture. Young, untried but a willing and wholesome boy, his attainment of this end is never in doubt, which doesn't in the least detract from the nature of the story. Tom Brown as the homeless boy turns in an outstanding performance. Little Virginia Weidler is another whose acting is of the highest order in her characterization of Laurie Lou.

SHORT PRODUCT PLAYING BROADWAY

Week of September 28

CAPITOL	Going on Two	RKO Radio
MUSIC HALL	Wings Over Mt. Everest	Educational
PARAMOUNT	Judge for a Day	Paramount
	Popular Science, No. 1	Paramount
RIVOLI	Major Bowes' Amateur Theatre of the Air, No. 2	RKO Radio
	Pluto's Judgment Day	United Artists
ROXY	Mickey's Band Concert	United Artists
	Going Places, No. 13	Universal
STRAND	Curious Industries	Vitaphone
	Romance of the West	Vitaphone
	A Cartoonist's Nightmare	Vitaphone

Worn and weary after trampling many miles, Freckles arrives at the McLean lumber camp in Indiana, looking for work. He meets Laurie Lou and Mary Ardon (Carol Stone), school teacher, who, taking an instant liking to Freckles, succeeds in having him taken on as a guard of the McLean timber. Freckles, in his first night as guard is accosted by a lumber thief who warns the boy to make himself scarce. Frightened by the man and in a cold sweat from encountering the animals and birds, infesting the woods, Freckles encounters Laurie Lou, whose merriment at Freckles' discomfiture restores him to normalcy and relieves him of his fear of the night and the forest.

Freckles' and Mary's friendship blossoms into a romance. Her admiration for Freckles increases when he risks his life to save Laurie Lou from a falling tree. But Freckles' like is not all glory for he fails in his first attempt to capture a timber thief. He repays that failure with interest, however, when he thwarts a gang of bank robbers, who have taken Laurie Lou prisoner. Freckles, hurt in the mixup with the bank robbers, is consoled by Mary, who confesses her love for him.—MOONEY, New York.

Produced and distributed by RKO Radio. Produced by Pandro S. Berman. Associate producer, William Sistrom. From the novel by Gene Stratton-Porter. Screen play by Dorothy Yost. Photography by Robert de Grasse. Musical director, Alberto Colombo. Art director, Van Nest Polglase. Associate, Sidney Ullman. Costumes by Walter Plunkett. Recorded by D. A. Cutler. Edited by Desmond Marquette, P. C. A. Certificate No. 1267. Running time, 68 minutes. Release date, September 27, 1935. General audience classification.

CAST

Freckles	Tom Brown
Laurie-Lou	Virginia Weidler
Mary Arden	Carol Stone
McLean	Lumsden Hare
Ralph Barton	James Bush
Mrs. Duncan	Dorothy Peterson
Jack Carter	Addison Richards
Wessner	Richard Alexander
Al Waters	George Lloyd
Lefty	Louis Natheaux
Butch	Wade Boteler

Johnny Green & Orchestra

(Vitaphone)

Good Musical

Johnny Green has arrived at a summer resort a day ahead of his men and is greatly disturbed by the lethargy which has captured the guests. He decides to bring them to life by playing a piano solo and when the people begin to show interest in his music his band arrives and all join in the music. Marjorie Logan and Johnny Farrell are the vocalists. Several of Green's own compositions are played and the reel ends as he performs at the piano. Where Green is known because of his radio work this short subject should do particularly well, but it has enough entertainment to please anywhere. Running time, 9 minutes.

Nutville

(Vitaphone)

Good

Featuring the Radio Ramblers and their impersonations of various radio stars, this short subject should thoroughly entertain audiences where the setting is not a handicap. The three Ramblers are on a hiking trip when they arrive at Nutville, where the sane are placed in a "sane asylum" and the insane roam at large. In order to convince the keepers and doctors that they have lost their minds, the boys pretend they are different personalities such as Kate Smith, Joe Penner, Morton Downey, the Marx brothers and others, giving grand imitations of each. In the end they are released and declared "insane." Running time, 9 minutes.

BRITONS ACT TO KEEP VARIETY SHOW OFF AIR

Exhibitors Remember How England Stayed Home To Tune In On Benefit Performance

by BRUCE ALLAN
London Correspondent

The radio broadcast of the Royal Command Variety Performance last year hit a staggering blow to the box office in every place of amusement in the United Kingdom. British exhibitors are considering whether, through the Cinematograph Exhibitors Association, they can prevent an air program of this year's performance—a big social function attended by the King and Queen.

The situation is unusual. The proceeds of the performance, in which all the leading variety stars participate, go to the charitable funds of the Variety Artists' Federation. Last year there was a big controversy before the show went on the air, the British Broadcasting Corporation refusing to pay more than £500 ($2,500) as a fee. Suggestions that, for a bigger fee, the Federation would keep the show off the air were turned down by entertainment interests. After the event they admitted to a blunder; the broadcast kept all England at home and the loss of takings to kinemas alone was estimated variously at £30,000 to £100,000.

This year the VAF-BBC difference of opinion has revived and there have been threats that unless the last year's fee of £500 is very substantially increased, there will be no broadcast. Seeing their opportunity, exhibitors through the Cinematograph Exhibitors Association, have established contact with George Black of the Palladium (a GB-General Theatre hall) where the performance is held, with a view to arranging for a donation to the VAF funds on strict condition that no broadcast is permitted. A £1,000 offer is being mentioned.

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G-B Looks to U. S.

The annual report of Gaumont-British Corporation, Ltd., says, regarding the American branch opened a year ago, that it is "now firmly established and a steadily increasing business is being built up from which a considerable revenue is anticipated in the near future."

As already announced, G-B is paying 7 per cent for the year on the ordinaries out of a net profit of £720,483 ($3,602,000). The full figures show the following interesting details:

£160,000 4½ First Mortgage Debentures were issued during the year, bringing the total issue to £5,160,000. The balance of £1,340,000 of the authorized amount has been issued to the bankers to secure advances but the 1934 sinking fund has been used to redeem £51,500 of the stock, leaving the outstanding balance of £5,108,500, apart from the bank holding.

Provincial Cinematograph Theatres, Ltd., controlled by the Corporation, made £23,019 more profit than in 1934 and paid 15 per cent.

Denman Picture Houses, Ltd., made £11,402 more and paid 2½ per cent.

The General Theatres reconstruction plan, embodying a continuance of G-B control, has, it is pointed out, been sanctioned by the Court, but an appeal has been lodged by dissenting shareholders.

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Expectations of open warfare between the Kinematograph Renters Society and the Cinematograph Exhibitors Association on the booking circuits controversy have so far not been realized, chiefly because the KRS has made no move since the formal announcement of policy which caused so much consternation in exhibiting circles, but it is still a general belief that the lull will be duly followed by a storm of first-class dimensions.

Special meetings of the KRS Council arranged for last week were postponed at the last moment, partly because important members were out of town but partly also, it is generally believed, because distributors have to take into consideration several new factors of the situation, of which the possibility of legal action by G-B and the CEA is not the least important.

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Tough Winter Ahead

Aside from the special case of the Gaumont-H & G deal, trade interest still is mainly centered on the exact attitude the KRS will take toward existing arrangements which, under its own definition of booking circuits, undoubtedly belong in that category. If "henceforth" is either explicitly or by implication prefaced to the KRS threat of action, the general controversy which at present threatens may simmer down to a specific dispute between the Society and Gaumont-British, and that is dependent on the KRS taking exception to the H & G purchase, which is not an official certainty. If an investigation of all booking arrangements is planned by the KRS there will be a very bitter controversy, from which the biggest gainers may well be the lawyers.

The CEA Council has a tough winter in front of it. Apart from the big issue with the KRS—with which it has also a standing controversy on rentals—it has a quota policy to operate which will bring it into contact, and possibly into conflict, with the Film Group of the Federation of British Industries, with which it must try to arrive at an agreed policy regarding Films Act revisions for the Board of Trade.

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Asking the Public

Yet another angle on the problem of the "redundant" theatre. Applicants for new licenses who have been faced with opposition from existing theatres have heretofore had to rely upon general argument based on the more or less disputed facts of the local situation. At Sevenoaks, Kent, last week, the promoters of a £30,000 project produced to the urban district council proof that they had conducted a post card referendum of the district and that of 537 replies received 436 were in favor of a new theatre. This left to the opposition only the general argument that the neighborhood was adequately seated.

No decision was reached immediately in this specific case but if the referendum policy is generally adopted, it seems that the CEA will frequently have difficulty in making effective its opposition to new halls. The only real argument against "overbuilding" is strictly that the local public do not want any more theatres. If new enterprises can provide proof that these theatres will be welcomed by local patrons, and if some of the existing halls are demonstrably out-of-date, it seems that the "redundancy" campaign will receive another setback. It had a heavy blow in the decision of the Ministry of Health that an existing theatre, in order to obtain protection from competition, must be capable of modernization. As to the percentage of British theatres in urgent need of modernization, the comments of American visitors are usually more forceful than complimentary.

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An extension of the policy of conciliation between organized labor and the industry is foreshadowed in a plan for a Film Council, embodying all grades of employers and employees in theatre and studio, put forward by A. M. Wall, the general secretary of the London Trades Council, who played a big part in the recent wages agreement with London exhibitors.

The Wall idea is that the Council should standardize conditions of work and payment in all grades of the industry and issue "white cards" to employers and employees, both of whom would be subject to disciplinary action in the event of default. In support is the National Association of Theatrical Employees, which recently has been working hard to unionize studio labor rates, and the Association of Cine-Technicians.

There is no mention, in connection with the new plan, of the Electrical Trades Union, a very militant body, with a large membership of studio electricians and theatre projectionists, which dissented from the London agreement and recently came into conflict with British International Pictures at Elmstree.

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Critics and Proprietors

Radio Pictures, Ltd., seems to have scored the publicity scoop of the week. In a recent issue of the *Daily Express* the film feature contained a top two-column feature with the four line heading: "Katharine Hepburn. Lord Beaverbrook's Opinion." The matter thus captioned was a letter to the editor signed "Beaverbrook" in which the proprietor of the *Express* and *Evening Standard* said: "I have seen the film "Break of Hearts." I found it a wholesome and delightful entertainment and quite as good a picture as anything done by Katharine Hepburn. . . . I saw the film because of the marked difference of opinion exhibited by the film critics of the *Daily Express, Sunday Express* and *Evening Standard.* The *Evening Standard* critic takes the view that the film offers excellent entertainment, while the critics of the *Daily Express* and *Sunday Express* dismiss it as a hackneyed and commonplace story. . . .

"In my opinion, the critics of the *Daily Express* and *Sunday Express* are mistaken and I claim the right to say so. For, while I would not attempt to trammel the liberty of those distinguished critics to give their unbiased views, I reserve to myself the liberty of dissent. The public, I am convinced, will share my opinion."

Film distributors, meanwhile, share a hope that *Express* and *Standard* criticisms will continue to differ and that my Lord Beaverbrook will pursue his policy of chastening the erring ones—without, of course, in any way influencing their liberty to state, though not in splash leader form, their candid, honest, and uninfluenced views of any picture.

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Wilcox Starts

Herbert Wilcox last week began, for Herbert Wilcox Productions, Ltd., his first picture for distribution by C. M. Woolf's General Film Distributors, Ltd. The subject, "Street Singer's Romance," features Anna Neagle and Arthur Tracey, and inaugurates a £750,000 program.

Stevenson Adds To Duties

Edward Ford Stevenson, for many years president of Visugraphic Pictures, and latterly associated with Crosby Gaige, who recently joined the advertising firm of Kelly Mason and Roosevelt of New York, has been placed in charge of the firm's radio department. Mr. Stevenson commences his fifth year of lectures on advertising and publicity, motion picture and otherwise, this week in the extension department of the University of New York and Stevens Institute.

PROTESTS CHECKMATE POLITICAL MOVE TO SEIZE FRENCH INDUSTRY

Mario Roustan, Minister of National Education, Listens To Film Executives and Halts Effort to Take Over Receipts

by PIERRE AUTRE
Paris Correspondent

It was a deep sensation in the French cinema circles when it became known recently that the Government was ready to publish a *decret loi* (decree having the power of a law) which would regulate the industry. (MOTION PICTURE HERALD, September 7 issue.)

Nobody knew just what was to be the nature of this decree, which would have been issued by the Minister of National Education, Mario Roustan, after a long study made by the Commission Interministerielle du Cinema, whose membership, incidentally, is not representative of the industry.

The Paris evening newspaper *Paris-Soir* was the first to publish information concerning the forthcoming decree.

Paragraphs of the decree—if they were really applied—would have an effect of no less than revolutionizing the entire business.

Here are highlights of the story published by *Paris-Soir:*

Film producers could not make pictures without having a special "card" (license) which would be granted under official agreement.

No picture could be made if the producer (or the producing company) did not obtain at least 60 per cent of the estimated cost in cash.

Distributors would not be allowed to interfere in the picture production, even with financial assistance. Drastic action would be taken in case of violation.

A central national independent organization would be formed to collect film rentals from the exhibitors. The organization, called "Cinema Fund," would turn over the proceeds to the distributors and the producers, that is, all elements that contributed to the making and showing of the picture.

Motion picture theatres would be obliged to show a quota of French pictures, at least 20 per cent, and quarterly.

It is easy to understand what a flurry this report caused throughout the film market. All national newspapers and trade publications carried lengthy comment.

Prepared by Commission

The proposed decree had been prepared by the Interministerial Film Commission, the president of which is Georges Lecomte. For several months this commission had been working on the decree. This commission had called representatives of all cinema groups and had listened to everyone. But apparently it did not give much consideration to the suggestions made by members of the industry. Prominent members of the Commission, Grunbaum-Ballin, state counsellor; M. Huysman, director of Beaux Arts; M. Petsche, member of Parliament, president of the Cinema Commission of the Chamber of Deputies, and others, who know little about the motion picture business, but would like to make the French cinema a state-controlled organization, were the actual authors of the proposed decree.

They had hoped that the decree would be adopted at the ministers' meeting on August 28 and be signed at once by the President of the Republic, to be published the next day in the "Journal Officiel."

Then it would have been too late for the industry to protest, as the decree would have the power of law.

But the trade organizations had been secretly informed of the intended coup and before the industry at large and the press were aware of the fact, drastic intervention was made to M. Roustan to stop the coming decree. So the proposal was not submitted at the August 28 session of the departmental ministers.

American Companies Protest

As soon as the main articles of the proposed decree became known, the French branches of American companies protested against the measures, which would have restricted their activities in France.

It was pointed out that the movement had been undertaken despite the beginning of Franco-American negotiations for a commercial treaty in Washington, and that the decree would force the American companies out of business in France.

A central national independent organization was to be formed, according to the proposed decree, to collect film rentals from exhibitors. After paying its own expenses, and possibly financing French production, the organization would turn over what was left to the distributors. The distributors would be considered merely brokers whose only function would be to help with publicity. American companies would not be able to collect money for the sale of their own films, but would be legally forced to permit this new outside organization to handle their money.

The present quota on American films would be replaced, if the decree were issued, by a more drastic quota, in so far as American interests are concerned, requiring French cinemas to show a high percentage of French films.

One publication added that there would also be additional heavy duties or taxes on American films.

This represents, of course, only the American point of view. The decree would similarly affect all other foreign pictures.

Meeting immediate and unanimous opposition of the industry, M. Roustan decided to postpone the decree and consult all the leading members of the industry. In a week he received and listened to one hundred individuals—producers, distributors, exhibitors, printers, journalists—all of whom gave him their own suggestions, many of them contradictory.

Federation Within Business Proposes to Set Up Four Subsidiary Groups with André Debrie As General President

The young Comité du Film, headed by Georges Loureau, representing more than three-fourths of the cinema houses and film distributors in France and most of the independent film producers here, was the first to protest against the proposed decree, complaining especially because its members had not been consulted about the revolutionary changes proposed.

Rejects State Interference

If those interviewed by M. Roustan were not unanimous in protest against each article of the decree, they did all agree in opposing the principle of the interference of the State in the business, and it would be direct interference, indeed, were film rentals collected from exhibitors by a State organization.

The industry maintains that it is able to take care of its own reorganization and its own reforms. The industry wants its own rules and its own statute, and does not want them set up by individuals outside the business.

L'Ecran, official trade publication of the Exhibitors' Association, which is in close agreement with the American companies, shows how the collecting organization would operate. It would take over authors' and producers' copyrights. It really would be directed by the authors' organization, which would have about 12 members on the board compared with three members of the Government and three producers assigned by the Minister.

All the pictures would have to be rented on the percentage basis; any other kind of rental, including fixed price, would be forbidden.

The collecting organization would be allowed to take out all it would need for its administration expenses, as well as for all projects to develop the cinema art.

It is easy to understand how such a decree would have affected the industry, which is grateful to M. Roustan for halting the move and turning to the industry for suggestions.

The decree would have meant the complete ruin of the independent distributors and producers, who work in narrow contact and yet produce the best French pictures. It would have been the direct road to a State industry, whereunder everyone would have been an employee of the State, chosen not for his ability but for his political color.

The first effect of the threatened State control has been to provide a common basis of cooperation for all members of the industry, even those who had been at outs, as, for instance, the American companies and the Exhibitors' Association on the one side,

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FEDERATION TO UNITE ALL GROUPS

(*Continued from preceding page*)

and the old Chambre Syndicale on the other.

All have seen the deep and real danger of the proposed decree, which was the result of a political combination managed by the Socialist Party, in agreement with all the Left Workers' Syndicate, to take over the French film industry. All the private concerns would have been killed off for the benefit of trusts with politicians pulling the strings.

Federation Being Formed

Now the Comité du Film, founded three months ago and including producers, distributors and exhibitors, and the Chambre Syndicale representing the technical men and equipment makers, such as printers and manufacturers of cameras and projectors, have been deliberating for a week over a plan to establish a National Federation of the French Cinema, which would make its own statute and regulations.

This Federation, the formation of which will be accomplished in a few days, will include four groups, all independent but acting closely together on all matters of general interest.

These four sections, or syndicates, will be:

Equipment and technical section, including printers, apparatus makers, laboratory owners. The president of this group is expected to be André Debrie, the well-known camera manufacturer.

Production Section, including all film producers. The president may be Felix Ganders.

Distributors Section, including all distributors, American and French, the president will be Georges Loureau, director of the French branch of Tobis Pictures.

Exhibitors Section, whose president will be, as before, Raymond Lussiez, the best friend here of the American concerns.

The president of the Federation, chosen by the four sections, will be changed every year and will be chosen successively in each section. The first will be Andé Debrie of the Equipment Section, who will be in a strategic position to effect a strong organization.

Charles Delac, who for ten years was president of the Chambre Syndicale, will be appointed honorary president of the Federation.

The coup of the State to take in its hands the French industry, though it did not succeed, nevertheless showed that a speedy reorganization is necessary.

It may be that the help of the Government is necessary in some matters, but the Federation will limit such assistance to specific cases. The State must not interfere as organizer or financial agent. It will be asked to reduce taxes, especially on the best French and foreign pictures, and to make easier the sale of the best French productions in the foreign countries.

Decision will have to be taken in agreement between the Government and the Federation concerning the future of the GFFA (Gaumont), and Pathé Natan concerns. These two companies, which at one time were the main ones in France, have been inactive — Gaumont for two years, Pathé Natan for six months.

If the Federation succeeds in its objectives, there will be no more Chambre Syndicale, no more Comité du Film, no more organizations operating at cross-purposes, but one single, strong organization working in the interest of the whole industry.

GFFA and Pathé-Natan

GFFA (Gaumont) and Pathé-Natan have now practically vanished from the market. (The situation was explained in Motion Picture Herald, issue of August 10.)

At GFFA the first general shareholders' meeting in four years was held September 2nd, to approve the accounts of the 1931 year.

On December 31st, losses were 1,290,-246 francs ($86,016) but because of the 1930 profit of 857,822 francs ($57,188), the loss for the period was reduced to 432,423 francs ($28,828).

The new board has limited activities of the company to retaining the assets which are still important: a circuit of 30 theatres, the Paris and Nice studios, which are rented to independent producers, all the ground which is owned by the company. There is no more GFFA production. Distribution activities include the weekly France-Gaumont newsreels, some documentary pictures, one or two foreign dubbed picture, and all the pictures of 1930 through 1933.

Pathé-Natan Status

The Pathé-Natan concern is under a judiciary director, M. Pioton. All the activities of the company, which would require financial expenditure, such as Production, are stopped. The Joinville and Francoeur Studios are open, and are rented to independent producers.

The theatres circuit also is functioning. It is reported that some of the theatres may be sold separately. There are no more Pathé-Natan pictures to distribute. The distributing company, Pathé Consortium Cinéma, is now entirely separated from Pathé-Natan. This concern, which has at its head Jean-Simon Cerf, will distribute for Mr. Worms, the banker who intervened to avert bankruptcy proceedings, the last four pictures produced by Pathé-Natan. These four are "Justin de Marseille," "Le Bonheur," which had been shown in the first-runs, and "L'Ecole de Cocottes" and "L'Equipage," which have not been exhibited.

U. S. Companies' Aid Reported

M. Dirler, who led the fight against Natan supported by the Nationalist morning newspaper *Le Jour*, is seeking control of Pathé-Natan. It is reported that behind M. Dirler are the American companies, and particularly MGM, which is trying to get the deluxe Pathé-Natan Theatre of the Champs Elysées, the Marignan. Bernard Natan and his brother Emile are said to be interested in a new production concern, Monopole Film S. A., whose production chief is M. Gargour, who at one time had a similar post at the Natan studios. A picture in English and French versions, "Le Rouge et le Noir ("Red and Black"), from Stendhal's novel, will be produced by this concern.

40 Films in Two Months

In spite of the Gaumont and Pathé-Natan situation, French production is constantly improving.

Forty French pictures were produced in July and August, all by independents.

Some look to be important pictures, such as "La Bandera," directed by Julien Duvivier; "Happy Days," directed by Marc Allegret; "The Heroic Kermess," a Tobias production directed by Jacques Feyder; "Veille D'Armes," directed by Marcel Lherbier; "Fanfare D'Amour," directed by Richard Pottier; "Tarass Boulba," directed by Alexis Granowsky, and two pictures made in French and British versions: "Koenigsmark," directed by Maurice Tourneur, with Elissa Landi, John Lodge and Pierre Fresnay. Fresnay speaks excellent English, while Elissa Landi and John Lodge speak French like the French natives. In the British version of the other picture made in both versions, "La Vie Parisienne," directed by Robert Siodmak, are Max Dearly, Conchita Montenegro and Neil Hamilton. "Koenigsmark" was started by Leonce Perret, who had worked in the United States for a long time. When M. Perret died, Tourneur succeeded him.

MGM Out of Madeline Cinema

After 10 years of operation of the Paris first-run Madeleine Cinema, MGM was obliged to leave the theatre this month when it reverted to GFFA (Gaumont), the owner.

In 1925, MGM, which had no theatre of its own in Paris, leased from Gaumont for 10 years the Madeleine Cinema, which is well situated on the Paris "Grands Boulevards," near the Madeleine Church.

In this decade all the best MGM pictures were shown first-run at the Madeleine. Among the pictures which were the most successful were these: in the silent days, "He Who Gets Slapped" (Lon Chaney), "The Merry Widow" (Mae Murray), "The Torrent" (Greta Garbo), "Tell It to the Marines," "Ben Hur," which was shown for 16 months without interruption, and "The Big Parade."

The Madeleine Cinema was the first Paris cinema to show an American sound picture when in November, 1928, it started "White Shadows of the South Seas," which stayed in this cinema six months.

The Madeleine was also the first to show in Paris a 100 per cent talking picture, with "Broadway Melody" in November, 1929. Afterwards, this cinema exhibited the French versions of MGM pictures made in

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INDUSTRY REJECTS STATE CONTROL

(Continued from preceding page)

Hollywood, such as "The Big House," which had a tremendous success.

When MGM stopped making French versions in Hollywood, the Madeleine Cinema was showing dubbed versions of MGM American pictures. The best successes were "Trader Horn" and "Tarzan." About two years ago MGM changed its policy by showing at the Madeleine the original versions in English dialogue with French sub-titles, such as "Eskimo," "Fra Diavolo," "Viva Villa" and "Hell Below."

Since the beginning of this year original versions and dubbed pictures had been alternately shown. The last big success of the Madeleine was "Sequoia," which was looked upon in France as one of the best American pictures of the last year.

Lease Renewal Refused

The lease expired August 31 and GFFA refused to renew it, preferring to exhibit for itself in this 800-seat theatre, the fourth money-maker in Paris.

The GFFA policy is to show French pictures. The first started September 5, "Les Yeux Noirs" ("Dark Eyes"), starring Simone Simon, new Fox star, and Harry Baur, French comedian.

MGM now is looking for another first-run theatre in Paris. It had tried to get a new big cinema on the Champs Elysées. This went into construction two years ago, but was dropped.

Report has it that MGM may take over operation of the Pathé-Natan Marignan Cinema, on the Champs Elysées, a two-year-old cinema of 2,000 seats and one of the most modern in Paris. If this arrangement was made, MGM would show in this cinema the original versions of its pictures with a run of two weeks for the program pictures, and no more than four or five weeks for the outstanding pictures.

Brussels Exhibition

From September 26 to October 17 an International Cinema Festival will be held at the Brussels Exposition. All the producing countries are to show their best pictures in competition, in four classifications: film with a story (drama, comedy, comical), documentaries, cartoons and "fantasies." Pictures will be shown in their original speaking versions, with French subtitles.

A "Grand Prix du Roi" was to have been awarded by Leopold III to the best picture of the first group, whatever its country of origin. The death of Queen Astrid cancelled his direct participation, but the award will be made.

Other prizes will include a Government award, another by the Town Council of Brussels, and an Alberteum prize for the best documentary picture.

The Festival Organization includes a board whose president is Karl Vincent, former president of the Belgian Cinema Press Association. Many eminent Belgians are assisting in the festival.

Performances are to be in the Alberteum Hall.

Pictures announced to be shown include:

ENGLAND: "Escape Me Never," "Sanders of the River," "Joss House."

U. S. A.: "The Scoundrel," "Becky Sharp," "The Informer," "The Farmer Takes a Wife," "Dante's Inferno," "Diamond Jim," "David Copperfield," "Naughty Marietta," and perhaps "Anna Karenina" and "China Seas."

BELGIUM: "Terres Brules," "Cap au Sud," and "Le Trois Mats Mercator."

FRANCE: The Government is sending official pictures and independent producers some films such as "Les Yeux Noirs," "L'Equipage," "Justin de Marseille," "Dora Nelson."

GERMANY, SWITZERLAND, SWEDEN, RUSSIA and JAPAN will show their latest outstanding pictures.

Swiss Board Planned

The Department Federal de l'Interieur of the Swiss Government is working to create a Swiss Office of the Industry, which will be a special Swiss Federal Board, to supervise all matters concerning the cinema and will undertake national production.

There is no official cinema organization in Switzerland at present.

Pooling Deals for Year Completed

Major and independent circuits have concluded all their pooling deals for the 1935-36 season, unless unforeseen developments occur, according to statements of various theatre executives.

Negotiations for joint theatre operations usually begin at the end of the season and generally are put into effect around September 1, which officially marks the debut of the new theatre year.

At the same time, a number of interests have called off various operating deals which have been on for a year or more.

Fox theatre units, including Skouras Theatres Corporation, took the lead in the number of deals closed recently. The largest pool was between Evergreen States and John Hamrick in Portland and Seattle. The parent company is Cascade Theatres Corporation, of which Frank L. Newman, Sr., is president; John Hamrick, vice-president; John P. Garvin, Clarence Innis, Alfred Shermanski, Mr. Hamrick and Mr. Newman directors. Mr. Hamrick is the general manager of the Seattle group of seven houses, while Al Finkelstein is in charge of the nine theatres in Portland.

Skouras-Warner Pool

George Skouras, on September 6, began a pooling arrangement with Warner in New Jersey. Involved in the deal are three Skouras houses and four of Warners. Hackensack, Elizabeth and Jersey City theatres in both circuits were included.

On October 1, Fox Midwest again started individual operation of the Granada, Kansas City, while Grubel Brothers also took back the Electra. The circuits operated the houses on a joint basis.

Mort Shea of Feiber and Shea recently combined bookings for the Midland, Grand and Auditorium in Newark, Ohio. The new operating company for the three houses is the Newark Amusement Company.

RKO, which on September 1 withdrew its Hillstreet, Los Angeles, from a Warner pool and then made a deal with Alexander Pantages for the Pantages theatre, some time ago effected a three-way operating pact for the Keith's, Paramount and Eckles in Syracuse. RKO has Keith's and the Paramount while Meyer Schine has the Eckles. The circuits will operate the theatres jointly. A deal has also been hanging fire for the Warners' Strand, which was pooled with RKO last year.

Eight-Year Tieup Ends

Loew's and Wilmer and Vincent last month ended an eight-year joint working tieup in Norfolk and Richmond, Va. Loew now operates the theatres in each town bearing the circuit name while Wilmer and Vincent have the Norva and Grandy in Norfolk and the Strand in Richmond. Negotiations between RKO and Loew's to combine operations in Union City and North Bergen, N. J., fell through after Loew stockholders turned down the proposition.

There were also several other independent pooling deals effected during the past few months. Likewise there have been discussions centering about booking combines, some of which have materialized and some of which remain to be settled one way or another. The Independent Exhibitor Protective Association in Philadelphia has a combine still in the air with definite action scheduled shortly.

Although preliminary details were set about a year ago, Skouras and Century circuits have yet to settle the interchangeability of the management of 15 theatres affected in a Long Island pool. This is scheduled for early this month after several delays.

At Paramount, Loew and RKO headquarters executives state no further pooling deals are planned.

Milton C. Weisman is continuing his efforts to line up New York independent exhibitors for a new circuit. Sixty or 70 theatres have pledged to join the Independent Theatre Circuit, Inc., and have sent in their checks, but elections of officers have been postponed until Harry Brandt, president of the Independent Theatre Owners' Association, joins with his 43 houses.

Gets European Product

Jean H. Lenauer, head of the recently formed Lenauer International Films, Inc., has acquired the American distribution rights to several European features, including "Atalanta," "Le Vieux Chateaux," "Pompeii et Heraculaneum" and "Isola de Capri," travelogues; "Selenophon Magazine," a pictorial review of Austria and several scientific subjects.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

FORCED LANDING

Republic

Mystery and murder under unusual conditions and in unusual situations is the tune to which this story moves. The yarn is an original by William Boehnel and M. Helprin, with screen play by Scott Darling. Direction is by Melville Brown.

Unique in character and development, the story, however, consists of familiar and tried out entertainment values. The novel manner in which the tale gets under way endows it with a novel color that makes anticipating exactly what is going to happen a difficult proposition. At the same time it sets the stage for much fast and furious action in which the elements of suspense and mystery are permitted wide scope.

A kidnaper is released from prison after completion of sentence. He boards a plane in Los Angeles bound for New York. His fellow passengers are the boy he kidnaped years ago, who is eloping with his sweetheart; a passé screen star; a banker who is very reticent as to why he is making the trip; a Department of Justice operative, and one of the criminal's old accomplices.

Following a fierce storm which causes a forced landing at an isolated spot, the kidnaper is mysteriously killed. Under the G-man's investigation all are suspects, and as their identities are established as well as possible motives each might have for committing the crime, another equally baffling murder takes place. The finale is a dramatic denouement which leads to discovery of the killer, restoration of the long lost ransom money, prevention of a bank robbery and happiness to the eloping lovers.

The cast is composed entirely of wellknown screen names. Appearing in the various roles are Kane Richmond and Toby Wing as the sweethearts; Esther Ralston as the screen star; Onslow Stevens as the investigator and Bradley Page as the kidnaper. Supporting characters include Eddie Nugent, Barbara Pepper, Willard Robertson, Lionel Belmore and Ralf Harolde.

MAGNIFICENT OBSESSION

Universal

In basic idea this story is seriously toned dramatic romance. Modernly timed, localed in New York and Paris, it does, however, include an unusual amount of situation and action comedy, and while concentrating on a series of finely developed dramatic incidents, it introduces an atmosphere of psychological spiritualism that gives the entire production a unique appeal. Briefly it's a story of a tragedy that turned a great happiness into a thing of bitterness. A young wastrel is the innocent cause of a noted doctor's death. His wife and friends look upon him almost as a murderer. Coming to appreciate his status, through association with some of the doctor's friends, he endeavors to adapt the doctor's psychology of living to his own life. In an effort to befriend the widow, he is the cause of her becoming blind. Determined to atone for the two tragedies, he engages specialists to attend the blinded woman. Unsuccessful, he sends her to Paris under the pretext that her husband provided for the expense. Follow days of happiness, until the unfortunate woman disappears. Living in hope, the wastrel studies medicine, and years later, again finding his lost love, he performs a miraculous operation that restores her sight.

The production is based on a published novel by Lloyd C. Douglas. The screen play is by George O'Neil, Sarah Y. Mason and Victor Heerman. Direction is by John M. Stahl, whose forte is this type of material.

Irene Dunne and Robert Taylor, currently appearing in "Broadway Melody of 1936," are featured in the leading roles. Principal supporting parts are handled by Charles Butterworth, Betty Furness, Henry Armetta and Ralph Morgan. The list of minor players is exceedingly lengthy; it presents such personalities as Sara Haden, Gilbert Emery, Arthur Hoyt, Cora Sue Collins, Beryl Mercer, Arthur Treacher, Maidel Turner and Sidney Bracey.

THANKS A MILLION

20th Century-Fox

Here are only a few of the assets provided showmen to exploit this picture. The title is of good commercial value with which much can be done. There is a host of known names, gathered from stage, screen and radio. They establish the production's character—a musical. These factors are evident. There's one not so evident but equally important, if not more so. There's a solid, substantial and completely different motivating story behind the musical atmosphere, one that completely gets away from previous general backstage formula and tackles a timely and topical new subject. The story of "Thanks a Million" is comedy, dealing in politics. It tells of a band and a crooner brought in as a new kind of ballyhoo for a political campaign. It tells of the candidate going haywire and the crooner, substituting in his place, being elected governor. It has an actual counterpart in the case of a band leader who was elected to a high post in a Pacific Coast state a short time ago. The comedy takes place under an aura of charming music festooned with troops of gorgeous singing-dancing chorus girls.

Being directed by Roy Del Ruth, who just finished "Broadway Melody of 1936," the show is adapted from a story by Melville Crossman with screen play by Nunnally Johnson. Music and lyrics are by Gus Kahn and Arthur Johnston.

The cast features Dick Powell, Ann Dvorak, Fred Allen of vaudeville, musical comedy and "Town Hall" radio fame, Patsy Kelly, Raymond Walburn, Benny Baker, Andre Tombes, Alan Dinehart, Paul Harvey and Edwin Maxwell in the straight story sequences. It surrounds them with Paul Whiteman and his band, with Ramona, Rubinoff and his violin, Yacht Club Boys, the Radio Rogues and many other specialty performers.

THE MAN WHO BROKE THE BANK AT MONTE CARLO

20th Century-Fox

To be among the first of the Darryl F. Zanuck personally produced pictures to be released by this recently reorganized company, it can be expected that everything possible in the way of potential entertainment worth and showmanship availability will be incorporated in this production in order to make the most favorable popular impression.

The title is long, but it packs a suggestion of much that is intriguing and thrilling. It tells the story of a man who with little in his pockets walks into the famous casino, breaks the bank and comes out with a trunk full of money. From adventuring in gambling he turns to adventuring in love and what happens gives reason for one of the most glamorous, modern, semi-sophisticated comedy romances to have come to the screen.

The picture is adapted from a wellknown stage play. The screen play is by Howard Ellis Smith and Nunnally Johnson. Special musical numbers were composed by Bert Kalmar and Harry Ruby. The production is being directed by Stephen Roberts, who recently did "Star of Midnight" and "Alice Adams."

Ronald Colman, last in "Clive of India" and soon to be seen in "A Tale of Two Cities," is the star and hero. Joan Bennett is the lady he trusted and loved. Colin Clive, who was with Colman in "Clive of India," is the villain; Nigel Bruce, seen in "Becky Sharp" and "Scarlet Pimpernel," provides the comedy. Supporting players include Montague Love, Frank Reicher, Lionel Pape, Ferdinand Gottschalk and Charles Fallon.

The showmanship basis of this production, with due regard to the strength of cast names, is an emotion common to all, that is, the day dream idea of winning a fabulous fortune that will permit one to do anything he desires. This alone gives it a particular local showmanship appeal basis seldom found in the ordinary screen attraction.

Take Over Davidge Business

The International Cinema, Inc., in Hollywood has taken over the major portion of the business of the closed Roy Davidge Laboratories. International is headed by George P. Regan, former San Francisco industrialist, and is in charge of H. T. James, A. J. Guerin, A. C. Snyder and Bonar Russell, all of whom are well known laboratory men.

Negro Cast for Lubitsch

Ernst Lubitsch will soon produce an all-negro operetta in Hollywood to be called "The Chocolate Princess." Mr. Lubitsch conceived the story idea personally, and the film will be on the order of his "Love Parade." Paramount claims this as the first operetta with an all-colored cast.

New Hirliman Company

George Hirliman has announced in Hollywood that in addition to his Regal Pictures Company he has arranged with Boston capital to finance another company, Pacific Productions, which will make eight features of the G-Man type.

Warners Sign Lew King

Lew King has been signed by Warner Bros. in Hollywood to direct a series of western features starring Dick Foran. The series already has started and "Desert Schooners" will be King's first assignment.

INDUSTRY'S FIXED CHARGES REDUCED FROM $409,055,000 TO $257,398,000

Leading Companies Placed in Strongest Position in Years by Drastic Reorganizing of Capital, Say Analysts

Financial news of the motion picture this week centered around the following:

1. Drastic capital reorganizations were cited as placing the leading companies in the strongest position they have occupied for years, resulting in capital contraction for five corporations from the $409,055,000 fixed charge issues after expansion during the pre-depression era, to $257,398,000 fixed charge issues now existing.

2. Warners funded debt was shown in a Dow, Jones recapitulation as having been cut $20,000,000 in four years.

3. Pathe's net income for the first nine months of 1935 was reported at $1,326,924.

Citing the drastic capital reorganizations which are placing the leading motion picture companies "in the strongest position they have occupied for years," a new survey of the industry by Poor's financial publishing company, brought the observation that "The essential character of this form of amusement has been demonstrated by increasing theatre attendance under depression conditions; in the fall and winter of 1934, when more than 10,000,000 adults were unemployed, 80,000,000 weekly paid admissions were recorded by motion picture theatres.

"Few industries," it was said, "rivaled the motion picture business in its open-handed theatre-ownership program of the boom years. Fixed-charge obligations, including subsidiary company preferred stocks, of the 'Big Five' increased 23 per cent or from $121,846,000 to $409,055,000 during the expansion period.

Cites New Blood

"The collapse in motion picture securities during the depression years furnished an opportunity for new blood to acquire control of three large units at a nominal cost. Thus, Fox Films, Paramount and Radio-Keith-Orpheum have passed from the hands of the original owners into those newly interested in the industry, but with demonstrated business acumen.

"Chase National Bank is still the largest Fox stockholder, but Atlas Corporation and a British group have an important voice in the management. John E. Otterson, formerly chief executive of American Telephone & Telegraph's sound film division, has become president of Paramount. Radio Corporation of America and the Rockefeller family are now the largest stockholders of Radio-Keith-Orpheum," said Poor's, which added:

"Drastic financial reorganzations are placing most major motion picture companies on a sounder footing than seen in years. The leading companies are enjoying the most satisfactory earnings since 1930. Attractive pictures and improved public purchasing power have brought the public flocking to the theatres. Moreover, broad business recovery should make possible a moderate increase in admission prices over the next year or two.

Warner Brothers was singled out by Dow, Jones, Wall Street publishers, in pointing to two factors that are carrying the hope of better earnings this year: "The Pennsylvania Legislature has authorized a referendum at the November election on Sunday shows. The other factor is the most imposing list of new film productions that the company has had in some years.

"Warner's most important theatre-owning subsidiary, the Stanley Company" was cited as having "upwards of 130 theatres in Pennsylvania cities. Box office receipts will be added to substantially by an extra day in the profitable week-end business if the voters decide in favor of Sunday movies. This alone might easily make the difference between a loss and a profit to the theatres."

Warner, Dow, Jones observed, "is one of the most important theatre owners in the country and in recent years almost all amusement profits, when earned, have come from films and not from theatres which have been barely breaking even. A recovery in attendance, now apparently under way, which might bring the theatres of the industry back on a paying basis again would be of notable help, therefore, to Warner.

Current Improvement Shown

"While current business is showing improvement the statement for the three months to August 31 will probably set forth a loss.

"In the 99 weeks ended May 25 operating income was $4,688,493. After deducting $4,309,313 interest requirements for the period, there was a balance of $371,592, or $3.60 a share for the 103,107 shares of $3.85 preferred. Although operations for the remainder of the fiscal year probably detracted some from this showing, results for the 12 months to August 31, last, were nevertheless the best that Warner has enjoyed since 1930.

"Warner is the only one of the major companies that carried on a widespread expansion program during the boom that has not been through financial reorganization. (Loew's did little or no theatre buying during the boom days.)

"Warner was able to avoid reorganization during the bad years by keeping its cash intake and outgo on an even level.

"The management met the stringent times by cutting overhead wherever possible and reducing expenditures for films to a level commensurate with available cash income. Fortunately the cash intake of an amusement business is large so that even at the bottom of the depression Warner was able to find funds to meet its interest requirements. As a matter of fact, interest has nearly always been covered although substantial operating deficits after deducting property depreciation charges have been shown," the report continued.

Leases Readjusted

Leases were readjusted wherever possible as well as subsidiary funded debt. Over the past five years substantial reduction has been made in funded debt and the current asset position has been materially improved. Receipt of $2,500,000 cash and $1,300,000 notes from Western Electric in settlement of a patent suit was an important factor in building up cash position.

Warner's six per cent debentures were reduced to $33,845,000 as of the end of August, 1934, from $42,838,000 in 1930. Other funded debt was cut in the same period to $52,642,000 from $62,735,000. At the peak in 1930, funded debt totalled slightly over $105,000,000 and as of May 31, 1935, was $85,212,000, a decline of $20,000,000. This does not of course represent a corresponding cash expenditure since many of the bonds were acquired at a discount.

Warner Funded Debt Cut $20,000,000 in Four Years; Pathe's Net Income $1,326,924 for Nine Months' Period

"The following table shows important changes in the position of the company in the last five years (in thousands):

	1934	1933	1932	1931	1930
Total inc.	$27,097	$23,846	$23,361	$37,555	$52,892
Interest	5,092	5,573	6,181	6,746	5,477
Dep. on prop...	6,174	8,233	9,300	9,856	....
Deficit	2,530	6,291	14,095	7,918	*6,857
Cash	4,664	2,831	2,928	3,767	5,133
Debentures	33,845	34,440	36,990	39,577	32,838
Other bonds & mtgs.	52,642	56,187	59,932	65,321	62,735

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*Profit.

"Warner has $5,670,885 (103,107 shares) of $3.85 preferred, with $12.51 a share acruals, and 3,801,345 shares of common outstanding. Although preferred dividends are currently being almost earned, no dividend payments are likely for the time being on account of the large profit and loss deficit that has been incurred," concluded Dow, Jones.

Pathe's Profit

Report of Pathe Exchange, Inc., and subsidiaries (now Pathe Film Corporation) for the period from Dec. 30, 1934 to Aug. 15, 1935, shows profit of $1,326,924, including $1,441,471 profit on sale of 14% of the capital stock of du Pont Film Manufacturing Corp. and after deducting taxes, depreciation, interest, provision for possible loss on loans and advances, provision for reorganization expenses, loss on sale of story rights and scenarios, etc.

The report states that capital surplus has been charged with $1,009,328 representing the difference between the cost of du Pont Film stock sold and the value placed thereon by the board of directors in 1931.

Operating deficit as of August 15, last, after crediting the account with the above profit of $1,326,924 and after charging the account with $82,003 premium and cost of redeeming bonds called May 1, 1935, amounted to $5,171,020 as compared with a deficit of $6,415,941 on December 30, 1934.

Consolidated income account for 33 weeks ended August 15, 1935, follows: Net sales $400,595; operating expenses $346,053; depreciation $11,397; profit from laboratory operations $43,145; income from other operations (after depreciation) $31,262; total $74,407; selling, administrative and general expenses $90,053; loss from operations $15,646; other income (including $147,000 dividends received from du Pont Film Manufacturing Corp.) $165,332; profit $149,686; interest on funded debt $69,757; provision for possible loss on loans and advances $80,000; loss $71; profit on sale of 14% of capital stock of du Pont Film Manufacturing Corp., based on cost, $1,441,471; profit $1,441,400; provision for reorganization expenses, etc., $114,476; balance carried to deficit account $1,326,924.

Three Stockholders' Actions

Charging that mismanagement and stock manipulations had caused a loss of $80,000,000 in the value of the capital stock of Warner Brothers Pictures, Inc., since 1928, Adolph Greenberg, a minority stockholder, last week filed an action in supreme court in New York against officers and directors of the corporation and three brokerage houses for an accounting and restitution.

A flat denial to all charges in the lengthy

(Continued on following page)

EARNINGS CALLED BEST SINCE 1930

(*Continued from preceding page*)

complaint was entered by the defendants who are:

Harry M. Warner, president; Albert Warner, vice president; Jack L. Warner, Abel Carey Thomas, secretary and general counsel; the estate of the late Moe Mark, a director; the corporation itself; the members of the brokerage firm of Goldman, Sachs and Company; the members of the firm of McClure, Jones and Company, and Renraw, Inc., which is controlled by the three Warners.

The complaint charges that the officers and directors of the picture corporation paid prices far in excess of the true value when, in carrying out a $125,000 expansion program in 1928-1929, they purchased theater chains, radio corporations and music publishing houses.

"By these unconscionable and improper forms of nepotism," Mr. Greenberg complains, "the defendant directors and officers converted an $18,000,000 profit in 1928 to a $1,655,618 loss in 1932."

The complaint further alleges that the individual defendants formed a pool on January 1, 1928, and by manipulating the stock market kited the price of the corporation's stock from $15 a share to about $132 a share "so as to enable them to sell to stockholders and the public the stocks which they had or were to acquire."

Asks Accounting

A second stockholders' action alleging mismanagement and squandering of funds was filed in the same court later in the week by Joseph Weintraub. Also named as defendants were the three Warner brothers, Harry, Albert and Jack; Harold Bareford, Waddill Catchings, Stanleigh Friedman, Sam E. Morris, Henry Rudkins, Abel Carey Thomas, Morris Wolf and Renraw, Inc.

The Weintraub petition asked for an accounting, the removal of the directors and for an appointment of receivers. In his petition he charges that the defendants as directors had under their control the total assets of Warner Bros. Pictures, Inc., including the subsidiaries, of more than $225,000,000 in 1930 and more than $180,000,000 in 1932.

"The defendants committed willful acts of mismanagement and waste as a result of which the corporate defendant suffered great loss of money," according to Weintraub's complaint. He further charges that "Renraw, Inc., was organized as a conduit through which the funds of the corporate defendant might be drawn into the pockets of the individual defendants. As a means of accomplishing this purpose another agreement was entered into with Renraw, on September 1, 1928, by which the services of the Warners were engaged by the corporate defendant at an excessive salary and pursuant thereto a large block of stock of approximately a market value of $15,000,000 was delivered to the defendant Warners. All this was done without any real consideration whatever."

Points to Pooling Profits

Mr. Weintraub also charged that the defendants made over $10,000,000 in pooling operations. He further attacked a number of transactions similar to those previously enumerated in a like action brought by Adolph Greenberg, another stockholder. Mr. Weintraub's petition also states that "by these improper acts the individual defendants converted an $18,000,000 profit in 1929 to a loss of almost $2,000,000 in 1932."

Counsel for Weintraub made three motions before Justice Edward F. Dore to strike out the various defenses set up by the defendants. In their answer the defendants denied all of the allegations of Weintraub's complaint and further explained that all agreements entered into were proper and legal and made with the unanimous ratification of the majority of the stockholders.

On this motion and on a similar motion made on behalf of Greenberg to strike out some of the defenses, Justice Dore reserved decision.

Still a third stockholders' suit in which charges of mismanagement and squandering and wasting of funds are alleged was filed in the New York Supreme Court by Harris Pepper.

The plaintiff set forth that he was the holder of 125 shares of common stock and that he intends to include as defendants in the suit past and present directors. Pepper asserted that the assets of Warner, including over 175 subsidiaries, have dropped between 1929 and 1934 from $230,000,000 to less than $160,000,000.

Besides the three Warner brothers, the following were named as defendants by Pepper: Waddill Catchings, Henry A. Rudkin, Abel Carey Thomas, Stanleigh P. Friedman, Morris Wolf, Sam E. Morris, Samuel Carlisle, Hyman Fabian, Walter Sachs, Irving D. Rossheim, Harold S. Bareford, Charles S. Guggenheim and Renraw, Inc.

"Harris Pepper is listed as the holder of 125 shares of stock. His action and others filed will face trial. It will be too bad for them all," said Mr. Friedman Tuesday in commenting on the latest action.

Exhibitor's Suit Startles Argentine

by N. BRUSKI

Buenos Aires Correspondent

Argentine show business has been shaken these last days by a development that caused an enormous sensation, as much because of the event itself as of the personalities involved.

The case in question is a suit instituted by a former exhibitor in this market against the Argentine Film Distributors Association, in which the association is accused of being an unlawful organization extortion combine.

"ABSOLUTELY NECESSARY"

I think the Motion Picture Herald is absolutely necessary for any exhibitor, large or small, as it gives information about pictures and the industry that have helped me many times in making my decisions, as well as keeping me posted on what is going on in the industry, as it was all new to me when I started three years ago. I wouldn't be without it.

—*LEE J. SPROULE*
Ritz Theatre
Garden City, Kansas

The Argentine Film Distributors Association is a society formed by film distributing companies and is at present composed of the following members: United Artists, Columbia, Fox, MGM, Paramount, Radiolux (RKO's local distributor), Universal, Warner, Cinematográfica Terra (UFA distributor) and Julio Joly (Gaumont and Pathé-Natan distributor). All these distributing houses rent out American films, with the exception of the last two mentioned, which carry only European productions. This association also in some way maintains relations with the Motion Picture Producers and Distributors of America, Inc.

According to what is gathered from the information obtained from the court in which the case is filed, the plaintiff, Hector Bini, says that until a few months ago he was the owner of two buildings situated in the city of Buenos Aires, constructed especially for projecting films and named Cine Goyena and Cine Argentino.

The first of these buildings had been leased to different exhibitors, some time ago, for a rent ranging from $700 to $2,000 Argentine pesos monthly. However, during the last few years and due to the film depression in this country, the owner made an important reduction in the price and it so happened that in the year 1934 the firm of Grand & Canavessi took charge of the showhouse for a rental which did not reach half of the amount which was normal in other times. Some time later the tenants abandoned the theatre.

Tenants Refused Product

Subsequently, the owner let the building to Humberto Ruffolo, who, upon effecting the bookings, discovered that the former enterprise had signed with various film renting companies, members of the Argentine Film Distributors Association, rental contracts for films and that upon leaving owed money to the various companies. He then visited the representatives of other distributors, with whom no previous connection had existed with the former tenants and was informed that the "Cine Goyena" would have no more films from American producers unless the pending balances left by the previous tenant were paid up, this statement having been confirmed by the Association.

Some time later, another exhibitor was interested in taking over the house, but discovered an identical situation that hindered the rental of films which, as in the case of Mr. Ruffolo, were systematically denied, although he offered to pay cash in advance, and was told that while the theatre was in debt it would continue dark. This difficulty caused the cancellation of the least contract.

The owner, finding it impossible to obtain a tenant due to these difficulties, could not meet the payment of a $70,000 mortgage falling due on the building and in view of which default the building was auctioned off for $90,243. The building, according to the proprietor's statement, was valued at $200,000.

SCREEN GUILD LEVELS ITS GUNS AT ACADEMY'S WRITER-PRODUCER PACT

Calls Revised Code a Device to Bolster "Impotent Organization Created and Controlled by Producers"

Completion last week of one year's effort by a producer-writers' Academy committee in drafting a new basic agreement and code of practice to govern the relations between these two production divisions was followed over the weekend by a vigorous denunciation of the document by the Screen Writers' Guild in Hollywood.

Urging that measures be taken to assure that the improved conditions be extended to all motion picture screen writers whose contracts are executed in California, and declaring that "these recommendations have the full concurrence of both committees toward the objective of establishing conditions so manifestly equitable and practical that they will serve as the solid foundation for continued harmonious relationships between all reasonable-minded writers and production executives," the committee of the Academy received the challenge from the Screen Guild that the Guild members will fight for a Guild shop.

Summarized, the "major improvements" proposed by the Academy's revised writer-producer code are as follows:

1. Producing companies will be uniformly committed for a period of at least two years to a comprehensive basic agreement guaranteeing favorable terms on the general conditions important to the work and professional standing of screen writers.

2. Writing employment, including week-to-week employment, will be on the basis of written contract.

3. A simplified plagiarism warranty will be adopted in standard form in all signatory studios, clearly establishing that the writer assumes responsibility only for the originality of his own work.

4. A free option within a 30-day limit will be extended to all employed writers, including those under term contract, for revision of their existing contracts to secure the benefit of the more favorable terms of the new Academy agreement.

5. Broad authority will be granted to an Academy Committee consisting solely of writers for the administration and enforcement of the agreement.

Week's Time in Lay-Offs

6. When studios have lay-off options in term contracts, the writer will be entitled to advance notice and to receive at least a week's consecutive time in any such lay-off.

7. The contingent, speculation or approval basis of payment for screen writing will continue to be outlawed as it was in the original Academy Code and the principle of payment on delivery of free-lance work done for a specified aggregate compensation is reaffirmed and strengthened.

8. The guarantee in the present Academy Code of a week's notice to free-lance writers after ten weeks' work at less than $500 per week will be continued under the new agreement.

9. Writers will be entitled to be informed as to what other writers are also working on the same material.

10. The wording "Screen Play by" will be made standard practice as part of an improved procedure for determining screen credits based on the experience of three years' administration of the credit clauses in the original Academy Code of Practice.

Screen Play Credit

11. Credit for the screen play will not be divided among more than three names on the screen.

12. Producers and Directors will not be permitted to take screen credit for collaboration on the writing of the screen play. (This clause conditional on vote of Branches.)

13. The screen play achievement will be given more emphasis in the arrangement of title cards. Credit for the screen play will be given on a card containing no other credits except that of the source material, or on a card alone, or with the director's credit, or on the main picture title.

14. The principle of the original Academy Code will be maintained and clarified as to the right of the contributing writers to designate the screen credits by unanimous agreement.

15. A percentage basis for guiding writers and producers in determining screen play credits has been included in the new agreement with the purpose of making screen credit a more accurate index to the importance of the creative work done by the individual writer.

16. The established Academy Credits Bulletin will be maintained under the new agreement to provide a permanent record of writing achievements, including both screen credits and credits for other valuable contributions to the photoplay authorship.

17. A specific procedure of notices to be given by the studios will guarantee contributing writers advance information as to proposed credits and provide opportunity for protest or agreement.

18. In contracts under the new agreement a specific clause will prevent any writer from claiming more than his share of the credit for writing done in collaboration.

19. A committee composed entirely of writers will have final authority to correct the official records in the event of error or unfairness in the assignment of credits by the producer.

Up to Academy Branches

Pursuant to the Academy procedure the committee recommendations are now to be referred to its respective branches for endorsement prior to submission to the Academy board of governors and to the producing companies for adoption. It will also be necessary to submit to the directors' branch the specific clause which affects the membership of that branch.

The committee called particular attention to the proposal that writers now employed be permitted to obtain changes in their present written or verbal contracts. "Such an option is highly unusual in revising general industry practices," the committee said, adding: "It should be noted that while an adjustment committee composed entirely of writers is given broad powers in the administration and enforcement of the agreement, no compulsory arbitration clause for individual controversies has been included. In the Academy's eight years of practical experience," the committee continued, "both the advantages and the limitations of arbitration have been observed."

Academy Committee Points to Proposal That Writers Now Employed Be Permitted to Obtain Contract Changes

It was the committee's opinion that the new requirements of written, legally enforceable contracts plus the present provisions for voluntary arbitration through the conciliation committee of the Academy constitute "the most effective machinery which it is now possible to apply generally in the industry for the fair settlement of individual controversies between writers and producers.

Distinction between Clauses

"We would also like to point out that distinction between clauses in the revised agreement designed to prevent abuses or possible unfairness in writer-studio relationships and provisions such as that for determination of credits which represent an effort toward better handling of what is admittedly a continuing problem," they said. "We do not feel that this credits system is perfect, but we do feel that it represents the best that has so far been designed." It is based upon the Academy's experience in administering the credits clause of the original writer-producer agreement "and it is hoped that the amended procedure will result in as close to general satisfaction as is possible in view of the necessity of applying general rules to such highly complex and individual problems as those involved in credit determination."

Acting for the producers were Irving Thalberg, Samuel J. Briskin, Henry Herzbrun, Hal Wallis, Sol Wurtzel and Benjamin B. Kahane, and for the writers were Howard J. Green, John Balderston, Howard Estabrook, Joseph Moncure March, Carey Wilson and Waldemar Young. The chairmen were Mr. Thalberg and Mr. Green.

Meanwhile the Screen Writers' Guild branded the revised code as an obvious device to bolster up "an impotent organization created and controlled by the producers." Leading the Guild's attack is Ernest Pascal, as president. It was said that the pact is an effort to trick writers into accepting a few miserable crumbs instead of an honest loaf."

They decided to call the Guild's executive committee into session to map a course of attack.

"What writers want and intend getting is a Guild shop, not a bunch of empty promises, pacts contributed by producers and destined to be abrogated at their slightest inconvenience," the Guild added. "No writer who has any respect for himself or hope for his own future in the industry will condone this effort on the part of a mere handful of producer-minded writers to stifle the efforts of 800 Guild members," Mr. Pascal predicted.

In answer, the Academy pointed out that many of the Guild's membership are unemployed while the Academy's writer members are all working.

The Guild indicated it will appeal to the National Labor Relations Board against the pact

(Continued on following page)

PROPOSED WRITER-PRODUCER PACT

(Continued from preceding page)

and will mail a critical analysis of the terms of the agreement to its members. Guild members charge the pact violates several sections of the Wagner labor law, although the general feeling in the Academy is that the Wagner law has no bearing on the writer-producer agreement.

The revision and submission of the code to the industry launched the first important drive to oppose the Writers' Guild effort to force producer recognition of the Guild and its membership. The pact is for a five-year term.

The complete text of the basic agreement and revised code of practice, amending and superseding the code of practice adopted on April 21, 1932, follows:

Academy of Motion Picture Arts and Sciences

As a result of a series of conferences had by committees representing the Writers and Producers Branches of the Academy of Motion Picture Arts and Sciences, the persons, firms and corporations engaged in the business of producing photoplays whose names are hereto subscribed or who from time to time hereafter may become signatories hereto, do hereby severally agree with the Academy and with each other as follows:

Section 1. The effective date of this basic agreement shall be ...., 1935.

Section 2. This basic agreement shall continue from the effective date for a term of five years; provided, however, that the same may be amended at any time during such term with the joint consent of a majority of the signatories then participating herein and active as producers of photoplays and with the consent of the Executive Committee of the Writers Branch of the Academy. From and after the end of the second year, any signatory may withdraw by service of at least thirty (30) days notice in writing on the Academy and on all signatories then participating herein and active as producers of motion pictures, in which event this basic agreement shall nevertheless continue in full force and effect as to signatories not so withdrawing. From and after the end of the second year this basic agreement may be terminated as to all signatories by the Executive Committee of the Writers Branch of the Academy at any time upon service of thirty (30) days notice in writing to be given in like manner as the notice hereinabove provided for. The Executive Committee of the Writers Branch in any instance shall exercise the authority herein conferred only in conformity with and subject to the rules and by-laws of the Academy.

Section 3. From and after the effective date each signatory agrees that upon the employment in California of any writer such writer shall be tendered within a reasonable length of time a written contract setting forth the terms of the employment, which contract shall contain nothing contradictory to this basic agreement. However, this basic agreement shall not nor is it intended to cover contracts to write or to purchase original stories, the employment of writers on a royalty or profit-sharing basis, nor the employment of directors, story editors, supervisors, composers, lyricists or other employees whose participation in writing may be incidental to their bona fide employment in other capacities. The provisions of this basic agreement shall not apply with reference to any contract executed outside of California unless such contract expressly provides that it is subject to such provisions.

Conditions under Lay-Offs

Section 4. In any contract in which an option is granted the producer to lay off the writer without pay (other than on account of illness, default of the writer and like causes), any lay-off (except the last during the contract period) must be for a minimum of seven days and at least five days notice in writing in advance shall be given to the writer unless such writer voluntarily accepts a shorter notice. The provisions of this section are not intended to apply to suspension and/or lay-off in the event of interference and/or curtailment of production activities by reason of strikes, casualties and other causes ordinarily included in the so-called "force major" or "strike and unavoidable casualty" clauses in employment contracts.

Section 5. The following minimum provisions of this section 5 shall relate solely to free-lance writers who are employed to write an adaptation or treatment, a screen play or both an adaptation or treatment and a scren play for a specified aggregate compensation. None of the provisions of this section relate to free-lance writers who are employed on a week-to-week basis.

A. No signatory producer shall agree with a writer that the writer shall write on speculation, or that payment shall be contingent upon the acceptance or approval of the producer, except that this does not limit the writing and submission of original stories on speculation.

B. Upon the delivery of the completed adaptation or treatment a specified amount shall be paid to the writer. Should the producer desire the writer to make changes in the completed adaptation or treatment, it must notify the writer of such changes within one week after the delivery to it of the completed adaptation or treatment. Thereupon the writer shall make such reasonable changes as may have been required by the producer, without the payment of any further compensation.

C. Within a specified number of days after the delivery of the completed adaptation or treatment, or if the writer is required to make reasonable changes in the completed adaptation or treatment then within a specified number of days after the completion of such reasonable changes, the producer shall have the right to exercise an option to employ the writer to write a first draft of the screen play. Upon the delivery of the first draft of the screen play a specified amount shall be paid to the writer. Should the producer desire the writer to make changes in the first draft of the screen play, it must notify the writer of such changes within ten days after the delivery to it of the first draft of the screen play. Thereupon the writer shall make such reasonable changes as may have been required by the producer, without the payment of any further compensation.

D. Within a specified number of days after the delivery of the first draft of the screen play, or if the writer is required to make reasonable changes in the first draft of the screen play; then within a specified number of days after the completion of such reasonable changes, the producer shall have the right to exercise an option to employ the writer to write a final screen play. Should the producer desire the writer to make changes in the final screen play as submitted, it must notify the writer of such changes within two weeks after the delivery of the final screen play and thereupon the writer shall make such reasonable changes as may be required by the producer. A specified amount shall be paid to the writer when the final screen play, including such reasonable changes as may have been required by the producer, has been delivered to the producr, but such payment shall not be contingent upon the acceptance or approval of the producer.

E. The specified amounts to be paid under the provisions of subdivisions B to D, both inclusive, of this section 5 need not be equal amounts, but are to be mutually agreed upon and specified before the execution of the employment contract. Likewise the specified number of days referred to in subdivisions C and D of this section 5, constituting the period of time within which the respective options therein referred to may be exercised, need not be equal but are to be mutually agreed upon and specified before the execution of the employment contract.

F. The terms "adaptation or treatment," "first draft of screen play" and "final screen play" as used in section 5 hereof are hereby respectively defined as follows:

Adaptation or Treatment: A complete story outline indicating character development in, and action of, each sequence.

First Draft of Screen Play: The first complete draft of any script, in continuity form including full dialogue.

Final Screen Play: A completed revision of the screen play, in substantial accordance with the instructions of the producer.

Section 6. During the thirty-day period following the date upon which any producer becomes signatory to this agreement such producer agrees that any writer whose work is covered by this basic agreement and who is in its employ in California at the time will have the option of changing such of the applicable conditions of his employment as are inconsistent with this basic agreement so as to conform to the applicable provisions of this basic agreement, such option, however, to be effective only when such employee within said thirty-day period has executed a valid and proper amendment to his existing contract of employment, the form of such amendment to be approved by both the writer and the producer.

Section 7. If any week-to-week contract is delivered by any producer to any writer in California and if the same is executed without alteration by the writer and is so returned to the producer by noon of the next succeeding business day after its delivery to the writer, it shall then constitute the contract between the parties even though not executed by the producer. If not so returned it shall not constitute a contract until and unless executed by both the writer and the producer.

Adjustment Committee Proposed

Section 8. The signatories recommend the establishment of and agree to extend all reasonable cooperation to a Writers Adjustment Committee from the Writers Branch of the Academy, which committee shall have the general responsibility of supervising and administering this basic agreement. The member of the committee should serve for such periods of time as may be recommended by the executive committee of the Writers Branch but no member of the committee should be permitted to pass upon anything directly affecting his own interests. The Adjustment Committee shall have authority to investigate on its own motion any question as to the full enforcement of the letter and spirit of this basic agreement, providing that the producer concerned in any instance shall be first informed of the purpose of such investigation.

Section 9. Each of the signatories agrees that at any time and from time to time, upon the request of any writer, such signatory will notify such writer as to the names of all other writers then employed by such signatory in California who are working at the time such request is made on the same material upon which the writer making the request is engaged, irrespective of whether such writers are working in collaboration or independently.

Section 10. Any free-lance writer who has worked for a producer on a week-to-week basis for a period of not less than ten consecutive weeks at a salary of $500.00 per week or less, shall be required to give and shall be entitled to receive

(Continued on following page)

COMPANIES COMMITTED TWO YEARS

(Continued from preceding page)

not less than one week's notice prior to the termination of his employment. The ten week period referred to shall be exclusive of any prior period of guaranteed term employment. This clause is intended for the benefit of all writers employed on a week-to-week basis rendering services in California and regardless of whether such contracts contain this clause.

Section 11. Substantially the following article shall be incorporated in all contracts of employment executed in California and the writer shall not be required to make any wider warranties:

"The writer agrees and warrants that except as provided in the next sentence hereof all material composed and/or submitted by the writer hereunder for or to the producer shall be wholly original with the writer and shall not infringe upon or violate the right of privacy of, or constitute a libel or slander against or violate any common law rights or any other rights of any person, firm or corporation. The same agreements and warranties are made by the writer with reference to any and all material, incidents, treatment, character and action which the writer may add to or interpolate in any material assigned to him by the producer for preparation, but are not made with respect to violations or infringements contained in the material so assigned to the writer by the producer. The writer agrees that all material composed, submitted, added and/or interpolated by the writer hereunder shall automatically become the property of the producer who, for this purpose, shall be deemed the author thereof, the writer acting entirely as the producer's employee. The writer further agrees to execute and deliver to the producer in connection with all such material a certificate in substantially the following form:

"'I hereby certify that I wrote the manuscript hereto attached, as an employee of (name of producer) pursuant to an agreement dated the ......day of........, 193...., in performance of my duties thereunder, and in the regular course of my employment and that said (name of producer) is the author thereof and entitled to the copyright therein and thereto, with the right to make such changes therein and such uses thereof as it may determine as such author.

"'IN WITNESS WHEREOF I have hereto set my hand this ...... day of ......, 193....'"

Conditions for Credits

Section 12. The signatories agree that credits for screen authorship (including adaptation, continuity, scenario, dialogue, added dialogue, gagging and work of like nature but excluding credits for the original material) shall be given pursuant to the terms and in the manner prescribed by the following provisions:

A. Screen credit for the screen authorship of a feature-length photoplay shall be worded "Screen Play by" or "Screen Play——" and no other wording shall be used.

B. Except in unusual cases, screen credit for the screen play shall not be shared by more than two writers and in no case shall the names of more than three be used. The intention and spirit of the credits provision being to emphasize the prestige and importance of the screen play achievement, the one, two or at most three writers chiefly responsible for the completed work shall be the only screen writers to receive screen credit.

C. The only exception to the foregoing shall be:

(1) Musicals.

(2) Pictures on which one writer (or a team) writes both the original story and screen play. In this case the credit may be worded "By," "Original Story and Screen Play by," or "Original Screen Play by."

(3) For the purposes of the credits provisions of this basic agreement, an established writing team, recognized and employed as such, shall be deemed one writer.

D. For the purpose of this basic agreement and of determining credits the term "screen play" shall mean the completed shooting script with individual scenes, full dialogue and camera set-ups, together with such prior treatment, basic adaptation, continuity, scenario, dialogue, added dialogue or gagging as shall be used in and represent substantial contributions to the completed script.

E. No director or production executive shall be entitled to share in the screen authorship screen credit unless such director or executive does the screen writing entirely without the collaboration of any other writer. With regard to directors the foregoing shall be effective only upon condition that it is approved by the Directors Branch of the Academy.

F. When more than one writer has substantilaly contributed to the screen authorship of a photoplay, then all such writers shall have the right to agree unanimously among themselves as to which one or two or in exceptional cases three of them shall receive credit on the screen for the authorship of the screen play. If at any time during the course of production all such writers so agree, then the producer shall not be obligated to issue the noices specified in paragraphs J through P of this section.

G. The producer shall have the right to determine in which one of the following places the Screen Play credit shall appear on the screen:

(1) On the main title card of the photoplay.

(2) On the same title card on which the name of the director appears, in which case, except for the name of the director, the screen play credit shall appear at the top of the title card and in type materially larger than that used for anything else on the card.

(3) On a title card on which credits are given only for the screen play.

(4) On a title card on which credits are given only for the screen play and for the original or source of material. In such case the credit to the screen play writers shall appear at the top of such title card and in type materially larger than that used to display the names of the author or authors of the original material.

Basis of Assignment of Credits

H. While it is recognized that creative achievement is not susceptible to exact mathematical determination, the following shall constitute the basis of assignment of screen authorship credits and shall guide both producers and writers in the determination of such credits:

(1) A writer whose contribution is judged by the producer to represent more than 10% of the value of the completed screen play shall be considered a substantial contributor. As a substantial contributor he shall be entitled to participate in the procedure for determination of screen credits and shall be listed in the Bulletin of Screen Achievement Records.

(2) A writer whose contribution represents more than 25% of the value of the completed screen play shall be entitled to screen credit.

(3) In the exceptional case that no two writers contribute more than 50% of the value of the completed screen play, the screen credit shall be shared by the two or three writers whose work represent the greatest aggregate value.

(4) When screen credit is shared by two or three writers their names shall be listed in the order of the relative value of their contributions.

I. The screen credits and also the work of writers making substantial contributions but not receiving screen credit shall be recognized in a Bulletin of Screen Achievement Records to be published periodically by the Academy. Each signatory producer agrees to extend all reasonable cooperation to make such Bulletin accurate and complete, and shall in a conscientious manner determine, furnish to the Academy and authorize publication of data covering the nature and importance of the work of contributing writers. Each writer signing a contract including the provisions of this basic agreement for the determination of credits also thereby authorizes the publication of such data with regard to his work.

J. Before the screen credits for screen authorship are finally determined the producer shall send a written notice to each writer who has substantially contributed to the screen play. This notice shall state the producer's choice of credits on a tentative basis, together with the names of the other substantial contributors and their addresses last known to the producer.

K. The producer shall make reasonable efforts in good faith to communicate with such writers. The notice specified in the foregoing paragraph may be sent by telegraph to writers outside of the Los Angeles area or by telegram, messenger or special delivery mail to writers in such area. No notice need be sent to writers outside of the United States or writers who have not filed a forwarding address with the producer or with the office of the Academy.

L. The producer shall keep the final determination of screen credits open until a time specified in the notice by the producer, but such time shall be not earlier than 6 p. m. of the next business day following dispatch of the notice above specified. If by the time specified a written notice of objection to the tentative credits or request to read the script has not been delivered to the producer from any of the writers concerned, the tentative credits shall become final.

M. However, if a protest or request to read the script is received by the producer from any writer concerned within the time specified in subdivision L hereof, the studio shall withhold final determination of credits until a time to be specified by the producer, which time shall be not earlier than 48 hours after the expiration time specified for the first notice mentioned in the foregoing paragraphs.

N. Upon receipt of a protest or request to read the script the producer shall make at least one copy of the script available for reading at its studio and shall forward by messenger two copies to the Academy office, which copies shall be returned to the studio within a reasonable time thereafter. The producer shall also notify by telegraph the writer or writers tentatively designated by the producer to receive credit, informing them of the new time set for final determination.

Final Determination

O. If, within the time limit set for final determination of credits, exclusive of any writer or writers waiving claim to screen credit, all of the writers entitled to notice have unanimously designated to the producer in writing the names of the one or two or in exceptional cases three writers to whom screen play credit shall be given, the producer shall accept such designation. If such designation is not so communicated to the producer by such writers the producer may make the tentative credits final or change them as the producer sees fit within the requirements as to wording and limitation of names.

P. Any or all of the notices specified in the foregoing paragraphs may be sent by the producer to the Academy office for forwarding to the writer concerned and delivery of the notice

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PROVIDES FOR APPEALS

(Continued from preceding page)

to the Academy office together with such information as to addresses as the producer may have shall relieve the producer of further responsibility for transmission of the notice. Similarly, notices by writers may be delivered to the Academy office for forwarding to the producer, and for the purpose of receiving such forwarded notices the producer shall hold the final determination of credits open for at least one hour after the specified time limits.

Q. In the event that after the screen credits are determined as hereinabove provided, material changes are made in the script or photoplay which in the opinion of the producer justify a revision in the screen credits, then the procedure for determining such revised credits shall be the same as that provided for the original determination of credits.

R. In the event that any writer who has to any degree participated in the authorship of the screen play shall desire to further protest any credits after they have been determined according to the foregoing procedure, such writer may file an appeal with the Writers Adjustment Committee. This committee shall make such investigations and conduct such hearings as may seem advisable to it. However, in such further review of established credits, the burden of proving error or unfairness shall be upon the writer filing the appeal and the decision of the Writers Adjustment Committee shall be final. No writer who has had opportunity to protest during the procedure for the determination of the credits and has not made such a protest shall be entitled to file an appeal later. Such appeal shall also be subject to the provisions of subdivision S of this section.

S. The findings of the Writers Adjustment Committee shall be published in the Academy Bulletin in such manner as the Committee may determine but any findings of the Committee to the effect that credits have been improperly allocated on the screen shall not obligate the producer to change the same, nor shall any appeal regarding credits hinder or delay the use of the screen credits previously determined. No writer or producer shall be entitled to collect damages as a result of any finding of the Committee with regard to credits. In signing anv contract incorporating by reference or otherwise all or part of this basic agreement, any writer or producer specifically waives all rights or claims under the laws of libel or slander with regard to proceedings before the Writers Adjustment Committee and any full and fair publication of the findings of such Committee.

T. No writer shall claim credit for any participation in the screen authorship of any photoplay for which the credits are to be determined by the procedure herein provided for prior to the time when such credits have in fact actually been so determined and no writer shall claim credits contrary to such determination.

U. From and after the effective date of this basic agreement every contract executed in California by any signatory hereto with any writer whose employment is within the terms of this basic agreement shall contain, among other things, the provisions hereinabove in this section set forth. Should any writer refuse to accept such provisions, the same may be omitted but in no event shall any such contract contain any contrary provisions as to determination of credits, or any commitment that the writer shall receive credits except subject to the provisions of this section. If by reason of conflicting provisions in contracts executed prior to the effective date of this basic agreement, or in contracts executed outside of California, it is impossible to comply in every instance, with the provisions of this section, the signatories shall not be considered in bad faith or in default. The incorporation of the provisions of this section in contracts may be by reference, in which event such reference shall be substantially in the following form:

"Section 12 of the Writer-Producer Basic Agreement and Revised Code of Practice approved by the Academy of Motion Picture Arts and Sciences, ..., 1935, is hereby referred to and by such reference incorporated herein and made a part of this agreement with the same effect as though the provisions of said section were set forth herein in detail, it being agreed that should the producer cease to be a party to said basic agreement at any time pursuant to the provisions of Section 2, the provisions of Section 12 shall no longer be deemed to be part of this contract."

Section 13. This basic agreement may be executed in any number of counter-parts with the same force and effect as though all of the parties who executed any such counter-part had executed this instrument. The signing of this instrument or any counter-part hereof by any producer and the delivery of the same so signed to the Secretary of the Academy of Motion Picture Arts and Sciences shall be deemed to be and shall be due and proper execution of this basic agreement.

Operator Wages Start Dissension

Dissension within exhibitor ranks over the new basic operator wage scale broke out at the meeting of major and independent circuit heads last week, indicating that some of the unaffiliated theatre heads may forsake the circuits in their negotiations and inaugurate a scale of their own with Local 306, International Alliance of Theatrical Stage Employes.

Objection to Secrecy

The disruption is said to have taken place when a Skouras representative objected to the secrecy in the negotiations carried on by the circuits. He is also said to have taken exception to a move made by Joseph Plunkett on a deal for Allied operators at the Astor theatre.

Hopes for a conclusion of negotiations with Local 306 on the new wage scale were voiced by theatre executives this week, however, as they were continuing the discussion with union leaders.

It was stated that efforts would be made to complete a classification of theatres as to size and prevailing admissions first, after which negotiations for the new scales for each classification would be opened.

Up to now, a scale of $1.86 an hour has been agreed upon for the RKO and Loew houses. The negotiators are more concerned at present with scales for theatres other than the two major circuits.

Merger Move Slow

Efforts to merge Local 306 with Allied Motion Picture Operators and Empire State Operators, on the other hand, are still proceeding at a slow pace. Century Circuit and Springer and Cocalis, the two independent chains which have ten year contracts with Empire, are said to be still mulling over the merger plans, but are reluctant to approve the amalgamation unless certain concessions are made.

Springer and Cocalis some time ago were successful in obtaining a court order against Empire's merging with another union. Century's contract, signed two years ago, has a clause which prohibits the union from joining with any other. While the two circuits have not turned deaf ears to a merger at this time, it is said no approval will be given unless satisfactory terms can be arranged with similar provisions in present pacts.

The Paramount theatre on Broadway will still remain without stage shows because of its difficulties with the musician's union. It was originally planned to resume the stage shows this week but Boris Morros, managing director of the house, said that at the present stage of negotiations it will be impossible to plan on them until October 18.

Decisions in the Field

Meanwhile, in the field, action was taken at several centers on contracts with unions. In Kansas City Felix Snow, IATSE divisional representative, has negotiated for renewal of the stage hands' contract with Tulsa, Okla., theatres for one year. The operators' contract has already been renewed and negotiations are nearly concluded for a new deal with Fox Midwest at Springfield, Mo.

In Biloxi, Miss., and in nearby Gulfport picketing is threatened as a result of labor controversies. Stage Employes' Local 14 are asking the Saenger-Paramount houses for a signed contract for an additional day's pay for Sunday, claiming they work seven days for six days' pay.

In Cleveland, first-run union wage contracts have been concluded with all unions. An increase of seven and one-half per cent has been granted to operators in a two-year agreement. Stage hands accepted a $5 per week increase for one year. The musicians' scale remains the same as last year with no guaranteed playing time, with a reduction of $5 per man per week in the event that they are employed 40 weeks during the year.

Subsequent run theatres previously had closed with the operators on a 7½ per cent increase basis.

Paramount Names Studio Officers

Paramount this week named a new studio executive slate, effected new partnership agreements in exhibition with Wilby and Kincey, took over complete operation from a partner of 75 Minnesota theatres from a working on other new partnership arrangements with existing operators.

With Watterson Rothacker's election as vice-president of Paramount Productions, the Hollywood studio personnel has been augmented by the appointment of George L. Bagnall, former Fox treasurer, as studio treasurer, and the naming of G. A. Rasdall, formerly with Bell Telephone, as head of the new personnel department. A. C. Martin continues as studio comptroller, but Mel Shauer will assume special duties formerly assigned to Irving Talbot in the music department.

John E. Otterson, president, was continuing his investigation of the Hollywood operation, and will probably return to New York next week.

Paramount theatre partnership arrangements were extended with the Wilby and Kincey and Lucas and Jenkins groups to July 1, 1936, and expected to be set up any day are arrangements with Louis Dent, of Salt Lake; George Trendle, Detroit, and Robert O'Donnell, of Dallas.

The 75 theatres taken over in Minnesota from a partnership which the company had with Hamm and Charles were acquired when the arrangement expired.

THE HOLLYWOOD SCENE

SEE TWO-REELERS WANE UNDER DOUBLE BILLS
HUNT FOR UNUSUAL LOCALES IS AT HEIGHT
WRITERS' GUILD TO FIGHT PRODUCER PACT
TWELVE PICTURES START, EIGHT FINISHED

CURRENT signs in Hollywood indicate that the days of the two-reel comedy are fast drawing to a close as new conditions of exhibition call for subjects of 10 minutes or less in the short feature realm. While the most of the major studios have announced two-reel product for the year, the tendency has been to rush production on those announced, and hold off plans for future productions. Thus, with the new season scarcely two months old, MGM already has completed more than 60 per cent of its short program, Hal Roach has completed half of his, Warners' Coast studios have finished five out of 12, and all others have started rapidly on their way. At the current rate, all studios will have completed their programs by January.

The reason given for this activity is that the market for pictures which play from 18 to 25 minutes has been all but killed by the wide swing of double featuring. With two full length pictures and a newsreel on one program, there is room only for a nine-minute subject in most theatres. Any two-reel picture must be of a caliber to compete with a feature to gain attention from exhibitors. Pictures such as "The March of Time," the MGM miniatures, an oddity such as Warners' "Keystone Hotel," may be of sufficient importance to force their way into any program, but the average two-reel comedy, they say, will be passed up for a one-reel cartoon, or some other subject which can be shown in less than 10 minutes.

Those who recall that Charlie Chaplin, Harold Lloyd, Wallace Beery, Harry Langdon, Slim Summerville, Gloria Swanson and other stars learned their art in the Sennett, Roach, and Christie schools of two-reel slapstick, will be chief mourners if this type picture takes its final curtain. While it is true that most of the players who now star as two-reel comedians, such as Laurel and Hardy, Todd-Kelly, Charlie Chase and others are capable of holding interest throughout a full-length feature, a training ground for the development of talent to carry on for artists such as Chaplin, Lloyd and Beery would be missing.—MORRIS.

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Hunting the Unusual

The search for the new and unusual background is at its height. In the coming year exhibitors may expect to offer little known corners of the whole wide world as exploitation angles to customers, and audiences will be taking vicarious trips from the Antarctic to Ethiopia.

Tay Garnett, sensing this new trend well in advance, is preparing to leave Hollywood in November for a round-the-world tour to obtain backgrounds for six pictures. They will be filmed in the Malay States, the lesser known islands of the South Seas, India and possibly near the Suez Canal. Paramount is rushing out a film made recently in Ethiopia. The same company soon will release Admiral Byrd's second picture of the venture to Little America.

MGM's "Typee," for which camera crew and cast spent months in the South Seas, will offer the appeal of authentic reproduction of those lands of eternal summer.

Warners' "Anthony Adverse" wanders all over the face of the globe from the Mediterrean to the Gold Coast to the sun-beaten plains of Mexico. The same company is building a replica of the famous Port Royal, swallowed by the sea more than a century ago when it was a chief port of call for pirates of the Spanish Main. It will be seen in "Captain Blood." MGM brings back to bustling life the narrow cobbled streets of the time of the French Revolution in "A Tale of Two Cities" and the splendor of medieval Italy for "Romeo and Juliet." RKO-Radio already has "The Last Days of Pompeii" ready for release. Twentieth Century-Fox will go to the Klondike for a sequel to "The Call of the Wild." The romantic color of early California will play an important part in "Ramona" at the same studio.

And Warner travels all the way to fairyland for "A Midsummer Night's Dream," and to a homely familiar heaven for Marc Connolly's interpretation of Negro religion in the deep South, "Green Pastures."—MILLER.

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News Flashes

The Academy's revised producer-writer working agreement came off the presses and will be studied by film company heads. Simultaneously the Screen Writer's Guild opened up with an attack against the new pact, stating its intentions to put up a strong fight for Guild shop. The Guild will file a protest with the National Labor Relations Board, it was announced. Protest will be on the ground that the new Academy pact contains certain violations of the Wagner bill. . . . George L. Bagnall, for many years treasurer for Fox studios, has been signed for a similar post by Paramount. G. A. Rasdall, formerly with Bell Telephone Company, has been named head of the personnel department, a newly created office. . . . Henry Duffy, who has purchased American stage and screen rights to the Margaret Kennedy play, "Autumn," will pick a Hollywood cast, play the piece locally and then take the entire cast to New York for presentation there. . . . Charles Bickford is recuperating at the Hollywood hospital from wounds received from a lion while doing scenes in Universal's "East of Java." The actor has only two days to finish the picture, but will be laid up for three weeks.—WATT.

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The closing week in September saw twelve pictures started and eight finished. Two studios accounted for four of the new features, the others being equally distributed among eight companies. Three companies are credited with all the finished product, with Warner checking in four and 20th Century - Fox three.

The more important of Twentieth-Fox's pair of starters is "The Littlest Rebel." Shirley Temple and John Boles are featured with Karen Morley, while the remainder of the cast includes Bill Robinson, Sleep 'n Eat, Charles Bickford, Guinn Williams, Bessie Lyle and Hannah Washington. David Butler is directing. In the second feature under way, "Your Uncle Dudley," Edward Everett Horton is starred.

MGM started "The Great Ziegfeld," to include an imposing cast. Those presently listed are William Powell, Luise Rainer, Fanny Brice, Virginia Bruce, Frank Morgan, Nat Pendleton, Ann Pennington and Ray Bolger. Robert Z. Leonard is directing.

With Carole Lombard starred, Universal started "Spinster Dinner." Walter Lang is directing. At United Artists Studio, Goldwyn Productions began work on the Eddie Cantor annual titled "Shoot the Chutes." Norman Taurog is directing. At Mascot "Lady in Scarlet" started. Reginald Denny and Patricia Farr are featured under Charles Lamonte's direction.

Principal started "The Calling of Dan Matthews." With Phil Rosen directing, the cast includes Charlotte Winters, Richard Arlen, Ann Hovey, Russell Wade and Douglas Dumbrille.

"It Happened in Hollywood" is the Radio contribution to the new work. In this Wallace Ford, Phyllis Brooks, Edward Burns and Maxine Jennings are featured. Christy Cabanne is directing.

Paramount began work on "Nevada" in which Larry Crabbe, Glenn Erickson, Kathleen Burke and Raymond Hatton will be seen. Charles Barton is directing.

At Warner "Meet the Duchess" went before the camera. Warren William and Dolores Del Rio have the leads.

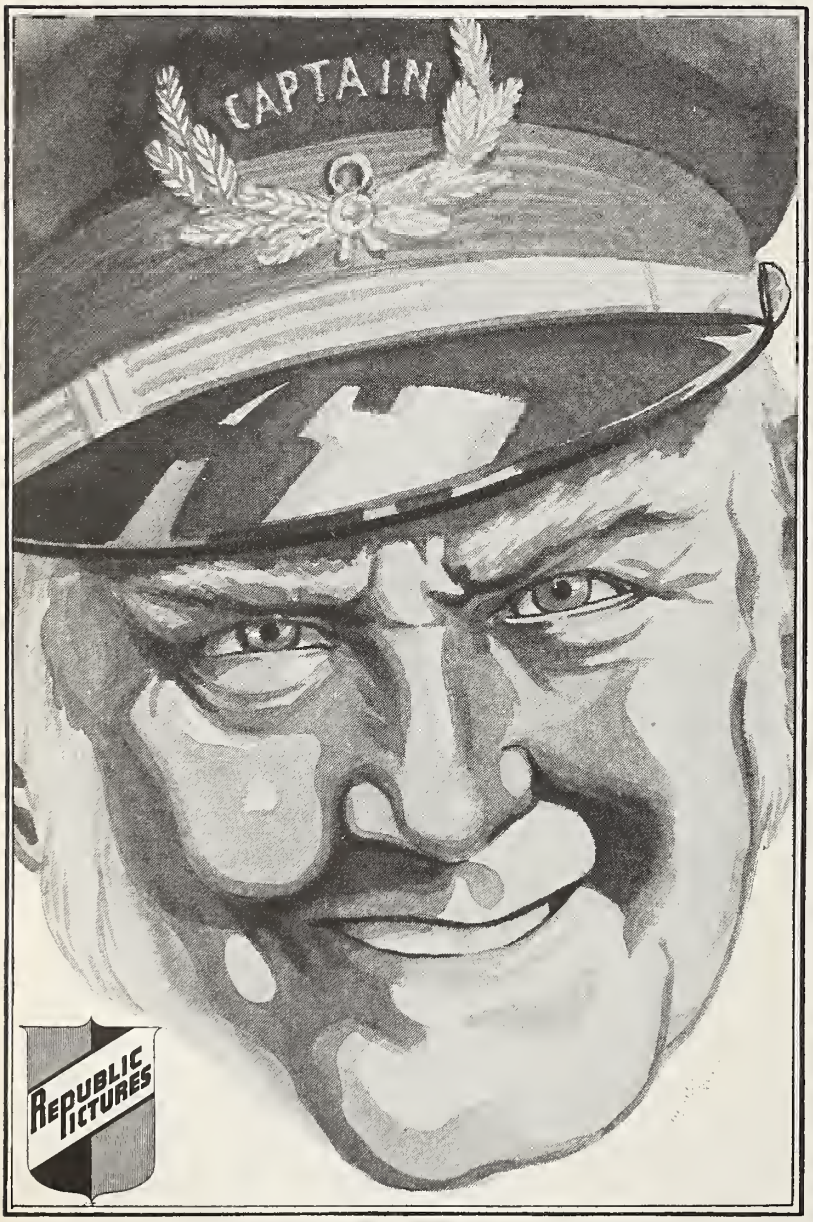
Important Films Finished

The majority of the finished pictures are in the important feature class. At Warners' "Hard Luck Dame" was transferred to the cutting rooms. In this will be seen Bette Davis, Franchot Tone, Margaret Lindsay, Richard Carle, William B. Davidson, Hale Hamilton, Douglas Wood, Alison Skipworth, John Eldredge and Walter Kingsford. Alfred E. Green directed. The second finished picture, "Stars over Broadway," presents Pat O'Brien, James Melton, Jane Froman, Jean Muir, Frank McHugh, Marie Wilson, Pat West, Maurice Black, William Riccardi, Patsy Flick, Frank Fay, Paul Porcasi, E. E. Clive, Ferdinand Munier, Alma Lloyd and Eddie Conrad. William Keighley directed. In the third feature, "I Found Stella Parrish," Kay Francis, Paul Lukas and Ian Hunter are featured, supported by Sybil Jason, Eily Malyon, Elsa Buchanan, Jessie Ralph, Harry Beresford, Clyde Cook, Joseph Crehan, Eddie Acuff, Walter Kingsfor and Francis Bushman, Jr. Mervyn LeRoy directed. The final feature, "The Desert Schooner," will present Dick Foran, George Ernest and Julian Rivero. Louis King directed.

Two big ones and a popular feature compose the Twentieth Century-Fox quota. In "Thanks a Million" Dick Powell will be seen with Ann Dvorak, Fred Allen, Patsy Kelly, Paul Whiteman, a host of radio night club favorites, Raymond Walburn, Paul Harvey, Edwin Maxwell, Alan Dinehart and Russell Hicks. Roy Del Ruth directed. "The Man Who Broke the Bank at Monte Carlo" features Ronald Colman with Joan Bennett, Nigel Bruce, Colin Clive, Montagu Love, Ferdinand Gottschalk, Charles Coleman, Torven Meyer, Leonard Snegoff, John Pecora and Sam Ash. Stephen Roberts directed. The last of the trio, "Charlie Chan's Secret," again stars Warner Oland.

★ PRESS RAVES ★

AS "CAPPY RICKS RETURNS"



Cast includes **ROBERT McWADE • RAY WALKER FLORINE McKINNEY • KENNETH HARLAN LOIS WILSON • MAN MOUNTAIN DEAN**

Directed by MACK WRIGHT · Adaptation and screen play by GEORGE WAGGNER · Dialogue Director JO GRAHAM · **A REPUBLIC PICTURE**

PETER B. KYNE'S FAMOUS CHARACTER COMES BACK TO SCREEN

Story Has Thrilled Millions of Readers

"Refreshing comedy, amusing situations and nice plot. Okay for the most fastidious customer."
—*Picture Business*

"Swell; this popular Peter B. Kyne novel very well done."
—*Showmen's Trade Review*

"...well produced and packs enough action and surprise in its plot twists to satisfy audiences."
—*The Film Daily*

"George Waggner makes every dialogue line count for the advancement of the plot and Mack Wright's direction keeps the action moving rapidly . . . The picture should please."
—*Motion Picture Daily*

"Sound entertainment, in which the element of comedy predominates . . . well developed melodrama, romance and exciting action, establishes this attraction as a better than average attraction . . . load of entertainment, plus more than enough showmanship angles with which to sell it."
—*Motion Picture Herald*

"Excellent Achievement . . . Way Above Average"—Variety

WHAT THE PICTURE DID FOR ME

Chesterfield

SHOT IN THE DARK, A: Charles Starrett, Marion Shilling—Just fair murder-mystery. No extra draw. Played September 20.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

First National

BLACK FURY: Paul Muni—Why not try Muni in a picture where he talks English? My patrons complained that they could not understand him. Very little comedy relief in this. Audience very bored, despite good acting. Business terrible. Running time, 97 minutes. Played September 8-9.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—All seemed to think it the best picture he has made. Perfect entertainment if you like comedy. Played September 19-20.—Frank A. Finker, New Gem Theatre, Marissa, Ill. Small town patronage.

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—The best Joe E. Brown picture ever made. Did tremendous business and everyone went home laughing and trying to tumble. Talk hasn't subsided yet on this one. Give us more like this, Joe. Running time, 70 minutes. Played September 6.—E. J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

GIRL FROM TENTH AVENUE, THE: Bette Davis, Ian Hunter—Very good picture that pleased my patrons and that is all I ask. Alison Skipworth is very good. Bette Davis is quite popular and the entire cast gives a good performance. Running time, 69 minutes. Played Aug. 31-Sept. 1.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

IRISH IN US, THE: James Cagney, Pat O'Brien—One swell picture. Many remarked that it was Cagney and O'Brien's best picture.—Harold Smith, Dreamland Theatre, Bancroft, Iowa. Rural patronage.

IRISH IN US, THE: James Cagney, Pat O'Brien, Olivia de Havilland—It's a swell show, the kind your patrons will go for in a big way. It has the same snappy dialogue so typical of Cagney-O'Brien pictures, Mary Gordon as "Ma O'Hara," a lovable Irish character, Frank McHugh with his humorous antics and Olivia de Havilland, who seems to be clicking. Running time, 80 minutes. Played September 13.—O. T. Kirby, Palace Theatre, Roxboro, N. C. Small town patronage.

IRISH IN US, THE: James Cagney, Pat O'Brien, Frank McHugh, Mary Gordon—Either my patrons liked this one or they had all kissed the Blarney stone for I received lots of favorable comments on this one. James Cagney, Pat O'Brien, Frank McHugh and Mary Gordon in a story that will please the Irish and the rest of the League of Nations. Running time, 80 minutes. Played September 18-19.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Fox

CHARLIE CHAN IN EGYPT: Warner Oland, "Pat" Paterson—The best of the Charlie Chan pictures to date. Business about average. Running time, 7 reels. Played September 11-12.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town and rural patronage.

COUNTY CHAIRMAN, THE: Will Rogers—Double-billed it with Universal's "Straight from the Heart," which was not so good. Will Rogers as usual held the spotlight. Like all the Rogers pictures, it was in a class by itself. Will Rogers can never be replaced. Fox, exhibitors, and the entire nation lose their "top hand."—D. M. Reardon, Holyoke, Mass. General patronage.

COWBOY MILLIONAIRE: George O'Brien—From a Western dude ranch to London, with rapid fire entertainment all the way, this one ought to please any audience. Comedy, romance and action enough to please those who do not care for ordinary westerns. Edgar Kennedy and Maude Allen deserve special mention. Running time, 67 minutes. Played September 4-5.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

CURLY TOP: Shirley Temple, John Boles, Rochelle Hudson—Shirley's best picture. John Boles and Rochelle Hudson turn in unusually good performances, Boles singing several good numbers. You'll stand 'em in line again on this one. Running time, 75 minutes. Played September 9-10.—O. T. Kirby, Palace Theatre, Roxboro, N. C. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

DOUBTING THOMAS: Will Rogers—Played this to above average business. Story not so good, but Will Rogers made up for the rest. Running time, 73 minutes. Played September 13-15.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

GAY DECEPTION, THE: Francis Lederer, Frances Dee—A dandy comedy which will suit the masses and classes. Played September 14.—Frank A. Finger, New Gem Theatre, Marissa, Ill. Small town patronage.

GEORGE WHITE'S 1935 SCANDALS: Alice Faye, James Dunn—This one was much better than 1934 Scandals. It drew some extra business and seemed to satisfy. Played September 6-7.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC Camps patronage.

GEORGE WHITE'S 1935 SCANDALS: Alice Faye, James Dunn, Lyda Roberti, George White—A clever musical revue held together by a slight story. There is much in this to entertain and very little to give offense. This, together with "Straight from the Heart," gave us a better than average business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

GINGER: Jackie Searl, Jane Withers—Far better than most so-called specials. Watch this Withers kid go places. More favorable comments on this than in many a day. Patrons are asking when Jane Withers' next picture will be released. Play it up big. It's great. Running time, 74 minutes. Played September 11-12.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

GREAT HOTEL MURDER: Edmund Lowe, Victor McLaglen—A simple plot as murder-mystery plots go, and most of my ruralists saw it all. It seems to be off-season for mysteries. Comedy relief present, but not many good laughs. Average to average business. —T. R. Burcham, Princess Theatre, Doniphan, Mo. Small town and rural patronage.

LIFE BEGINS AT 40: Will Rogers—The first Will Rogers picture I have exhibited since the tragic death of America's best loved star and it is the usual down-to-earth, every day sort of picture Will Rogers always played in and that everyone, young and old, enjoys. Mighty fine picture that will please. Running time, 79 minutes. Played Sept. 14-15.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

LIFE BEGINS AT 40: Will Rogers—The dean of the talkies has passed. No one should even try to replace Rogers. It can't be done. This is his greatest work, to my way of thinking. I am thankful that they will release his other two features, as I am sure this would be his wish. Running time, 79 minutes. Played September 1-2.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

LITTLE COLONEL, THE: Shirley Temple, Lionel Barrymore—Very good. Pleased 100 per cent and did good business. Played September 7.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

LITTLE COLONEL, THE: Shirley Temple—A wonderful picture that pleased everyone and did above average business. Running time, 80 minutes. Played August 23-25.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

LITTLE COLONEL, THE: Shirley Temple, Lionel Barrymore, Bill Robinson—My idea of the perfect picture. Good story, wonderful cast, good photography, everything it takes for good, clean entertainment. Shirley Temple could put on a whole show by herself and Lionel Barrymore gives his best performance. And don't forget Bill Robinson and his dancing. The stairstep clog is about the best dancing ever screened. The last sequence in color is beautiful. Don't be afraid to promise your patrons a perfect evening's entertainment when you advertise this one. They will not be disappointed. (In reading this over am afraid I have used too many adjectives but the "Little Colonel" deserves them all.) Running time, 80 minutes. Played August 28-29.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

LOTTERY LOVER: "Pat" Patterson, Lew Ayres—Another good one from Fox. This company seems to have the pictures this year. The 20th Century crowd knew when to change cars and how to pick a winner. The combination looks unbeatable if they keep their feet on the ground. Running time, 72 minutes. Played September 13-14.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

LOTTERY LOVER: Lew Ayres, "Pat" Patterson—This is another one of Fox's splendid program pictures. It has everything it takes to make a splendid evening"s entertainment. If you have not played it, don't be afraid of it because it is getting old. It will please better than a good many of the new ones. Running time, 82 minutes. Played July 31-August 1.—J. A. Klink, Primghar Theatre, Primghar, Iowa. Small town and country patronage.

OUR LITTLE GIRL: Shirley Temple—Not as good as "Little Colonel," but it clicked at the box office. Shirley must carry a magnet in her left hip pocket. Running time, 63 minutes. Played August 25-26.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

SILK HAT KID: Lew Ayres, Mae Clarke—Nice little program picture. I wish someone would get hold of Paul Kelly and make a star out of him. He's swell. Running time, 69 minutes. Played September 4-5.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

$10 RAISE: Edward Everett Horton—A high school play transplanted to the screen, with the hero getting a lucky million and turning the tables on the boss. They always like to see the worm turn. A bit thin in several spots. Box office below average.—T. R. Burcham, Princess Theatre, Doniphan, Mo. Small town and rural patronage.

UNDER THE PAMPAS MOON: Warner Baxter—Nothing to brag about. Not nearly as good as "Cisco Kid." Recording bad. Running time, 81 minutes. Played August 23-24.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

WHEN A MAN'S A MAN: George O'Brien—Real swell Western and drew best mid-week business in a long time. Played July 10-11.—H. Bettendorf, Opera House, Foley, Minn. Small town and rural patronage.

WHITE PARADE, THE: Loretta Young, John Boles—Good picture for any theatre, anytime, anywhere. Running time, 75 minutes. Played September 8-10.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

Mascot

IN OLD SANTA FE: Ken Maynard, Evalyn Knapp, H. B. Warner—One of the best westerns played in this theatre. Many favorable comments from patrons. Pleased our Friday and Saturday patrons 100 per cent, and did good business. Played September 20-21. —Robert Wygant, Heights Theatre, Houston, Texas. Neighborhood patronage.

MGM

BONNIE SCOTLAND: Laurel and Hardy—This is the best picture this pair has made in my estimation. Plenty of good laughs. Drew good business.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

CHINA SEAS: Clark Gable, Jean Harlow, Wallace Beery—This should please 100 per cent. Plenty of action, comedy and a swell cast. Did better than average business.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

CHINA SEAS: Clark Gable, Jean Harlow, Wallace Beery—Excellent production. Drew good business. Pleased majority.—Harold Smith, Dreamland Theatre, Bancroft, Iowa. Rural patronage.

ESCAPADE: William Powell, Luise Rainer—Personally I thought this the most inane and tiresome picture I ever inflicted on a long suffering audience but quite a good many seemed to like it. Luise Rainer is not my idea of the answer to an exhibitor's prayer. She is very hard to understand and certainly her looks are nothing to write home about. However, that is just my opinion and if my patrons like her, and a lot of them do, she is O. K. with me. Running time, 89 minutes. Played Sept. 7-8.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

ESCAPADE: William Powell, Luise Rainer, Frank Morgan, Virginia Bruce—One of the sweetest little pictures we've run in some time. Our people became "Rainer conscious" and raved. Played September 10-12.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Small town patronage.

MARK OF THE VAMPIRE: Lionel Barrymore, Bela Lugosi—I'm still trying to figure out what this was all about. Plenty of walkouts. I don't think that there is any entertainment in being scared to death. Running time, 60 minutes. Played September 6-7.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

PARIS INTERLUDE: Robert Young, Madge Evans—An old one. Played on a double bill with "One in a Million." One patron remarked "There ought to be a law." Majority just shook their heads. The trouble is we pay the same for the bad ones as we do for the good ones. Just a waste of dates and dollars. Running time, 73 minutes. Played September 11-12.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

PUBLIC HERO NO. 1: Chester Morris, Jean Arthur—A good program picture with the usual killing and gangs. Average business. Running time, 89 minutes. Played August 30-31, September 1.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

PUBLIC HERO NO. 1: Chester Morris, Jean Parker—The first one of this type here and it was well received and business good. Played September 13-14.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC Camps patronage.

RECKLESS: Jean Harlow, William Powell—Business not so good, but those who came to see it were well pleased. Many said it was the best show they had seen in a long time. Played September 8-9.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC Camps patronage.

RECKLESS: Jean Harlow, William Powell—Harlow and Powell good drawing cards and patrons seemed to enjoy the show. Played Sept. 14-15.—H. Bettendorf, Opera House, Foley, Minn. Small town and rural patronage.

SEQUIOA: Jean Parker—A wonderful picture for Friday-Saturday showing. It pleased them and the second night at the box office proved it. Played August 30-31.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC Camps patronage.

VAGABOND LADY: Robert Young, Evelyn Venable—This is an extra good comedy drama. The stars were fine and a mighty good cast of characters. I call it one of the best pictures we have played in months. Gave splendid satisfaction.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

WEST POINT OF THE AIR: Wallace Beery—Our patrons said this one had real entertainment. However, business was only about normal. Played September 1-2.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC Camps patronage.

WHAT EVERY WOMAN KNOWS: Helen Hayes, Robert Montgomery—Can't please them all. The women thought it was fine. Small crowd. Running time, 90 minutes. Played August 23-24.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

WOMAN WANTED: Maureen O'Sullivan, Joel McCrea—A murder mystery that is different and better than most of the cycle of murder films. Excitement, thrills and romance with a good cast that will please any audience. Hope they star Joel McCrea in another picture soon. He is great. Running time, 68 minutes. Played September 21-22.—Gladys E. McArdle, Owl Theatre. Lebanon, Kan. Small town patronage.

Monogram

HEALER, THE: Ralph Bellamy, Karen Morley, Mickey Rooney—This is one of the finest pictures I have thrown on my screen for some time. This picture should go over in any town, anywhere, any place. It gave as near 100 per cent satisfaction as any picture could do. Ralph Bellamy well liked here. Running time, 77 minutes. Played August 25-27.—J. A. Klink, Primghar Theatre, Primghar, Iowa. Small town and rural patronage.

KEEPER OF THE BEES, THE: Neil Hamilton, Betty Furness—Nice little picture to average business. Played September 15-16.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Small town patronage.

KEEPER OF THE BEES, THE: Neil Hamilton, Betty Furness—This would have been a great show if we had received a good print. So many splices in the film it was hard to get a good idea of story.—Harold Smith, Dreamland Theatre, Walnut, Iowa. Rural patronage.

Paramount

ALL THE KING'S HORSES: Carl Brisson, Mary Ellis, Edward Everett Horton—I cannot recall having a poorer or smaller attendance than I had during the run of this picture with ideal weather conditions. Too much crooning and dancing, no action, no comedy to speak of. This might go over all right where you have a lot of lounge lizards to draw from. We don't care a heck for a bunch of kings or "dooks" and what have you. Played September 11-12.—J. A. Klink, Primghar Theatre, Primghar, Iowa. Small town and rural patronage.

ANNAPOLIS FAREWELL: Sir Guy Standing, Tom Brown, Richard Cromwell, Rosalind Keith—Swell show. Sir Guy Standing's acting is marvelous.—Harold Smith, Dreamland Theatre, Cardon, Iowa. Rural patronage.

ANNAPOLIS FAREWELL: Sir Guy Standing, Tom Brown, Richard Cromwell, Rosalind Keith—A fine story of the Annapolis Naval Academy. Heard much praise on this one. Played September 18.—Frank A. Finger, New Gem Theatre, Marissa, Ill. Small town patronage.

ENTER MADAME: Elissa Landi, Cary Grant—Fans didn't like the title and stayed away. A good picture for the ladies, nevertheless. A snappy title would have put this one over for us. Running time, 83 minutes. Played Aug. 21-22.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

EVERY NIGHT AT EIGHT: George Raft, Alice Faye—One of the better comedy musicals released. It will please them all. Running time, 80 minutes.—H. J. Longacre, Glenwood Theatre, Glenwood, Minn. General patronage.

EVERY NIGHT AT EIGHT: George Raft, Alice Faye, Frances Langford, Patsy Kelly—This is an excellent picture composed of many amateur radio broadcast programs. Very good and did S. R. O. business on Sunday. Running time, 8 reels. Played September 1-3.—E. J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

GLASS KEY, THE: George Raft, Edward Arnold—This is the kind of picture that fits Raft to a T. Edward Arnold helped to make it a real picture. Doubled this with a western and did average business. Running time, 77 minutes. Played September 6-8.—Harry M. Newman, Liberty Theatre, Lynden, Wash. Small town patronage.

GOIN' TO TOWN: Mae West—The first time for Mae West in my own. Did a very good business on this one. It went over good. Played August 23-24.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC Camps patronage.

GOIN' TO TOWN: Mae West—They came looking for double-meaning wise cracks and they found them. Mae still has her fans but they are diminishing. Little better than average business.—T. R. Burcham, Princess Theatre, Doniphan, Mo. Small town and rural patronage.

GOIN' TO TOWN: Mae West, Paul Cavanagh—Biggest Wednesday gross in 1935. Pleased the most of my audience. If it brings in the cash customers and pleases the majority, what more can we ask? Played September 11-12.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

HERE COMES COOKIE: George Burns, Gracie Allen—About as goofy of a picture that you have ever seen. Gracie takes the cake for being dumb. Picture should please those that like light entertainment.—Harold Smith, Dreamland Theatre, Carson, Iowa. Rural patronage.

HERE COMES COOKIE: George Burns, Gracie Allen—This one got lots of laughs. It has some vaudeville that helps to put it over. Would rate it as a good program picture. Played September 20-21.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC Camps patronage.

MAN ON THE FLYING TRAPEZE, THE: W. C. Fields, Mary Brian—This picture failed to quite come up to expectations. It seemed to lack something to put it across. Pleased the Fields fans but the rest did not say much about it. Business good.—Harold Smith, Dreamland Theatre, Walnut, Iowa. Rural patronage.

MAN ON THE FLYING TRAPEZE, THE: W. C. Fields, Mary Brian—Comedy in the usual Fields style. Story very light. If they like Fields it is O. K., but otherwise just a double feature picture. Average business here. Played Sept. 4.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

MEN WITHOUT NAMES: Fred MacMurray, Madge Evans—Very excellent "G Man" story and picture. Every one liked this one. We pushed it as a "G Man" hit and won. It will stand a lot of publicity push and back you up in some strong "G Man" statements. Did S. R. O. business. Running time, 66 minutes. Played September 7.—E. J. McClurg, Grand Theatre, Preston, Idaho. Small town and rural patronage.

PARIS IN SPRING: Mary Ellis, Tullio Carminati, Ida Lupino—Wonderful little picture. Pleased those who came to see it. The title is sure to draw some attention. Running time, 8 reels. Played September 13.—E. J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

PEOPLE WILL TALK: Charles Ruggles, Mary Boland—Amusing domestic farce with a Ruggles drunk scene, which never fails. Average picture and box office.—T. R. Burcham, Princess Theatre, Doniphan, Mo. Small town and rural patronage.

PRIVATE WORLDS: Claudette Colbert, Charles Boyer, Joan Bennett, Joel McCrea—Hospital atmosphere which my patrons called a good show. Played Sept. 7-8.—H. Bettendorf, Opera House, Foley, Minn. Small town and rural patronage.

RUGGLES OF RED GAP: Charles Laughton, Charles Ruggles, Mary Boland, Zazu Pitts—Can only echo the other exhibitors who played this feature. Direction, acting and story far ahead of ordinary product. Clean and very amusing. A film that lingers in the mind and that's what all theatre men hope for. Played Aug. 18-20.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

SHANGHAI: Loretta Young, Charles Boyer—Miss Young looks beautiful, but otherwise the picture is a complete washout. Just a waste of eight reels of film. Played Sept. 11.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

SHANGHAI: Loretta Young, Charles Boyer—Average picture. Did not go so well for me.—Harold Smith, Dreamland Theatre, Bancroft, Iowa. Rural patronage.

SHANGHAI: Loretta Young, Charles Boyer—Good acting by all the characters. However, the story wasn't so good. Why do they put good stars in such a poor story is more than I can figure out. Running time, 8 reels. Played September 13-14.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town patronage.

Puritan

OUTLAW DEPUTY, THE: Tim McCoy—A very good western. Lots of action. Saturday night crowd eat them up and like it, and the customer is always right.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

Republic

WESTWARD HO: John Wayne, Shelia Mannors—Better than most westerns. Quite a few good musical numbers. Male voice quartette and it makes a

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hit. Running time, 60 minutes.—H. J. Longacre, Glenwood Theatre, Glenwood, Minn. General patronage.

RKO Radio

ANNE OF GREEN GABLES: Anne Shirley, Tom Brown—It did just what I expected it would do. Brought in the school teachers and old ladies, but the young people were noted for their absence. Such being the case it was less than average draw. This type of picture is probably needed, but they never make any money for me. Played September 14-15.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

ARIZONIAN, THE: Richard Dix—Very good western which drew well. Dix a favorite here. Running time, 75 minutes. Played September 13-14.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

BECKY SHARP: Miriam Hopkins—A marvelous colored production, but too much was put into color and little in the story. It was a disappointment. Played September 12-13.—Frank A. Finger, New Gem Theatre, Marissa, Ill. Small town patronage.

DOWN TO THEIR LAST YACHT: Mary Boland, Sidney Fox, Polly Moran—Our idea of "nothing at all." Played on a double bill with "Unknown Blonde," which incidentally saved the show and sent the customers out satisfied. Running time, 64 minutes. Played Sept. 4-5.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

HOT TIP: James Gleason, Zasu Pitts—Made a big mistake in setting this one on Sunday-Monday. Just a fair picture for Friday and Saturday showing. Lost on this one. Played August 25-26.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC Camps patronage.

INFORMER, THE: Victor McLaglen, Margot Grahame—A very strong picture. Great acting by the star, wonderful cast, story big. The picture is too good to draw any extra business in this town. All that saw it said it was great, but it did not draw. But no fault of the picture; one of the best I have ever seen. Played September 17-18.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

LADDIE: John Beal, Gloria Stuart—This was a big picture for us. We sent advertising into every farm home and had special matinees for rural and town schools. The picture stood up and everybody was pleased.—T. R. Burcham, Princess Theatre, Doniphan, Mo. Small town and rural patronage.

NITWITS: Bert Wheeler, Robert Woolsey—We all laughed till we cried. Had this run two reels longer, I would have had to get all new seats. Business above normal. Running time, 79 minutes. Played August 21-22.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

PEOPLE'S ENEMY: Preston Foster, Melvyn Douglas—The picture itself is the people's enemy. Goes nowhere and takes an hour to do it. This picture will not please and will not gross. My ad mats said: "Uncle Sam Cracks Down On Crime." They expected G Men and gangsters and got an insipid drama.—T. R. Burcham, Princess Theatre, Doniphan, Mo. Small town and rural patronage.

SILVER STREAK, THE: Sally Blane, Charles Starrett—One of the most exciting railroad pictures we have ever played. Edgar Kennedy as the old engineer is a knockout. Played this on Sunday-Monday to normal business, and it pleased. Running time, 7 reels. Played August 25-26.—Robert Wygant, Heights Theatre, Houston, Texas. Neighborhood patronage.

STAR OF MIDNIGHT: William Powell, Ginger Rogers—Very entertaining by these stars, as usual. Business not so hot. R. K. O. takes the cake for meaningless titles. Very good comments. Running time, 90 minutes. Played September 15-16.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

STAR OF MIDNIGHT: William Powell, Ginger Rogers—A "Thin Man" sequel with the same sparkling dialogue and comedy. Better than average business. Plot a bit deep for the farmers, and some adverse comments on the excessive drinking.—T. R. Burcham, Princess Theatre, Doniphan, Mo. Small town and rural patronage.

TOP HAT: Fred Astaire, Ginger Rogers—Just get them in. They'll eat it up and praise it sky high. Double your running period, as it should be shown twice as many days as most shows. Running time, 102 minutes.—H. J. Longacre, Glenwood Theatre, Glenwood, Minnn. General patronage.

United Artists

CALL OF THE WILD, THE: Clark Gable, Loretta Young, Jack Oakie—For our locality, this is the one really satisfactory picture from the U. A. pictures we have run. Good entertainment. Played September 8-9.

(Continued on following page)

REMODELING SERVICE

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(*Continued from preceding page*)

—Elaine S. Furlong, Star Theatre, Heppner, Ore. Small town patronage.

CARDINAL RICHELIEU: George Arliss—I got out from under this one by giving it to the library for film rental. They sold the tickets and made a little money. It is a good picture, but an English picture is poison to this town.—T. R. Burcham, Princess Theatre, Doniphan, Mo. Small town and rural patronage.

FOLIES BERGERE: Maurice Chevalier, Ann Sothern, Merle Oberon—I consider this as good a picture as any that Maurice Chevalier has ever appeared in. The story is a little peppy in spots, but not offensively so. The dual role portrayed by Maurice is a clever piece of work. Ann Sothern as the spitfire deserves special mention. This has two fine spectacular numbers, at the start and the finish where they do not interfere with the story. While this had no special drawing power, it did a fair average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

LES MISERABLES: Frederic March, Charles Laughton, Rochelle Hudson—A picture that the entire motion picture industry can be proud of. Even our young so-called roughneck patrons gave this their undivided attention, which is a great compliment to any picture. Drawing power a fair average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

NELL GWYN: Anna Neagle, Cedric Hardwicke—If you have to play it, double feature it. It will not draw and it will not please.—T. R. Burcham, Princess Theatre, Doniphan, Mo. Small town and rural patronage.

Universal

GREAT EXPECTATIONS: Henry Hull, Jane Wyatt, Phillips Holmes—Good picture with a slow tempo. Crowd divided in opinion. Older folks liked it and the younger element endured it. "Nuff sed." Running time, 99 minutes. Played Sept. 18-19.—D. M. Reardon. Globe Theatre, Holyoke, Mass. General patronage.

IMITATION OF LIFE: Claudette Colbert, Warren William, Louise Beavers—If you have this one bought, be sure and play it and give your patrons a real treat. Played July 6-7.—H. Bettendorf, Opera House, Foley, Minn. Small town and rural patronage.

LADY TUBBS: Alice Brady, Douglass Montgomery, Anita Louise, Alan Mowbray—This is one picture with the Universal brand on that went over O. K. This, in just plain words, is a very good entertaining picture with plenty of good clean comedy. But it seems to me they have too many that are N. G. That is especially true of their Buck Jones westerns. Running time, 68 minutes. Played August 11-13.—J. A. Klink, Primghar Theatre, Primghar, Iowa. Small town and country patronage.

MANHATTAN MOON: Ricardo Cortez, Dorothy Page—This is a very good program picture. Played on a double feature bill and the picture was specially mentioned by patrons as a good one. Played September 13-14.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

ONE EXCITING ADVENTURE: Binnie Barnes, Neil Hamilton, Paul Cavanagh—Fair picture, no business. Star unknown. Running time, 7 reels. Played September 17-18.—Robert Wygant, Heights Theatre, Houston, Texas. Neighborhood patronage.

SHE GETS HER MAN: Zasu Pitts, Hugh O'Connell—Very pleasing little picture. Nothing big, but will please the average fan.—Harold Smith, Dreamland Theatre, Bancroft, Iowa. Rural patronage.

STRAIGHT FROM THE HEART: Mary Astor, Roger Pryor, Baby Jane—We double billed this with "George White's 1935 Scandals." This bill drew above average. I credit this with part of the draw. Baby Jane, while not another Shirley Temple, did very nicely. At that, I overheard one of our patrons saying that she is better than Shirley Temple. As a whole, above the average heart-appealing drama.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

STRAIGHT FROM THE HEART: Mary Astor, Roger Pryor, Baby Jane Quigley—Not so good. Double billed it with "The County Chairman" and Will Rogers as usual held the spotlight. Like all the Rogers pictures it was in a class by itself. Will Rogers can never be replaced. Fox, Exhibitors and the entire nation lose their "top hand." Played Sept. 6-7.—D. M. Reardon, Globe Theatre, Holyoke, Mass. General patronage.

TRANSIENT LADY: Gene Raymond, Henry Hull—Had a number of good comments on the showing of this program picture. Played Sept. 11-12.—H. Bettendorf, Opera House, Foley, Minn. Small town and rural patronage.

Warners

ALIBI IKE: Joe E. Brown—Excellent show. People came out raving about it. Business big on two-day run.—Harold Smith, Dreamland Theatre, Walnut, Iowa. Rural patronage.

ALIBI IKE: Joe E. Brown—Another Joe E. Brown laugh riot. Everybody likes Joe and the good, clean comedies that he plays in. Pleased. Running time, 72 minutes. Played Sept. 11-12.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

"UNCANNY" IN FILM REPORTS

"By far the most valuable section of your magazine for us is the 'What the Picture Did For Me' section; it is almost uncanny in its predictions of how pictures will gross in our situation," writes *T. R. Burcham,* of the Princess Theatre at Doniphan, Mo.

"Due to the fact that we play pictures so late we have never submitted reports, but we are enclosing a group, and will be glad to continue doing so."

FRONT PAGE WOMAN: Bette Davis, George Brent—Good newspaper story. Satisfied those that came.—Harold Smith, Dreamland Theatre, Walnut, Iowa. Rural patronage.

FRONT PAGE WOMAN: Bette Davis, George Brent—This is a mighty good entertaining picture. Stars and all the cast fine. Story interesting. The picture gave 100 per cent satisfaction and that's something nowadays in this town. Played September 15-16.—Bert Silver, New Silver Theatre, Greenville, Mich. City and country patronage.

GOING HIGHBROW: Guy Kibbee, Zasu Pitts—Fair comedy. Seemed to please fairly well. Played September 13-14.—Elaine S. Furlong, Star Theatre, Heppner. Ore. Small town patronage.

PAGE MISS GLORY: Marion Davies, Pat O'Brien. Dick Powell, Mary Astor—Just as we get Dick Powell acquainted with all our patrons as a crooner of musicals. they put him in a picture and curtail his singing. Result: not a popular picture. Patrons all want to hear him sing. Must say though that the picture deserves a lot of praise so far as comedy and shouting are concerned. Leave it to Pat O'Brien. Running time, 95 minutes. Played September 14-17.—E. J. McClurg. Grand Theatre, Preston, Idaho. Small town and rural patronage.

WE'RE IN THE MONEY: Joan Blondell, Glenda Farrell—Fast and furious. Better than their other "hits." Did S. R. O. business both nights and everyone went home happy with several new ideas. Running time, 70 minutes. Played August 23-24.—E. J. McClurg, Grand Theatre, Preston, Idaho. Rural and small town patronage.

Short Features

Celebrity

LITTLE RED HEN, THE: Comicolor Cartoon Series This is one of the cleverest cartoons produced. The color in this is also very good. Many favorable comments by both young and old people. Running time, 1 reel.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town and rural patronage.

MARY'S LITTLE LAMB: Comicolor Cartoons—Very good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MGM

BEGINNER'S LUCK: Our Gang—Raised quite a few laughs. Running time, two reels.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC Camps patronage.

CHAIN LETTER DIMES: Oddities—This one would have been good during the chain letter fever.—H. B. Wood. Wood Theatre, Calico Rock, Ark. Small town and CCC Camps patronage.

GOOD LITTLE MONKEYS: Happy Harmonies—Another one of the Happy Harmonies in color that adds color and entertainment for all ages. Running time, one reel.—Glayds E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

MISSES STOOGES, THE: Todd-Kelly—Thelma and Patsy in a laugher-packed short that pleased. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

OLD PIONEER: Happy Harmonies—Very good colored cartoon. Running time, one reel.—H. Bettendorf, Opera House, Foley, Minn. Small town and rural patronage.

TEACHER'S BEAU: Our Gang—Everyone agreed this one was a "hot number." Kept the house in an uproar of laughter. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

WHEN THE CAT'S AWAY: Happy Harmonies Series—Very good color cartoon. Better than average. Running time, 8 minutes.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

Paramount

AXE ME ANOTHER: Popeye the Sailor—Haven't had a poor Popeye yet. Running time, one reel.—H. Bettendorf, Opera House, Foley, Minn. Small town and rural patronage.

LITTLE DUTCH MILL: Color Classics—A beautiful colored number. Running time, one reel.—H. Bettendorf, Opera House, Foley, Minn. Small town and rural patronage.

RKO Radio

NIGHT AT THE BILTMORE BOWL, A: Musical —Excellent musical short. Good comedy. Pleased 100 per cent.—Edward L. Ornstein, Lyric Theatre, Brooksville. Ky. Small town patronage.

Universal

HITS OF TODAY: Universal Comedies—This one is all right. Running time, two reels.—H. Bettendorf, Opera House, Foley, Minn. Small town and rural patronage.

Vitaphone

CURE IT WITH MUSIC: Broadway Brevities—Excellent two-reel Broadway Brevity with some very good dancing and music. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

IN THE SPOTLIGHT: Broadway Brevities—Hal LeRoy and Dorothy Lee in an excellent two reel short. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

LADY IN RED, THE: Merrie Melodies—Excellent cartoon in color, a parody on the feature by that name. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

TWO BOOBS IN A BALLOON: Edgar Bergen—This is the poorest one reel subject that I have ever exhibited in my theatre. Not one laugh in the whole reel. Running time, 1 reel.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town and rural patronage.

WHY PAY RENT?: Roscoe Ates, Shemp Howard—Plenty of laughs. Ates well liked here. Running time, 20 minutes.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

YANKS ARE COMING, THE: See America First Series—Received a great many favorable comments on this one. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage

Miscellaneous

LOUIS-CARNERA FIGHT PICTURES: I played this fairly hot, and to my surprise did the poorest business of the summer. I thought it would draw well. as Louis rates plenty of interest in this territory.—Roy W. Adams, Mason Theatre, Mason. Mich. Small town patronage.

Paula Gould Broadcasting

Paula Gould, publicist, is now broadcasting over station WHN in a new and original dramatic program based on her own publicity experiences. The series is known as "Letting You In" and is on the air every Friday afternoon. Miss Gould plays herself in the broadcasts.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended September 28, 1935, from 99 theatres in 17 major cities of the country reached $1,006,500, a decrease of $79,290 from the total of the preceding week, ended September 21, 1935, when 104 theatres in 18 major cities aggregated $1,085,790.

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Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)**	
Boston								
Boston	3,246	25c-50c	"The Farmer Takes a Wife" (Fox) (Art Jarrett and stage show) (35c-65c)	13,500	"Superspeed" (Col.) (Sophie Tucker-V. Lopez & Band on stage)	16,500	High 9-7 "Hot Tip" (plus stage show "Follies Bergere" (6 days) Low 8-3 "A Dog of Flanders" and "What Price Crime"	35,000 4,000
Fenway	1,382	30c-50c	"The Goose and the Gander" (F.N.) and "Welcome Home" (Fox)	4,500	"The Gay Deception" (Fox) and "Here Comes Cookie" (Para.)	3,500	High 1-6-34 "Lady Killer" and "Girl Without a Room" Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"	12,000 2,500
Keith's Memorial	2,907	25c-65c	"Top Hat" (Radio) (4th week)	14,000	"Top Hat" (Radio) (3rd week)	19,000	High 9-7 "Top Hat" Low 8-17 "Jalna" (6 days)	33,000 5,500
Loew's Orpheum	2,970	25c-55c	"The Dark Angel" (U.A.)	13,000	"The Call of the Wild" (U.A.)	11,000	....	
Loew's State	3,537	25c-55c	"The Dark Angel" (U.A.)	15,000	"The Call of the Wild" (U.A.)	10,000	High 4-7-34 "Riptide" Low 7-6 "Sanders of the River" and "Unknown Woman"	22,000 7,500
Metropolitan	4,332	35c-65c	"The Big Broadcast of 1936" (Para.) (Morton Downey and stage show)	26,000	"Two for Tonight" (Para.) (on stage Major Bowes Amateurs)	26,000	High 4-6 "Private Worlds" Low 7-20 "Men Without Names"	41,000 14,000
Paramount	1,793	25c-50c	"The Goose and the Gander" (F.N.) and "Welcome Home" (Fox)	8,000	"The Gay Deception" (Fox) and "Here Comes Cookie" (Para.)	5,500	High 1-6-34 "Lady Killer" and "Girl Without a Room" Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"	12,000 4,000
Buffalo								
Buffalo	3,500	30c-50c	"Steamboat Round the Bend" (Fox)	12,500	"The Call of the Wild" (U. A.)	13,500	High 1-6-34 "Design for Living" Low 12-19-34 "Music in the Air"	26,000 5,000
Century	3,000	25c	"Here Comes the Band" (MGM) and "Behind the Green Lights" (Mascot)	5,800	"The Thin Man" (MGM) and "Westward Ho" (Republic)	7,850	High 5-11 "Mark of the Vampire" and "Gigolette" Low 8-3 "Mad Love" and "A Dog of Flanders"	8,200 3,800
Great Lakes	3,000	25c-40c	"Top Hat" (Radio)	19,000	"Accent on Youth" (Para.)	6,900	High 9-28 "Top Hat" Low 12-22-34 "Gentlemen Are Born" and "Marie Galante"	19,000 3,800
Hippodrome	2,100	30c-50c	"The Return of Peter Grimm" (Radio)	4,200	"The Goose and the Gander" (F. N.)	6,200	High 5-19-34 "The House of Rothschild" Low 8-3 "Shanghai"	18,000 4,000
Lafayette	3,300	25c	"Diamond Jim" (Univ.) (2nd week)	7,000	"Diamond Jim" (Univ.) (1st week)	12,500	High 3-10-34 "It Happened One Night" and "Before Midnight" Low 7-27 "Notorious Gentleman" and "Strange Wives"	16,700 4,100
Chicago								
Apollo	1,400	25c-50c	"Redheads on Parade" (Fox)	4,000	"China Seas" (MGM)	6,200	High 9-8-34 "The Cat's Paw" Low 9-14 "Smilin' Through" (re-issue)	16,000 3,000
Chicago	4,000	35c-68c	"She Married Her Boss" (Col.) (plus stage show) (2nd week)	29,500	"She married Her Boss" (Col.) (plus stage show) (1st week)	35,600	High 8-11-34 "She Loves Me Not" Low 5-26-34 "Thirty Day Princess"	66,000 19,000
Garrick	900	25c-50c	"The Goose and the Gander" (F. N.)	6,000	"Page Miss Glory" (W.B.)	6,000	High 7-27 "No More Ladies" Low 5-4 "One New York Night"	9,000 3,000
Oriental	3,940	25c-40c	"Calm Yourself" (MGM) (plus stage show)	14,500	"The Man on the Flying Trapeze" (Para.) (plus Armida and stage show)	13,400	High 1-5 "Big Hearted Herbert" Low 6-16-34 "Registered Nurse"	25,000 12,000
Palace	2,509	25c-50c	"Top Hat" (Radio) (plus stage show) (3rd week)	25,500	"Top Hat" (Radio) (plus stage show) (2nd week)	29,200	High 9-14 "Top Hat" Low 12-1-34 "Kentucky Kernels"	32,500 8,000
Roosevelt	1,591	30c-60c	"The Big Broadcast of 1936" (Para.)	16,000	"Annapolis Farewell" (Para.)	8,000	High 1-5 "Forsaking All Others" Low 8-18-34 "Paris Interlude"	27,000 6,000
State-Lake	2,776	20c-35c	"Front Page Woman" (W. B.) (plus stage show)	12,000	"Age of Indiscretion" (MGM) (plus Gene Buck and stage show)	13,300	High 9-8-34 "The Most Precious Thing in Life" Low 7-20 "Alias Mary Dow"	19,000 8,000
United Artists	1,700	30c-60c	"The Dark Angel" (U. A.) (2nd week)	15,500	"The Dark Angel" (U. A.) (1st week)	18,600	High 5-5-34 "House of Rothschild" Low 4-13 "Vanessa: Her Love Story".	30,000 10,000
Cleveland								
Allen	3,300	30c-42c	"The Black Room" (Col.)	3,500	"Steamboat Round the Bend" (Fox)	6,250	High 6-8 "Let 'Em Have It" Low 12-15-34 "Silver Streak"	7,250 1,400
Hippodrome	3,800	30c-42c	"Top Hat" (Radio) (2nd week)	12,500	"Top Hat" (Radio) (1st week)	27,500	High 9-21 "Top Hat" Low 3-17-34 "Journal of a Crime"	27,500 2,900
RKO Palace	3,100	30c-60c	"The Goose and the Gander" (F.N.) (stage: Rudy Vallee and Orch.)	24,500	"Special Agent" (W.B.) (on stage Leo Carrillo)	17,500	High 4-6 "Transient Lady" Low 5-19-34 "Where Sinners Meet"	39,000 4,000
State	3,400	30c-42c	"The Dark Angel" (U. A.)	13,000	"Two for Tonight" (Para.)	10,000	High 1-12 "Forsaking All Others" Low 12-29-34 "Private Life of Don Juan"	28,000 3,500
Stillman	1,900	25c-35c	"Bonnie Scotland" (MGM)	5,200	"Without Regret" (Para)	4,000	High 9-15-34 "Chained" Low 1-12 "Our Daily Bread"	10,000 2,000
Denver								
Aladdin	1,500	25c-60c	"The Dark Angel" (U.A.) (2nd week)	3,500	"The Dark Angel" (U. A.) (1st week)	4,000	High 5-5-34 "House of Rothschild" Low 6-22 "Nell Gwyn" and "My Heart Is Calling" (6 days)	9,000 600
Broadway	1,500	25c-40c	"Steamboat Round the Bend" (Fox) (4 days-2nd week)	1,200	"Steamboat Round the Bend" (Fox) (1st week)	2,500	....	
Denham	1,500	25c-40c	"The Big Broadcast of 1936" (Para.)	9,000	"Two for Tonight" (Para.)	5,000	High 9-29-34 "Belle of the Nineties" Low 4-7-34 "She Made Her Bed"	16,500 800
Denver	2,500	25c-50c	"The Irish in Us" (F. N.)	8,000	"She Married Her Boss" (Col.) (plus stage band)	9,000	High 1-13-34 "Roman Scandals" Low 7-20 "Escapade"	17,500 4,000
Orpheum	2,600	25c-40c	"Anna Karenina" (MGM) (2nd week)	5,000	"Top Hat" (Radio) (3 days-3rd week) "Anna Karenina" (MGM) (4 days-1st week)	2,500 7,000	High 2-17-34 "Hi Nellie" Low 12-29-34 "Hat, Coat and Glove.."	19,500 1,000
Paramount	2,[illegible]	25c-40c	"Thunder in the Night" (Fox)	2,000	"Bonnie Scotland" (MGM)	2,500	High 5-11 "Bride of Frankenstein" Low 6-9-34 "Uncertain Lady"	7,000 400

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)	
Hollywood								
Chinese	2,500	30c-55c	"Broadway Melody of 1936" (MGM)	13,500	"The Dark Angel" (U. A.) (5 days)	11,700	High 4-14-34 "House of Rothschild" Low 12-29-34 "Music in the Air"	25,171 4,292
Pantages	3,000	25c-40c	"Top Hat" (Radio) (4th week)	7,300	"Top Hat" (Radio) (3rd week)	9,000	High 9-7 "Top Hat" Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	19,000 1,500
W. B. Hollywood	3,000	25c-40c	"Bright Lights" (F. N.)	9,800	"We're in the Money" (W. B.) (6 days)	8,700	High 9-8-34 "Dames" Low 4-13 "Laddie"	25,000 5,700
Indianapolis								
Apollo	1,100	25c-40c	"Steamboat Round the Bend" (Fox) (3 days-4th week) "Page Miss Glory" (W. B.) (4 days)	2,500 4,000	"Steamboat Round the Bend" (Fox) (3rd week)	4,000	High 9-7 "Steamboat 'Round the Bend" Low 5-4-34 "Thunder in the East"	8,000 1,600
Circle	2,800	25c-40c	"Here Comes Cookie" (Para.) and "Annapolis Farewell" (Para.)	3,000	"Two for Tonight" (Para.)	4,500	High 8-17 "Smart Girl" Low 1-19 "The President Vanishes" and "Enter Madame"	8,500 2,000
Indiana	3,100	20c-40c	"Top Hat" (Radio)	12,000			High 9-28 "Top Hat" Low 1-12 "Little Women"	12,000 1,500
Lyric	2,000	25c-40c	"Little Big Shot" (W. B.) (plus vaudeville)	7,000	"Special Agent" (W. B.) (plus vaudeville)	7,000	High 8-31 "Going Highbrow" Low 7-28-34 "Half a Sinner" and "Embarrassing Moments"	13,000 2,000
Palace	3,000	25c-40c	"The Dark Angel" (U.A.)	4,500	"The Call of the Wild" (U.A.)	7,500	High 6-22 "Age of Indiscretion" Low 4-6 "Casino Murder Case"	12,500 2,750
Los Angeles								
Four Star	900	30c-55c	"The Gay Deception" (Fox) (2nd week)	3,500	"The Gay Deception" (Fox) (6 days-1st week)	5,290	High 5-18 "Les Miserables" Low 12-15-34 "Have a Heart"	7,800 2,500
Hillstreet	2,700	25c-40c	"Top Hat" (Radio) (4th week)	7,500	"Top Hat" (Radio) (3rd week)	9,100	High 9-7 "Top Hat" (6 days) Low 1-27-34 "Let's Fall in Love"	17,000 1,800
Loew's State	2,500	30c-55c	"Broadway Melody of 1936" (MGM)	14,000	"The Dark Angel" (U. A.) (5 days)	12,800	High 4-7-34 "Riptide" Low 12-29-34 "Music in the Air"	28,500 4,206
Paramount	3,596	30c-55c	"The Big Broadcast of 1936" (Para.) (plus stage show) (2nd week)	17,300	"The Big Broadcast of 1936" (Para.) (plus stage show) (1st week)	23,500	High 8-10 "Paris In Spring" Low 6-22 "People Will Talk"	32,000 12,500
United Artists	2,100	25c-40c	"The Clairvoyant" (GB Pictures) "Redheads on Parade" (Fox) (2nd week)	4,200	"The Clairvoyant" (GB Pictures) and "Redheads on Parade" (Fox) (5 days-1st week)	3,750	High 1-20-34 "I'm No Angel" Low 5-12-34 "Sorrell and Son"	13,000 2,500
W. B. Downtown	3,400	25c-40c	"Bright Lights" (F. N.)	9,100	"We're in the Money" (W. B.) (6 days)	8,100	High 9-8-34 "Dames" Low 12-29-34 "White Lies" and "The Last Wilderness"	20,000 4,900
Minneapolis								
Century	1,650	25c-40c	"Anna Karenina" (MGM)	5,000	"Here Comes Cookie" (Para.)	4,000	High 10-20-34 "Barretts of Wimpole Street" Low 9-21 "Here Comes Cookie"	6,500 4,000
Lyric	1,238	20c-25c	"Bonnie Scotland" (MGM)	2,000	"Woman Wanted" (MGM)	1,500	High 9-28 "Bonnie Scotland" Low 1-27-34 "Jimmy and Sally"	2,000 500
RKO Orpheum	2,900	25c-40c	"Top Hat" (Radio) (2nd week)	10,000	"Top Hat" (Radio) (1st week)	18,000	High 9-21 "Top Hat" Low 8-25-34 "The Lady Is Willing"	18,000 2,700
State	2,300	25c-40c	"Two for Tonight" (Para.)	6,000	"China Seas" (MGM) (2nd week)	5,000	High 8-18-34 "She Loves Me Not" Low 5-4 "Private Worlds"	7,000 5,000
World	400	25c-55c	"Nell Gwyn" (U.A.)	3,000	"The Man Who Reclaimed His Head" (Univ.)	3,000	High 6-8 "Thunder in the East" Low 3-23 "Narcotic"	5,000 2,000
Montreal								
Capitol	2,547	25c-60c	"Dante's Inferno" (Fox) and "Redheads on Parade" (Fox)	8,500	"Every Night at Eight" (Para.) and "Men Without Names" (Para.)	9,500	High 2-24-34 "Queen Christina" Low 12-22-34 "Great Expectations" and "Wake Up and Dream"	13,500 3,500
Imperial	1,914	20c-34c	"La Veuve Joyeuse" (French)	3,000	"Famille Nombreuse" (French)	4,000	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion" Low 3-3-34 "Fanny"	6,500 1,500
Loew's	3,115	30c-60c	"Under the Pampas Moon" (Fox) and "Welcome Home" (Fox) (plus stage show)	12,000	"Oil for the Lamps of China" (F.N.) and "We're in the Money" (W.B.) (plus vaudeville)	13,000	High 12-8-34 "Six-Day Bike Rider" Low 7-21-34 "Fog Over Frsico" and "Affairs of a Gentlemen"	14,500 4,500
Palace	2,600	25c-65c	"China Seas" (MGM)	13,000	"Escapade" (MGM)	12,000	High 4-27 "Roberta" Low 7-21-34 "Shoot the Works" and "Friday the 13th"	15,000 6,000
Princess	2,272	30c-65c	"The Dark Angel" (U. A.) and "Rainbow Over Broadway" (Chesterfield) (2nd week)	6,000	"The Dark Angel" (U.A.) and "Rainbow Over Broadway" (Chesterfield) (1st week)	10,500	High 9-21 "The Dark Angel" and "Rainbow Over Broadway" Low 8-4-34 "House of Rothschild" and "Most Precious Thing in Life	10,500 4,500
New York								
Astor	1,012	55c-$2.20	"The Crusades" (Para.) (5th week)	6,000	"The Crusades" (Para.) (4th week)	7,200	High 3-32-34 "House of Rothschild" Low 2-23 "Little Men"	23,600 6,000
Capitol	4,700	25c-85c	"Broadway Melody of 1936" (MGM) (8 days)	50,400	"Anna Karenina" (MGM) (5½ days-3rd week)	18,000	High 10-6-34 "Barretts of Wimpole Street" Low 12-29-34 "The Band Plays On"	65,860 4,500
Palace	2,500	25c-75c	"Page Miss Glory" (W. B.) (plus vaudeville)	12,700	"Jalna" (Radio) (plus vaudeville)	9,000	High 7-21-34 "Of Human Bondage" Low 12-22-34 "Babbitt"	16,200 6,500
Paramount	3,700	35c-99c	"The Big Broadcast of 1936" (Para.) (2nd week)	22,000	"The Big Broadcast of 1936" (Para.) (1st week)	44,000	High 8-25-34 "Cleopatra" Low 8-11-34 "Elmer and Elsie"	72,000 10,500
Rivoli	2,200	40c-99c	"The Dark Angel" (U. A.) (9 days-3rd week)	21,500	"The Dark Angel" (U. A.) (2nd week)	22,500	High 4-27 "Les Miserables" Low 4-11 "Brewster's Millions"	60,115 13,400
RKO Music Hall	5,945	40c-$1.65	"Steamboat Round the Bend" (Fox)	60,000	"Top Hat" (Radio) (plus stage show) (3rd week)	97,000	High 9-7 "Top Hat" (plus stage show) Low 1-19 "Evergreen"	131,200 52,000
Roxy	6,200	25c-55c	"Thirty-Nine Steps" (GB Pictures) (plus stage show) (2nd week)	33,000	"Thirty-Nine Steps" (GB Pictures) (plus stage show) (1st week)	43,000	High 8-31 "Diamond Jim" Low 6-30-34 "Affairs of a Gentleman".	47,000 13,700
Strand	3,000	25c-55c	"Special Agent" (W.B.)	26,000	"The Goose and the Gander"	15,000	High 5-11 "The G Men" Low 1-20-34 "Easy to Love"	60,138 9,271

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)	
Oklahoma City								
Capitol	1,200	10c-41c	"Special Agent" (W.B.)	2,850	"We're in the Money" (W. B.)..	2,200	High 1-6-34 "Going Hollywood" Low 9-8-34 "You Belong to Me"	4,100 800
Criterion	1,700	10c-55c	"Two for Tonight" (Para)	3,700	"Bright Lights" (F. N.)	3,300	High 1-27-34 "Dinner at Eight" Low 7-27 "She" (5 days)	9,000 2,500
Liberty	1,500	10c-36c	"Storm Over the Andes" (Univ.). (3 days) "Hot Tip" (Radio) (4 days)	900 1,000	"Don't Bet on Blondes" (W.B.).. (4 days) "Jalna" (Radio) (3 days)	1,400 400	High 4-6 "While the Patient Slept" and "We're Rich Again" Low 3-23 "The Winning Ticket"	4,100 400
Midwest	1,500	10c-56c	"Diamond Jim" (Univ.)	3,700	"Every Night at Eight" (Para.)	3,800	High 9-29-34 "Bright Eyes" Low 5-26-34 "Merry Wives of Reno"..	9,540 2,000
Omaha								
Brandeis	1,200	25c-40c	"She Married Her Boss" (Col.) and "Atlantic Adventure" (Col.)	6,500	"Top Hat" (Radio) (2nd week)	5,600	High 9-14 "Top Hat" Low 2-16 "Babbitt" and "Murder in the Clouds"	9,500 3,000
Omaha	2,200	25c-40c	"The Big Broadcast of 1936" (Para.) and "The Man Who Reclaimed His Head" (Univ.) (8 days)	5,200	"China Seas" (MGM) and "Silk Hat Kid" (Fox) (2nd week)	5,250	....	
Orpheum	3,000	25c-40c	"Steamboat Round the Bend" (Fox) and "The Gay Deception" (Fox)	8,200	"The Dark Angel" (U.A.) and "Woman Wanted" (MGM)	8,800	High 8-31 "We're in the Money" Low 12-29-34 "Babes in Toyland" and "Home on the Range"	18,100 5,000
Philadelphia								
Aldine	1,200	40c-65c	"The Dark Angel" (U. A.) (6 days)	14,000	"The Call of the Wild" (U.A.) (4 days-3rd week)	3,800	High 5-5-34 "House of Rothschild" Low 4-20 "Brewster's Millions"	23,000 3,000
Arcadia	600	25c-50c	"China Seas" (MGM) (8 days)	2,600	"Bonnie Scotland" (MGM) (3 days)	800	High 1- 6-34 "Duck Soup" Low 1-27-34 "Women in His Life"	6,500 400
Boyd	2,400	40c-55c	"The Goose and the Gander" (F. N.) (6 days)	9,500	"She Married Her Boss" (Col.).. (6 days)	10,500	High 1- 6-34 "Little Women" Low 8-17 "Jalna" (5 days)	30,000 6,000
Earle	2,000	25c-50c	"Special Agent" (W. B.) (6 days)	10,000	"Two for Tonight" (Para.) (6 days) (30c-50c)	11,000	High 4- 7-34 "Harold Teen" Low 9-28 "Special Agent"	40,000 10,000
Fox	3,000	40c-65c	"Redheads on Parade" (Fox) (5 days)	7,500	"The Gay Deception" (Fox) (6 days)	11,000	High 12-29-34 "Bright Eyes" Low 7-28-34 "She Was a Lady"	28,500 7,000
Karlton	1,000	25c-40c	"Top Hat" (Radio) (6 days)	3,700	"Anna Karenina" (MGM) (6 days)	3,000	High 11- 3-34 "One Night of Love" Low 8-17 "She"	8,500 2,100
Keith's	2,000	30c-50c	"She Married Her Boss" (Col.).. (6 days)	2,900	"The Clairvoyant" (GB Pictures) (5 days)	2,000	High 3- 3-34 "Carolina" Low 1- 5 "Sweet Adeline	8,000 1,500
Stanley	3,700	40c-55c	"Annapolis Farewell" (Para.) (6 days)	10,000	"Top Hat" (Radio) (6 days-2nd week)	16,000	High 9-14 "Top Hat" Low 12-29-34 "Behold My Wife"	25,000 7,500
Stanton	1,700	30c-50c	"Harmony Lane" (Mascot) (6 days)	5,100	"The Return of Peter Grimm" (Radio) (6 days)	5,000	High 3-31-34 "The Lost Patrol" Low 1-5 "Man Who Reclaimed His Head"	9,000 2,000
Portland, Ore.								
Blue Mouse	700	15c-25c	"Les Mirserables" (U. A.) and.. "People Will Talk" (Para.)	1,700	"Star of Midnight" (Radio) and.. """Under the Pampas Moon" (Fox)	1,700	....	
Broadway	1,912	25c-40c	"Here Comes the Band" (MGM) and "Pursuit" (MGM)	5,000	"The Goose and the Gander" (F.N.)	5,000	High 4- 7-34 "Wonder Bar" Low 7-14-34 "The Circus Clown" and "I Give My Love"	13,000 3,900
Mayfair	1,700	25c-40c	"Top Hat" (Radio)	4,000	"She" (Radio) and "Hot Tip" (Radio)	3,000	High 9-28 "Top Hat" Low 1-19 "Behold My Wife" and "Defense Rests"	4,000 1,600
Orpheum	1,700	25c-40c	"She Married Her Boss" (Col.)..	9,500	"Top Hat" (Radio) (2nd week)	6,000	High 9-28 "She Married Her Boss".. Low 11-10-34 "Wednesday's Child"	9,500 3,500
Paramount	3,008	25c-40c	"Two for Tonight" (Para.) and.. "Jalna" (Radio)	5,000	"Special Agent" (W. B.) and "Old Man Rhythm" (Radio)	5,000	High 3-24-34 "David Harum" and "Once to Every Woman" Low 6-30-34 "Now I'll Tell" and "Springtime for Henry"	12,000 4,000
United Artists	945	25c-40c	"Broadway Melody of 1936" (MGM) (2nd week)	6,000	"Broadway Melody of 1936" (MGM) (1st week)	8,000	High 4-28-34 "House of Rothschild".. Low 8- 4-34 "Paris Interlude"	9,800 3,700
San Francisco								
Clay	400	25c-35c	"Love of Norah O'Neale" (Guarantee)	1,150	"Scandal in Budapest" (Du World) (3 days) "Camille" (Du World) (4 days)	950	....	
Fox	4,600	10c-35c	"The Bishop Misbehaves" (MGM) and "Storm Over the Andes" (Univ.)	5,000	"Little Big Shot" (W. B.) and "The Runaway Queen" (U.A.)	4,750	High 7-27 "The Murder Man" Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally"	14,000 4,500
Golden Gate	2,800	25c-40c	"Top Hat" (Radio) (plus stage band) (3rd week)	15,500	"Top Hat" (Radio) (plus stage band) (2nd week)	17,500	High 9-14 "Top Hat" Low 7- 7-34 "Cockeyed Cavaliers"	26,000 10,200
Orpheum	3,100	15c-40c	"She Married Her Boss" (Col.) (2nd week)	6,000	"She Married Her Boss" (Col.).. (1st week)	7,300	High 6- 9-34 "Sing and Like It" Low 7-13 "Ladies Crave Excitement" and "Hard Rock Harrigan"	19,500 5,000
Paramount	2,670	25c-40c	"Redheads on Parade" (Fox) and "The Goose and the Gander" (F.N.)	10,500	"Annapolis Farewell" (Para.) and "Thunder in the Night" (Fox)	14,000	High 9-29-34 "Belle of the Nineties".. Low 1-20-34 "Four Girls in a Boat" and "Fugitive Lovers"	19,000 8,000
St. Francis	1,400	15c-40c	"Special Agent" (W.B.)	7,500	"Anna Karenina" (MGM)	5,200	High 1-19 "The County Chairman" Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	11,000 3,500
United Artists	1,400	15c-55c	"The Call of the Wild" (U.A.) (4th week)	3,300	"The Call of the Wild" (U.A.).. (3rd week)	3,900	High 1-6-34 "Roman Scandals" Low 3-9-34 "Private Life of Don Juan"	15,000 4,000
Warfield	2,700	25c-50c	"China Seas" (MGM) (plus stage band)	22,000	"Special Agent" (W. B.) (plus stage band)	22,500	High 12-29-34 "Bright Eyes" Low 3-31-34 "Gambling Lady"	29,000 15,500
Seattle								
Blue Mouse	950	25c-55c	"The Return of Peter Grimm".. (Radio)	3,600	"Diamond Jim" (Univ.)	3,200	High 2-17-34 "Roman Scandals" Low 7- 7-34 "Tomorrow's Children" ..	7,500 2,550
Fifth Avenue	2,500	25c-55c	"Anna Karenina" (MGM)	8,500	"Page Miss Glory" (W. B.)	6,700	High 4-14-34 "Riptide" Low 3-24-34 "Fashions of 1934"	12,750 3,500
Liberty	1,800	10c-35c	"She Married Her Boss" (Col.).. (15c-50c)	7,900	"Atlantic Adventure" (Col.) and "Outlawed Guns" (Univ.)	3,700	High 9-28 "She Married Her Boss" Low 4-13 "White Lies" and "Happy Landing"	7,900 2,700
Music Box	950	25c-55c	"The Gay Deception" (Fox)	3,550	"Steamboat Round the Bend" (Fox) (2nd week)	3,850	High 4-14-34 "Spitfire" Low 1-26 "Man Who Reclaimed His Head"	6,500 2,850
Orpheum	2,450	25c-55c	"Top Hat" (Radio) (2nd week)	7,150	"Top Hat" (Radio) (1st week)	10,400	High 9-21 "Top Hat" Low 4-21-34 "Two Alone" and "I Believed in You"	10,400 3,750
Paramount	3,050	25c-40c	"Here Comes Cookie" (Para.) and "Jalna" (Radio)	4,100	"Redheads on Parade" (Fox) and "Hot Tip" (Radio)	3,650	High 3-23 "Shadow of Doubt" Low 12- 8-34 "Peck's Bad Boy" and "Menace"	8,700 3,300

J. C. JENKINS—HIS COLYUM

Neligh, Nebraska

Dear Herald:

It may be generally supposed by some people, from reading the foregoing, that we still were pestigating around up in South Dakota, but the boys up there asked us about how long we intended to stay, which we took as an indication that they thought we ought to get out of there, so what with that and sickness at home, we decided that perhaps we ought.

We heard a fellow say once that there were four seasons of the year, winter, spring, summer and Los Angeles (he was a resident of Los Angeles) and we presume what he really had in his mind when he said Los Angeles was the autumn season, and we have often wondered if people really appreciated the autumn season. To us it is the most beautiful season of the year.

And when we think of the autumn season we wonder if very many of you have spent the season in some of the beauty spots of the United States, and this may bring up the inquiry, where are some of these beauty spots. Listen Abner, some of the most beautiful spots in the whole world are in this glorious country of ours, for instance, Southern Michigan during the autumn, when the trees are beginning to color and we can gather the Lawton grapes, the Alberta peaches and the black haws and paw paws that Nature has provided for those having eyesight and appetites.

▽

And Other Places

Then go down into the Ozark hills of Arkansas and southern Missouri and note the gorgeous coloring of the trees on the hillsides. Then go out northwest of San Antonio in Texas and note the beauty of those hills, and if the panorama of variegated colors of the trees don't impress you as nothing else ever did, then it will be no use for you to go to Broadway, Niagara Falls, the Grand Canyon, the National Park and "Old Faithful"—nor Neligh, Nebraska, U. S. A.

To us, autumn is the most glorious season of the year. It is the season when one rejoices in the days that have passed and anticipates the days of the future. There is but one serious fault we can find with autumn, it is the season when the hay fever grabs a fellow without warning and makes him sneeze, cough, blow his nose and use language that is commonly called profanity. But even the hay fever has its good features. During sneezing spells it makes one forget, during a sneezing spell, crooners, jazz orchestras, shelterbelts and blue pelicans, and that alone is enough to justify one in having hay fever. We wouldn't have brought the subject up except that we have hay fever ourself and our language is such as is not used by the best families. Anyhow, autumn is the season when things are ripening into perfection, when the bass are getting hungry, the weather is glorious, the trees are gorgeous, the rag-weed is shedding its hay fever pollen and Mrs. Maloney's goats have twins in the woodshed. Yes sir, the autumn is the prize season for us, darned if it ain't.

PENNSYLVANIA PASSES EQUAL RIGHTS LAW

A law has been passed at Harrisburg, Pa., giving every citizen equal rights in amusement places, hotels, restaurants and stores, no matter what his color, race or creed.

The law is now in effect throughout the state.

▽

But speaking of South Dakota. There are some more boys up there that you all ought to know. As an illustration, there is John Reichling, who operates the Sun theatre at Emery. John also operates a cafe during his idle moments, and when you are in Emery, and it isn't showtime, you better drop into John's place and get something good to eat. After that you can go and see a good show at the Sun theatre.

▽

And then there is another thing, as Andy said to Min that time. There's P. G. Estee of the S. T. theatre at Parker, South Dakota, and Parker, South Dakota, is where they have the streets all torn up and where profanity is about as common as it is in Sioux Falls, where they have had the main streets torn up for several weeks.

P. G. went out to Vancouver, Washington, last summer and from there he went down to Hollywood expecting to do a little cutting up around there, but he made the mistake of taking Mrs. Estee with him, a mistake a lot of 'em have made once, but will never make again. We saw P. G. in Sioux Falls and, after considerable persuasion, he induced us to renew his subscription to the Herald, his argument being that he didn't see how he could run his theatre without it. We couldn't either.

▽

That Potato Law

When our legislature passed that "Rainmaker's Bill" some years ago, we thought that Nebraska had secured the belt for idiocy, but after we got into Wisconsin and learned that their legislature passed that "Cheese Law" we were ready to surrender the belt to them unless Congress claimed it for their "Shelterbelt" law, and now we will have to hand everything to Congress for their "Potato Bills," which is the biggest piece of damphoolishness that ever emanated from the House for the Feeble Minded. We don't care very much about potatoes anyhow, the doctor tells us to cut them out, so a tax of 45 cents a bushel don't worry us very much, but how about the poor families in the cities where potatoes comprise their chief diet? That's what is going to worry a whole lot of people.

Didja ever go up to Atkinson, Nebraska, and meet Arthur Miller? Arthur used to operate the Lyric theatre up there but it was proved that he had voted the same ticket from a little boy up, so he was appointed postmaster and then he turned the theatre over to other people to worry about and turned his attention to reading postal cards. Arthur denies being a Norwegian. He says his ancestors came from the sucker state of Illinois, which state borders on the Hoosier state on the west, and we can vouch for this because we used to shoot ducks and geese with his ancestors on Black Marsh, Beaver Lake and the Kankakee river in Indiana long before Arthur shed his breechclouts. We drove up there to see him the other day and he told us he had gotten tired of reading postal cards and wanted us to send him the Herald. We did. We never can go back on a friend.

▽

Can't Do Without It

Then again, we received renewal orders for the Herald from several of the boys, A. Burrus, Crete, Nebraska; J. J. Hoffman of Plainview, Nebraska, and Charles V. Schoecraft of Omaha, Nebraska. None of these boys seem able to struggle along without the Herald. We have repeated several times that there was no darn sense in trying to operate a theatre correctly without the Herald; it just can't be done.

▽

Today we heard a man in Washington broadcasting on the "Farm and Home Hour" and he told of a peanut convention that was to be held in Washington to determine something that would help the peanut growers. Then he gave the date of a convention to be held in Washington to adjust the corn and hog matter, and it made us wonder why they don't hold their peanut conventions down in a country where they grow peanuts, and their corn and hog conventions out in a country where they grow corn and hogs. There are plenty of nuts around Washington but they are of the squirrel and not of the peanut variety, and they wouldn't know an ear of corn from a banana, and if they heard an old sow squeal they'd think they were out in the zoo. If they want to determine the depth of the ocean why not go out to the Rocky Mountains to determine it.

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BVD's for Eskimos

We were appointed as a delegate from this state one time to attend a "Conservation Convention" to be held in Indianapolis, Indiana, and we attended, and heard a candidate for president speak, and, to this day we don't know what in —— they wanted to conserve unless it was the B.V.D.'s for the Eskimos. Well, anyhow, we hope the boys up in Minnesota and the two Dakotas will try and behave themselves until we get up there, and we hope also that they will have a good bass lake picked out for us.

COLONEL J. C. JENKINS
The HERALD'S Vagabond Colyumnist

The Herald Covers the Field Like an April Shower

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

RADIO FREE SHOWS AGAIN

Some months back the industry had occasion to act in concert and successfully to fight the menace of free shows put on by radio sponsors in motion picture theatres. Against the first of these shows was presented a united front—a front which must again go into action without delay for radio advertisers are at it again.

More than once in these pages have we called attention to the dangers of too close cooperation between the picture business and sponsors of national radio hours. There is reason to believe that by allowing stars to appear on these hours, and by making available studio facilities, producers have helped to sell radio listeners away from the box office.

Yes, there is a definite place for the broadcasters in the general publicizing of individual dates and this is indicated by the many campaigns put over by Round Tablers in which radio plays no unimportant part. But only up to a certain point and assuredly not that which allows further encroachment upon the box office in the form of the free show.

Theatres exist only by their ability to sell entertainment at a price.

▽ ▽ ▽

OFF ON THE RIGHT FOOT

Well, folks, here we are, on the threshold of what promises to be the best picture season we have had in years. Product is far superior than it has been for some time and grosses are up. Mebbe not up to where they should be in every situation but distinctly headed that way.

Yes, headed that way if—

And the "if" depends upon what exhibitors and managers in general are going to do to put over their attractions.

From this end of the table, it's a cinch to say that if exhibitors will loosen the advertising purse strings, then the manager will do his part in bringing in those extra box office bucks.

But it isn't so simple.

Don't let us kid ourselves, friends and relatives, for there are managers as much to blame for unsatisfactory grosses as their superiors. You can't rest the entire responsibility upon one or the other.

* *

The happiest solution until we find a better one, is the advertising budget. Not an arbitrary amount fixed in advance but a flexible budget that makes proper allowance for the unexpected that happens so frequently in the business of exhibition.

We do not favor for every situation a budget that necessitates a man working with dimes and his fingernails. Nor do we cast our vote for too prodigal a policy in spending hard won dollars.

There are numerous instances to hand of both and there may be every good reason for these individual arrangements. But for the most part this season's excellent product should not be handicapped by any arbitrary setup of advertising appropriations.

* *

The exhibitor who turns over the responsibility of adequate grosses to his manager must be prepared to depend upon the theatreman's good judgment and general savvy. The manager who accepts this responsibility should in turn be on his toes, 24 hours every day, to make sure that not one cent of these precious dollars will be spent without a satisfactory return at the box office.

Where advertising matters are still confused, exhibitor and manager must get together—and right now—to prepare every big gun and plenty of dry ammunition to lay down that big barrage for this year's business.

Product is aces. Things are picking up. Come together, gentlemen, and straighten out your difficulties.

Step off on the right foot and not upon each other's toes.

▽ ▽ ▽

ANOTHER MANAGER-PUBLISHER

To the promising list of manager-publishers we are pleased to add the name of Al Reh, State Theatre, in Philadelphia, whose "Youngsters' Weekly News" is reported by Skip Weshner and detailed on a following page.

That the publication has doubled in circulation after only three issues not only speaks well for this manager's resourcefulness, but might also be offered as a tip-off to other members seeking new kid angles that pay highly interesting dividends.

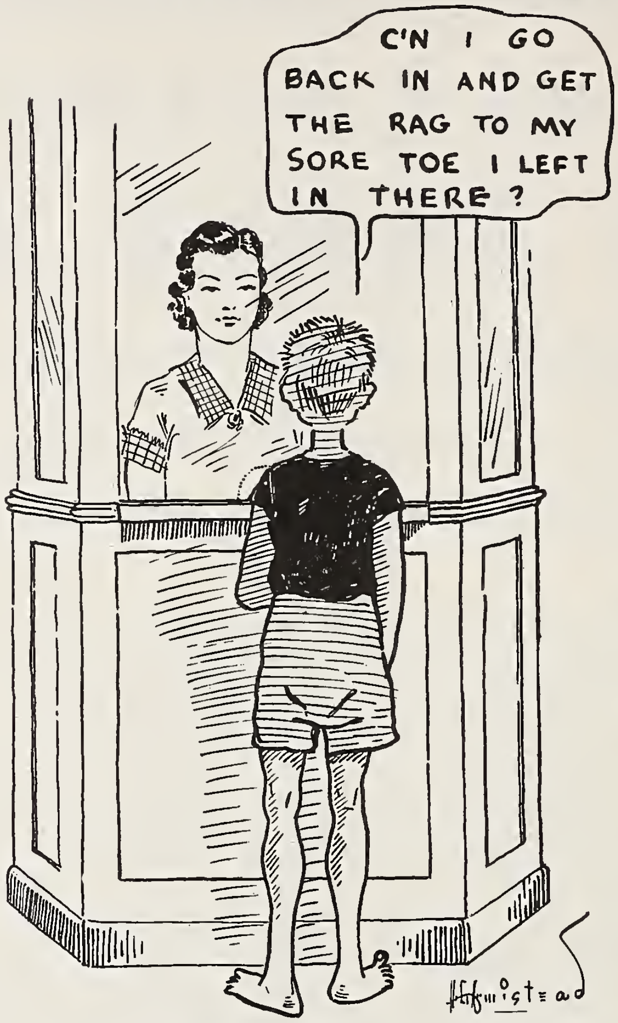
▽ ▽ ▽

The New York *Herald-Tribune*, recently describing a pet stunt used in street parades during the Liberty Loan days, spoke of a giant-sized blanket held by a "corpse" of girls to collect money thrown from the crowds.

"Frankenstein stuff," eh?

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS!

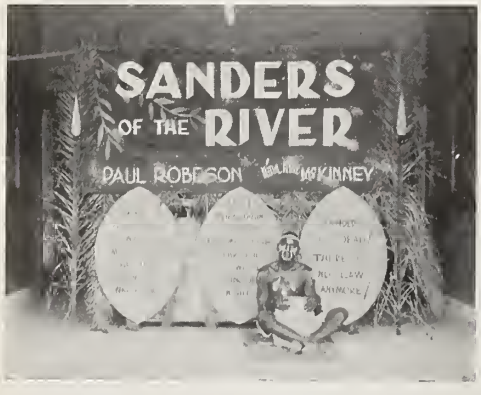

C'N I GO BACK IN AND GET THE RAG TO MY SORE TOE I LEFT IN THERE?

This cartoon is created by H. Armistead, Lyric Theatre, Easley, S. C.

African Tribal Shields Carry "Sanders" Copy

Accompanying photo shows lobby display of Earle Gassoway's "Sanders" date at the Rialto in Kingsville, Tex., constructed of an eight by four foot panel sprayed with metallics. Imitation African tribal shields were painted with suitable catchlines and the whole decorated with date-palm leaves.

Another stunt Earle used for "Star of Midnight" was an imitation telescope constructed by his art department and placed on sidewalk in front of theatre with realistic tripod. Equipped with eye-piece and push-button that turned on a small inside light revealing a magnified star. In center of star were heads of Rogers and Astaire with copy. Sign on telescope invited all to look.



Gassoway's Atmospheric "Sanders" Display

"Steamboat" Tonic Concocted for Harvard

Local druggist in Baxley, Ga., cooperated with Johnny Harvard at the Princess Theatre on "Steamboat 'Round the Bend," standing cost of bottles and distribution of an herb tonic—"good for what ails you." Druggist's label conspicuously displayed on one side and reverse carrying theatre ad with offer of 10-cent reduction (non-cost to theatre) on each admission to those presenting bottle at box-office when purchasing ticket. Tonic consisted of colored water. Johnny returned all bottles received to druggist.

Win a Hollywood Air Trip!

Kuech Breaks Papers on "Irish"

Jack Kuech, Gem Theatre, Sac City, Iowa, got a break for "The Irish in Us" when one of the townsmen came to the theatre to see the show which, incidentally, was the first talkie he had ever attended. Papers carried stories together with the man's favorable comments.

Win a Hollywood Air Trip!

Finesilver's Police Tieup

As a goodwill gesture on the part of the Avenue U Theatre, Brooklyn, N. Y., Charlie Finesilver has been cooperating with the police department on safety campaign. Charlie had stickers printed plugging the drive and through tie-in with precinct captain these were put on windshields of parked autos by police.

Bergen County Votes On 'Typical Mother'

Well, there have been contests to select prize babies, bathing beauts and most popular citizens but it remained for Manager George Kelly, of Warner's Oritani Theatre, Hackensack, N. J., to get in on a promotion with one of his papers, a contest to find the "typical mother" of Bergen County, in which the theatre is located.

All in all, the drive lasted 15 days during which time the paper spread the news in each issue with daily vote coupons, stories, photos, etc. Theatre was tied in with guest tickets and also to be there for the presentation from the stage of the various awards.

These included a flock of worthwhile prizes promoted from cooperating merchants who advertised the tiein liberally, the gifts ranging from electric refrigerators to an evening at a popular night club.

The winner, wife of an accountant, was given one of those "lady-for-a-day" parties, with shiny limousine picking her up at home and taking her from place to place to select her gifts previously advertised. At the theatre Hal LeRoy, the dancer, was on hand to act as master of ceremonies and to present some of the gifts.

Kelly recommends the stunt as a switch from the usual popularity contest for a Mother's Day drive or other local fitting tiein.

Win a Hollywood Air Trip!

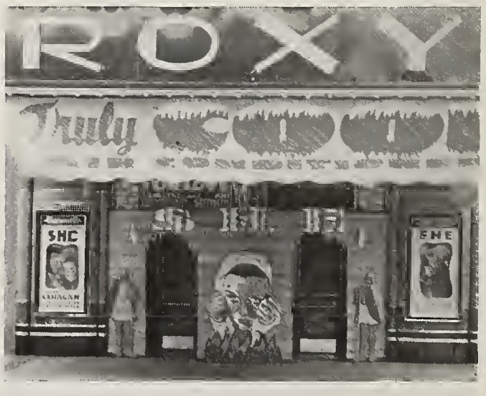
Levey Puts On Old Time Movie Star Contest

Bill Levey, Suffolk Theatre, Riverhead, L. I., apparently reads the **Herald** from cover to cover. For a while back, the news section ran a cut of thumbnails of 88 old-time movie stars compiled by Jack Fuld. Bill borrowed photo and made it basis of contest offering ducats to those coming closest to supplying correct names. Contest running for an entire month is being stimulated by heralds and frequent newspaper plugs.

Win a Hollywood Air Trip!

Lupas' "She" Front

Accompanying photo shows special front conceived for "She" by Pete Lupas, Roxy Theatre, La Porte, Ind. Centerpiece consisted of large cutout head of Helen Gahagan, with animated eyes moving from left to right and brilliantly colored transparent flames in front of head. Cutout natives with spears and shields guarded each side of entrance.



Lupas' Special "She" Front

Juvenile Newspaper Makes Quick Click

Doubling in circulation after only three issues is the record rolled up by the "Youngsters' Weekly News," a newspaper of, by and for the youngsters and sponsored by Manager Al Reh, State, West Philadelphia.

According to Skip Weshner, supervisor of Warner first runs and key spots in the Philadelphia zone, the paper is self-sustaining already with more than a dozen advertisers on the waiting list. Schools, P.T.A.'s and church officials are much in favor of the publication and are giving it their support.

The form is four page tabloid size, printed on newspaper stock, and currently, contest is being held for permanent name for the sheet. Plenty of local news stories are carried, reports on neighborhood activities and sports programs, plus personalities, school news and similar items of interest.

Challenges Big Eater To Consume "Jim" Meal

Weshner also reports various recent campaigns outstanding being the hefty score rolled up on "Diamond Jim" at the Stanton wherein Philadelphia's champ eater was challenged to consume a typical Jim meal. Stunt was planted by local daily and followed up with photos and stories.

Neat street bally was man dressed as "Jim" and bejeweled, riding a bannered two-seater bicycle. Unusual lobby tieup had two girls in gay-nineties costumes seated before Royal typewriters in arched booths and typing copy on "Jim" including plug for the machine.

Further tieups were made with California Fruit Growers for posters in retail stores and restaurants covered with "Jim" die-cut cards gave away meals daily on lucky number gag.

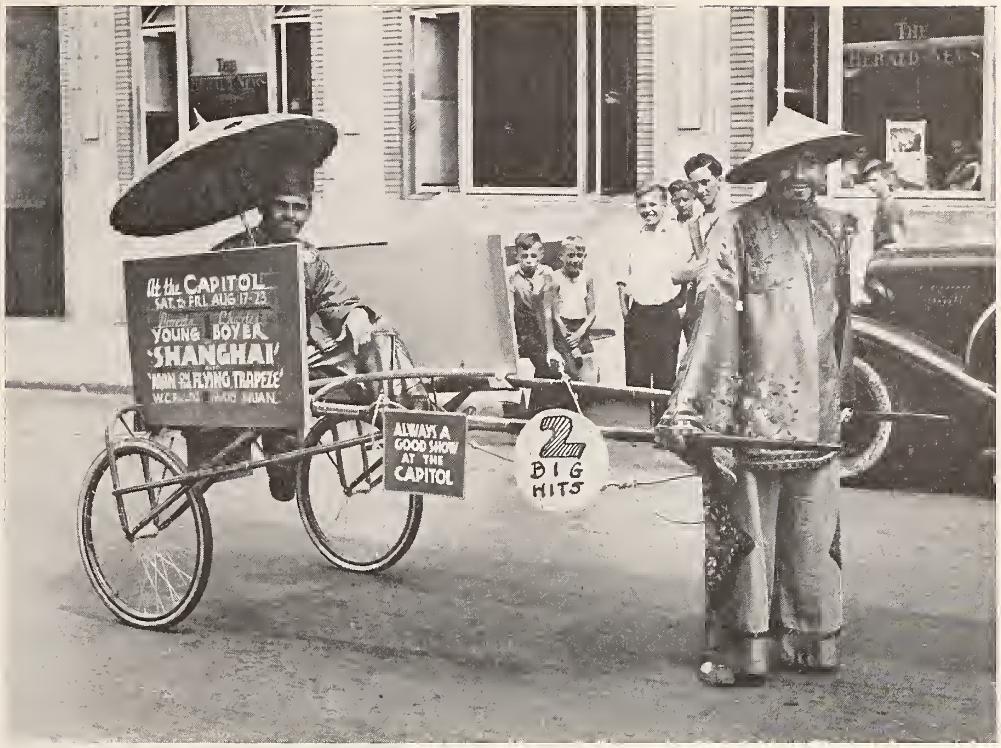
Win a Hollywood Air Trip!

Old Lamps Sell "Lamps For China" for Lamm

An excellent window display (see photo) was secured by Louis Lamm, Palace Theatre, Lorain, Ohio, on "Oil for the Lamps of China" through tiein with the Ohio Public Service. As a result of want ad offering pass, various families contributed old lamps that had been handed down from generation to generation and these together with modern lighting fixtures formed the basis of the display. Newspapers gave added break by running stories on tiein and the history of lights. Bookmarks with books on China on reverse side were distributed in branch libraries.

LAMPS OLD and NEW
'OIL FOR THE LAMPS of CHINA'
PALACE THEATRE
EYESIGHT is PRICELESS!

Lamm's Display of Old Lamps



RACING SULKY. That Chinese rickshas are not to be had for the asking in Passaic, N. J., did not incommode Manager Bill Weiss, of the Capitol. This Round Tabler converted a racing sulky for a street bally and had two of his ushers in Chinese costume make the principal streets to attract interest on his "Shanghai" date.

Goldenberg's Novelty Card Plugs "Clairvoyant" Date

A novelty teaser herald was gotten out for "The Clairvoyant" by Martin Goldenberg, Keith's Theatre, Philadelphia, Pa. There was a pair of die cut-out eye slits on green stock with a warning "hold this card up to your eyes and face a mirror." Opposite side of card with picture message was in reverse type and could only be read by holding before mirror. These were distributed in stores, streets and apartments.

Several window tie-ups were secured by Martin from optical shops, cards reading "Clairvoyant—to see clearly and with clear vision," etc. Tack cards carrying "hexed by an evil eye," title, cast and theatre were profusely planted around town and a teaser script emphasizing the question, whether or not anyone can foretell wealth, disaster, etc., was given over radio station.

Win a Hollywood Air Trip!

Special "Irish" Lobby Constructed by Barr

For his lobby display on "The Irish in Us" Stan Barr at Warner's Capitol, Winchester, Va., placed a special shamrock easel in the center of his entrance one week ahead, mounted with three stills and copy on picture. A green spot shone on display and entire main lobby was decorated with green and white crepe paper, with cut-out shamrocks spotted over side walls.

Clerks in drug stores wore green silk badges plugging an "Irish Sundae," streamers were pasted on fountain mirrors and through tie-up with newspaper "good morning" stickers were used on papers. Another tie-up was used by leading dry cleaners in the form of a coat hanger herald hung on every article leaving shop.

Irwin Donates "Alibi Ike" Baseball to Rotary

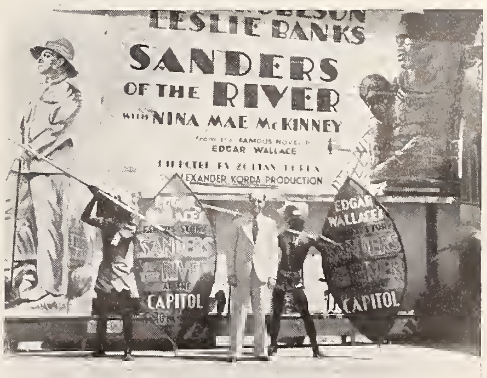
Irwin Solomon, Lincoln Theatre, Massillon, Ohio, pulled a goodwill stunt in connection with Rotary Club and local paper when he arranged to give an indoor handball autographed by Joe E. Brown to the winning team.

First match was current with Irwin's "Alibi Ike" opening and the gate receipts of game were turned over to the Rotary Crippled Children's Fund. Theatre came in for some fine newspaper stories and appreciation was expressed by the Club.

Win a Hollywood Air Trip!

Fisher Ballys "Sanders"

Singapore, Straits Settlement, was treated to a lively street bally by Julius Fisher of the Capitol Theatre for his engagement of "Sanders of the River." Accompanying photo shows Julius in front of house with two natives dressed for the occasion and carrying spears, shields, etc.



Fisher With His Bally Men

Swick Holds Elaborate Stage Wedding at Smalley's

Cliff Swick at Smalley's Theatre, Norwich, N. Y. recently held a stage wedding at his house in which local merchants contributed. Wedding supper was furnished by one of the restaurants, gas station donated the fuel for a trip and department store featured a window display of model wearing wedding gown which was given to bride.

Flowers, permanent wave, bridal suite and complete trousseau were a few of the other things Cliff promoted for the lucky couple. Accompanying photo shows bridal party.

Swick's Bridal Party on Stage

Win a Hollywood Air Trip!

Cocks Hosts Soap Box Kids

Harvey Cocks, Strand Theatre, Akron, Ohio, stepped right up and garnered a raft of free publicity for his theatre when the members of the National Soapbox Derby were in his town competing for the championship. Harvey invited the kids en masse to be his guests to see "Irish in Us" and they posed in front of theatre for accompanying photo. Papers gave Harvey neat write-ups and the theatre came in for some extra goodwill.

CAGNEY O'BRIEN
THE IRISH IN US

Cocks' Soapbox Derby Kids

Win a Hollywood Air Trip!

Special Newspaper Edition Promoted by Marshall

Complimentary copies of the North Battleford *News* were delivered by C. V. Marshall, Empress Theatre, in that Canadian city. Front page carried large cut of theatre with picture of Marshall and story to effect that the theatre offered a gallon of gas gratis to all patrons attending show during current week who presented their driver's license at box-office. Double truck featuring the offer, together with gas station's ad was run with a listing of picture changes for the week.

Win a Hollywood Air Trip!

Schwartz Gives Kids Free Show

With police, newspaper and merchants cooperating a big free show for kids was held at the Fountain Square Theatre, Indianapolis, Ind., by Al Schwartz, followed by picnic and contests at park. Free transportation was furnished by railroad and bus company, merchants donated prizes. Show was sponsored by the Accident Prevention Bureau and theatre came in for plenty of front page publicity.

Win a Hollywood Air Trip!

Morgan Ties Street Car Company Up on "Sanders"

Tying up with the street car company, Herb Morgan, Loew's Century, Baltimore, Md., for "Sanders" reproduced a jungle setting on a 50-foot flatcar which was run over all major lines in city. Float was doubly attractive (see photo) by use of five natives in full paint and feather regalia, two of whom constantly beat large tom-toms.

Bally angle was further carried out by staging a grotesque native war dance directly in front of theatre. Twenty negroes were taught routine from picture and armed with spears and shields created a mild sensation, according to Herb.

Local representative of Opera Company permitted theatre to mail announcements concerning Robeson and musical angle to their entire subscription list. Library gave window display to African exhibit and used counter cards in all branches. Department store also devoted window display to tropical helmets and radio transcriptions of numbers sung by star were featured as part of broadcast.

SANDERS OF THE RIVER
LOEW'S Century

Morgan's Atmospheric "Sanders" Bally

Pollock's Classified Ads Aid "Escapade" Date

On "Escapade" at Loew's Rochester, Rochester, N. Y., Les Pollock tied up with one of the newspapers classified ad section in which contestants were to select one of the "ideal home" ads and write a brief letter telling why that particular ad appealed. To the winner an electric fan was awarded, runnersup receiving tickets to see the picture.

Teaser ads were run in daily copy reading "Who is the mysterious beauty in Escapade at," etc., and theatrical sections ran photos and stories on the new star, Luise Rainer.

On "Flame Within" Les used another form of the classified ad section contests, paper listing six questions re certain ads and to those correctly answering the list, theatre tickets were given.

Win a Hollywood Air Trip!

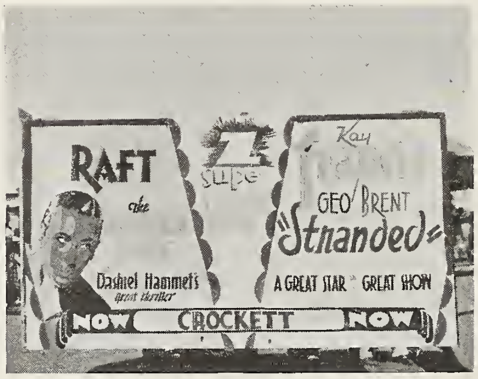
Creasey's "G Men" Contest

Harry Creasey, Capitol Theatre, Kamloops, B. C., arranged a co-op. page for "G Men." Page featured contest calling for description of a "G Man" who appeared in stores tying in with Creasey. Cash awards were offered to those correctly filling in questionnaire asking for answers to queries ranging from color of "man's" hair to weight, etc. Each ad informed readers at what time he would appear in various shops.

Win a Hollywood Air Trip!

Leino Constructs Street Trailer for Attractions

Frank E. Leino, assistant manager at the Columbia and Loring Theatres, Crockett, Cal. rigged up a trailer stunt to plug his two features (see photo). Truck was lettered on four sides and size of panels was such that three sheets in a frame could be mounted over them. Frank entered his bally in local parade, thus garnering a little extra break for himself.



Leino's Trailer Plugs Double Bill

Win a Hollywood Air Trip!

Armistead Plants Score Cards on "Alibi Ike"

Harold Armistead, Lyric Theatre, Easley, S. C. suggests for "Alibi Ike" a stunt which he has put over successfully in the form of neat cardboard score cards with enough spaces for all the series games and with colored crayon attached with string. These were placed on walls near radios in barber shops, pool rooms, drug stores and places where crowds gathered for inning-by-inning returns. Needless to say, theatre plug was prominently displayed.

Win a Hollywood Air Trip!

Paint Store Cooperates With Nichols on "Becky Sharp"

Through a tieup with one of the largest paint stores in town, Don Nichols, Broadway Theatre, Charlotte, N. C., devoted an entire window to "Becky Sharp," stills, color photos, etc. Jeweler also displayed colored pictures of Miriam Hopkins in window and counters.

Colored photos of the star were planted in various stores about town, soda fountain plugged a Becky Sharp sundae and a special preview was held for various civic organizations.

"NO ONE MAN WROTE THE BOOK"

Discussion on the effectiveness of the "Screen Reporter" ad form inaugurated by Fox Midwest Theatres, continues on this page, the author of the article analyzing the five points cited in the issue of September 7.

The author, a theatre manager and advertising executive for many years, is known to this department and in accordance with his request, no by-line is carried.

Managers' Round Table Club has invited an open discussion of the socalled "new idea" in the Fox Midwest Theatres styles of newspaper advertising and the many claims made for it. That it has been successful, Fox Midwest officials declare has been proven by box-office results, inasmuch as advertising costs have been reduced and the box-office has, seemingly, not suffered from the experiment; but that it would prove generally successful elsewhere and that it will revolutionize theatre advertising is open to serious question. I have a shrewd suspicion that if there were two competing theatres in a town with comparable picture programs, one using aggressive headline copy ads and the other using "The Screen Reporter" style, that what "The Screen Reporter" theatre saved in advertising costs would be negligible in comparison to the increased grosses gained by the opposition.

Five points have been cited in the September 7 issue of Motion Picture Herald as to why Fox Midwest considers "The Screen Reporter" is desirable and how it accomplishes these five objectives. That all these objectives are really beneficial is open to question.

I will discuss each of these five points separately.

1. *"To escape from the 'colossal' description traditions of motion picture promotion."*

"Colossal," "stupendous," "greatest," "finest picture ever made," and similar circus expressions have ceased to be used by progressive advertising men for many a day. These descriptive traditions have long ago given way to "Punch Headlines" that suggest or describe some further copy in the theatre ad, and are at the same time suggestive of enthusiasm and are eye and mind arresting. . . .

Enthusiasm Is Life Blood

Enthusiasm is the lifeblood of show-business. Faith in the article sold should always be reflected in advertising copy. While certain pictures require dignified treatment in copy, others require aggressive attack. We must always bear in mind that entertainment is the most perishable commodity in the world. It must be sold quickly if at all. Theatres really sell "time," presumably "a good time"—an entertaining or amusing passage of time. Selling it often requires extraordinary methods. Theatre programs change frequently. Sales, I repeat, must be made quickly. In advertising "Entertainment," the mind and eye must be arrested forcibly to create the desire to spend money at the box-office. . . .

2. *"To make circuit advertising distinctive, yet uniform, making it as easily recognizable in the daily newspaper as the weather report."*

To make it distinctive is highly to be desired. Uniformity, however, means standardization. The finest commercial advertising brains claim that standardization over a period ceases to have sales value through familiarity. The reading public will pass over and ignore the standardized "form-copy" and prefers to read advertising that is fresh and original in copy and make-up.

Paid columnists, so far as the general public are concerned, are critics of the modes, customs and persons of the day and have no particular axe to grind, except to interest their readers. These readers are often more interested in the personality and style of the writer than in the subject matter. To hope that "The Screen Reporter" will be regarded in the same light, after the public knows that the column is paid theatre or circuit advertising, is optimistic, indeed.

3. *"To create a dependable source of information about motion pictures."*

That is, I take it, from the theatre and circuit's angle. But reader columns that the public knows are paid advertising never have the sales value of a frank commercial ad. The public resents the camouflaged ad.

This third point's objective is a tremendous reflection on the national screen magazines, the scores of national magazines that devote pages to motion pictures and the splendid service given newspapers throughout the country by the press departments of the producers at the Coast studios, to say nothing of the motion picture critics throughout the country and the columnists and syndicated writers who certainly give a great amount of space to all pictures. Certainly the vast amount of matter must have many dependable facts. To make a "Screen Reporter" column have more local influence than all these factors impresses the writer as a Utopian wish that will fail to be realized.

Win a Hollywood Air Trip!

DU
ASTAIRE
ROGERS
"ROBERTA" LIBERTY GAVE IT 4 STARS
ALSO BEN BLUE COMEDY AND ODDITY
ROBERTA

ROBERTA FRONT. Artist Philip Sanderson at the Lyric Theatre, Bisee, Ariz., created this attractive front for "Roberta." Colored bulbs highlighted title under marquee.

4. *"To reduce newspaper costs."*

Here is the nub of the matter and a consummation devoutly to be wished, but never through the method advocated.

It is not the intent of the writer, nor the desire, to stand in the way, or to object and try to obstruct anything truly progressive in theatre advertising. In fact, no individual opinion could do so, for real progress can not be stopped. But the application of this "new" idea seems to me to open a serious question. There is a well-grounded fear that, instead of being constructive, this "new" idea will be destructive of many things we have fought for years with the newspapers to accomplish.

Memory of the long uphill fight to get the newspapers to devote space to motion pictures will be remembered by scores of Motion Picture Herald readers. It was a long fight to gain the recognition for the motion picture that was enjoyed by the legitimate stage and only public demand brought it about—just as radio has gradually won a foothold in the newspapers.

Now we are to say through the medium of "The Screen Reporter" or similar paid columns that we believe in paying for newspaper reader columns, after all, and that the newspaper ad with which we have commercially publicized our wares is not as valuable a form as the "column."

Says Modesty Is Questionable

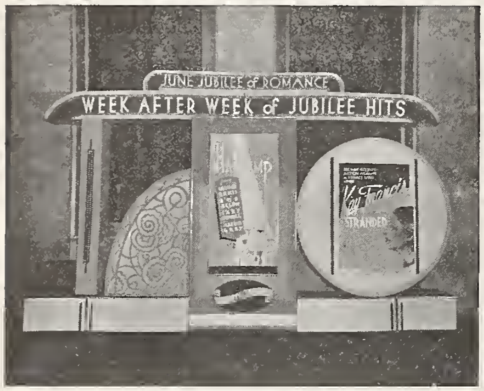
I am speaking of the East, and more particularly of New York, Philadelphia, Washington, Boston and New England in the following comments. Tear sheets show that the newspapers in these cities and throughout New England have their motion picture reviewers who do a very creditable job in reporting pictures. They are liberal in their space to the theatre press departments and the treatment accorded the motion picture as a whole is excellent and the battle of years, has, to a great extent, been won. Are we to right-about-face and kick over the egg-basket? We would be foolish, indeed, to do so.

5. *"To make advertising conform with the higher standards of pictures."*

Absolutely! However, "The Screen Reporter" style is not the only, nor is it the most desirable, way to do it. It may work out all right for Fox Midwest. "The Screen Reporter" style does not have a universality of appeal to all classes. To have advertising conform to the better pictures of 1935-1936 will be best accomplished by avoiding extravagant claims; by dignity where dignity is advisable; while truthful statement is absolutely necessary, yet selling the pictures by cuts, line drawing and type layouts that arrest the eye and draw reader attention. Modesty is highly questionable, for enthusiasm should never be lost sight of. A plain statement of truthful fact, presented from its most attractive angle may be modesty, but further than that, modesty in advertising has little to commend itself in direct selling to the public.

No one man has written the "Book of Advertising" and no one man ever will.

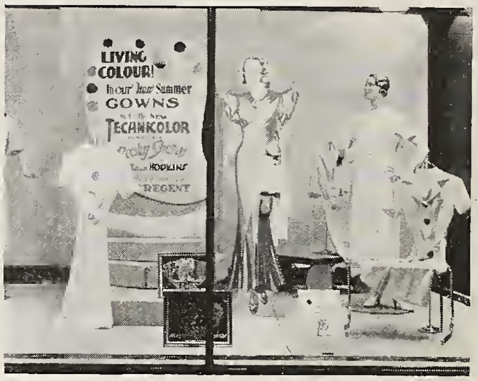
VARIOUS IDEAS FROM THE FIELD


JUNE JUBILEE of ROMANCE
WEEK AFTER WEEK of JUBILEE HITS
Kay Francis
STRANDED

The Unit Display at the Earle Theatre

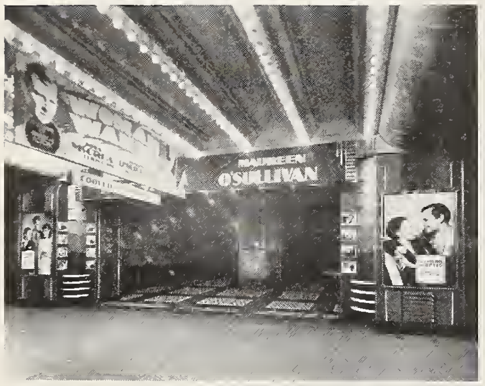
(Left) FRANK LA FALCE, Washington Warner Theatres' zone publicist, forwards another of his effective lobby displays based on the unit construction idea. Display composed of nine parts can be arranged in various ways, as has been described in previous issue.

(Right) HOWARD KNEVELS, Regent, Ottawa, enlisted cooperation of leading merchant for prominent window, as shown here on "Becky Sharp." Huge artist's palette in center of window with daubs of colored paints round edges carried title and stars.


LIVING COLOUR!
in our new Summer
GOWNS
TECHNICOLOR
Becky Sharp
HOPKINS
REGENT

Color Window on "Sharp" in Ottawa

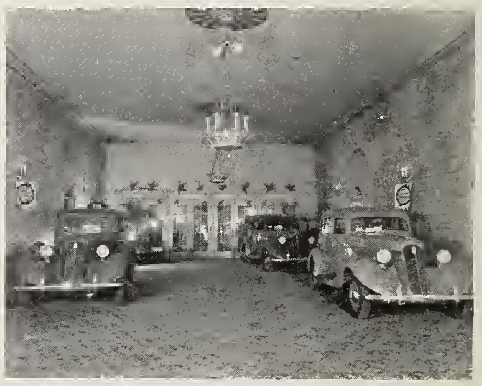
▽ ▽


MAUREEN
O'SULLIVAN

A Jack Lykes' Front from Cleveland

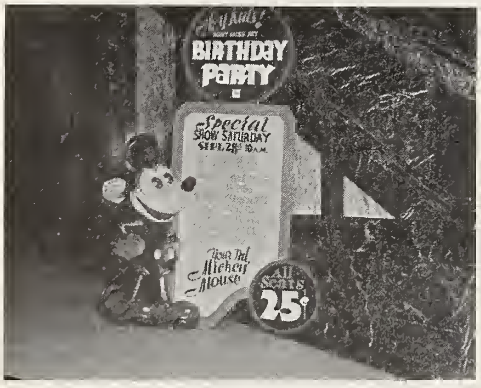
(Left) JACK LYKES, Loew's Stillman, Cleveland, Ohio, constructed this false front for "Woman Wanted." Side treatment consisted of 40x60 blowups in glass frames, flanked on sides with regular 8x10 stills. Color scheme done in blue and green with chromium metal strips.

(Right) ERNIE MOULE, Capitol, Brantford, Ont., has an unusually spacious lobby and by giving leading firms an occasional display, garners extra advertising for the theatre. Shown here is tieup with auto dealer exhibiting new models in exchange for merchant radio plug.



Moule Shows the New Models

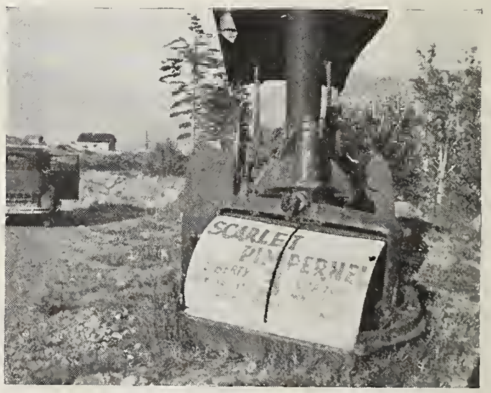
▽ ▽


BIRTHDAY PARTY
Special
SHOW SATURDAY
Your Pal
Mickey
Mouse
All Seats
25¢

Les Pollock Advertises His "Mouse" Show

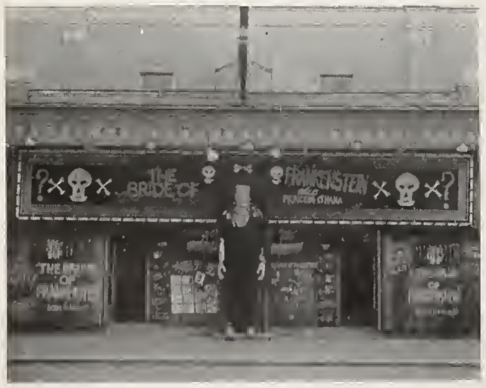
(Left) LES POLLOCK, Loew's Rochester, Rochester, N. Y., has prepared this eye-attractor in the form of an oversized Mickey Mouse holding card announcing special birthday party show. Les lists complete show for kids and signs message "Your pal, Mickey Mouse."

(Right) WILL HARPER, Capitol, Trail, B. C., Canada, scouts around for out-of-the-way spots to plant theatre announcements. Accompanying photo shows excellent use to which he put a road roller, located on highway to advertise "Scarlet Pimpernel."


SCARLET
PIMPERNEL

Will Harper Puts Steam Roller to Work

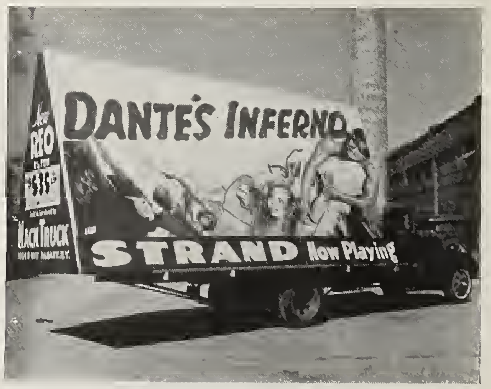
▽ ▽


THE BRIDE OF
FRANKENSTEIN

That's "Frankenstein" Up in Montreal

(Left) JACK KEMBER, Belmont, Montreal, Canada, built an 11-foot "Frankenstein" monster constructed of wood and formed out of will felt. Face was made of plaster, hands of wood and small wooden cells through which monster cutout heads stared, completed display.

(Right) ANDY ROY, Strand Theatre, Albany, N. Y., promoted a truck from local car dealer to bally "Dante's Inferno." Front coloring was red, magenta and yellow with 24 sheets on either side. Back of truck was devoted to dealer's ad.


DANTE'S INFERNO
REO
$635
REO TRUCK
STRAND Now Playing

Andy Roy's Rolling 24-Sheet

MANAGERS PUT ON PRIZE "WEEKS"

Warnerites in Crabill's District Of M.A. Silver Zone Compete in Annual Awards; Entries Detailed

Each year, Ralph Crabill, Jamestown Warner Theatres district manager in the M. A. Silver New York Zone sponsors a "week" contest, setting it for one of the tough summer or early spring weeks. Its purpose is to develop merchandising, reveal the importance of managers' standing and local contacts, to emphasize position of Warner houses in each situation. Judging is partly based on amount of extra revenue produced through purely promoted attractions.

The "week" may take any form the manager wishes, such as Anniversary, Circus, or the manager's own week. Judges are composed of committee from the Buffalo film exchanges who this year voted Doc Westfall, Haven, Olean, first; Les Sparks, Diana, Medina, second, and Wally Allen, Keeney, Elmira, third.

F. M. (Doc) Westfall, manager, Haven Theatre, Olean, tied in his "week" to the fifth anniversary of the Warner Theatres' advent in Olean, this being celebrated prominently by a wire of congratulations from Lieut. Gov. Bray and a proclamation from the Mayor of Olean. Unsolicited and highly held also was an editorial in one of the leading papers praising Westfall.

And of course what helped Doc win first prize was a series of six special stage activities promoted at no cost to the theatre.

City lighting on most prominent streets were decorated with bunting and plaques, a first time, says Doc that city allowed commercial advertising in this fashion. Soundtruck, airplane bally and auto parade on opening day were other street features.

Two stage contests that clicked were the radio audition and beauty slants with prizes promoted from cooperating merchants. The newspaper campaign was also commendable.

Hundreds of dollars of radio time also were promoted, many of the best windows in town obtained and a fine birthday cake contributed by baker and exhibited in lobby. The latter display was entirely in keeping with the rest of the campaign and to be noted was unusual treatment of sidewalk (see photo) painted with white duco and lettered "anniversary week" in blue Japan.

Medina Mayor Calls It "Les Sparks Week"

Les Sparks of the Diana, in Medina, led off by making personal appeals to his audiences, stressing the importance of the attractions to be shown during his celebration called "Les Sparks Week." This, too, was proclaimed by the Mayor of Medina and carried by the local press.

Three full pages of publicity on the pictures to be shown were made possible through co-op ads, this angle taking a different slant as stories and cuts were carried in addition to ad displays. Prominent stores gave over their window space to plugging the week's shows.

Published in the press were copies of endorsements received from 12 leading civic and fraternal organizations as was also a page one editorial boosting Les and written by the town's leading editor.

Stage attractions in addition to radio talent finals included special kiddie shows, and among other things Sparks had florists decorate lobby daily with fresh flowers.

Joan Blondell Phones Allen For Radio "Week" Stunt

Punch stunt of the celebration put over by Wally Allen, at the Keeney, Elmira, was a phone call from Joan Blondell in Hollywood, the two-way conversation picked up by local radio station and put on air, a first-time angle, says Wally. This was followed by 15 wires from leading stars all conveying good wishes to Allen.

Co-op page of 26 ads, secured mostly by house staff also proved unusual feature, this and publicity on above stunts gathering more than the usual attention from the local press. The Hollywood wires were put on display in lobby.

Wally also secured results by explaining to the public the purpose of the week, the prizes, etc., and asked for their support especially during the period of the contest.

Newhall Calls His Local "Boost" Week

Up in Wellsville, Allen B. Newhall put on a general civic boost-week to tie in with the celebration for the Babcock Theatre, leading off by also having his Mayor and members of the village board proclaim the period a "Boost Wellsville Week," with everyone participating. Proclamation was blown up and carried out front (see photo). Newspapers ran stories and photos and all merchants ran boost copy in ads.

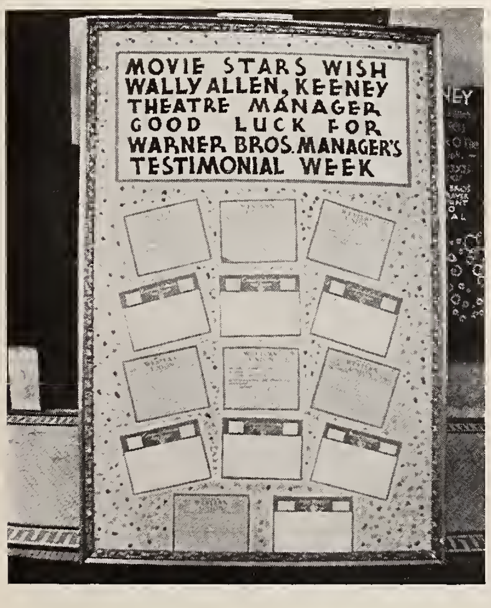
Different stunts included Boy Scout benefit for funds to send local scout to national jamboree. Local troop sold tickets for this. Newhall also put on special chocolate-milk matinee with local dairy contributing the confection distributed in lobby by girls dressed in white.

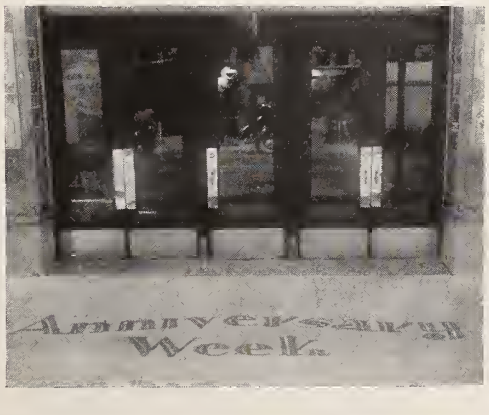
Phillips "Barrel of Fun" Tops Week's Activities

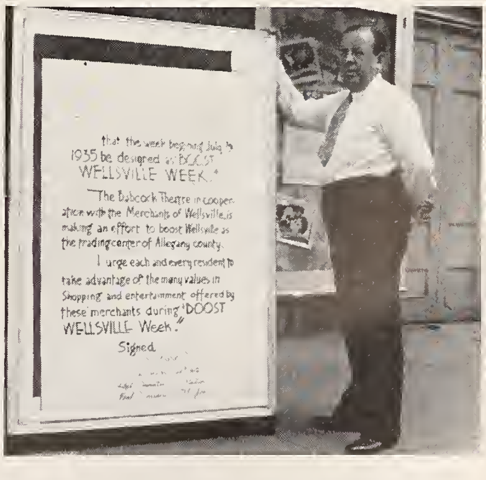
At the Family, Batavia, Henry Phillips called it a "Manager's Testimonial Week," with scores of local merchants taking space in co-op page to congratulate him. Photo of manager was run at top, with center page given over to week's program.

This included such slants as "Barrel of fun" giveaways, radio auditions, kiddie ghost show and free ice-cream at Saturday matinee. Phillips also secured his share of newspaper publicity and advertised his week via screen, heralds, posters, etc.

For his "week," Billings Booth, of the Winter Garden, Jamestown, put on a "Color Week," the details of which were run in a previous issue.


MOVIE STARS WISH WALLY ALLEN, KEENEY THEATRE MANAGER GOOD LUCK FOR WARNER BROS. MANAGER'S TESTIMONIAL WEEK





that the week beginning July 1935 be designed as BOOST WELLSVILLE WEEK."

"The Babcock Theatre in cooperation with the Merchants of Wellsville is making an effort to boost Wellsville as the trading center of Allegany county.

I urge each and every resident to take advantage of the many values in Shopping and entertainment offered by these merchants during "BOOST WELLSVILLE Week."

Signed

LEFT TO RIGHT, STARS WIRE ALLEN, WESTFALL PAINTS SIDEWALK, AND NEWHALL WITH PROCLAMATION

personalities

HARRY BLACK
formerly at the Poli in New Haven, is now at the Palace Theatre in Albany, N. Y.

▽

R. C. SPEECE
of Loew's, Akron, Ohio, has been named manager of the Broad in Columbus, succeeding CHARLES KATZ, relief manager, who comes east.

▽

R. J. HARRINGTON
is the manager of the Oriental Theatre, Portland, Ore.

▽

GRATTAN JOHNSTON
has been promoted from assistant manager of the Strand in Akron, Ohio, to manager of the Lyric in Portsmouth. Congratulations, Johnston.

▽

JIMMY LONG
manager of the Apollo and Warwick, Kansas City, Mo., has been shifted to the Plaza, succeeding WILLIAM WAGNER, resigned.

▽

HERB GOLDBERG
manager of the Isis, Kansas City, takes over the Apollo with ED MATER as manager and ROY CATO, manager of the Granada, going to the Warwick.

▽

GEORGE CORCORAN
formerly at the Warner in Parkersburg, W. Va., is managing the Anton in Monongahela City, Pa.

▽

J. G. LONG
is new manager of the Dixon Theatre, Dallas, Tex.

▽

GEORGE BAKER
manager of the Newman Theatre, Kansas City, Mo., will leave that spot to join his father, A. F. BAKER, in the management of the Electric Theatre, Kansas City, Kan. RALPH LAWLER, from the Orpheum Theatre, Springfield, Ill., succeeds him.

▽

W. P. BERNFIELD
U. S. exploiteer, Kansas City, Mo., FRANK CASSIL, exhibitor St. Joseph, Mo., SAM ABHEND, manager of Exhibitors Film Delivery Service, Kansas City, and GEORGE HARTTMANN, exhibitor there. all came into New York to see the fights. The last three getting lost in the subway while seeing the sights of the town.

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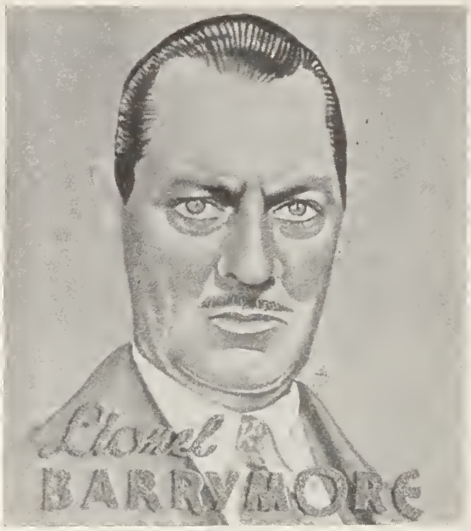

This poster of Lionel Barrymore comes from Paul Andrews, artist for the Halifax Theatre, Daytona Beach, Fla. It is done in pastel shades on velour paper with a yellow background.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

1790 Broadway, New York

Name ....
Position ....
Theatre ....
Address ....
City ....
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Absolutely No Dues or Fees!

LLOYD J. MILLER
will manage the newly decorated Evergreen Neptune Theatre in Seattle, Wash.

▽

SAM BUTLER
has been appointed manager of the Park Theatre, Boston, Mass.

▽

J. F. MEEK
will manage the reopened Capital Theatre in Topeka, Kan.

▽

HAROLD ESKIN
of the Weiss Amusement Co., Stamford, Conn., has taken over the American and Cameo theatres, two Warner houses.

▽

JACK SIMONS
manager of Loew's Poli, Hartford, Conn., dropped in to see us with LOUIE COHEN, manager of the Capitol there.

▽

W. C. COOK
has taken over the Pendick Theatre, Roy, N. H., from L. E. POLK.

PAUL BINSTOCK
manager of the Republic Theatre, Brooklyn, N. Y., became a benedict on October 3rd, when he married Helen Heller. There's a "believe it or not" connected with Paul's marriage, since the day they chose to have the knot tied marks both their birthdays. The couple is now in Bermuda honeymooning.

▽

JOE GOETZ
booker for RKO, Cincinnati division, has been named assistant division manager under ARTHUR FRUDENFELD.

▽

GENE MAXWELL
has succeeded ART WARNER as manager of the Colonial in Grandview, Wash.

▽

F. L. ALIG, JR.
has purchased the Bunnell Theatre, Miami, Fla., from MR. and MRS. R. S. ROBBINS.

▽

STEVE SOUTTAR
is back in harness managing the DeGraw Theatre in Brookfield, Mo., and JERRY BARKER of the Kennedy, Kirksville, Mo., goes to the Granada.

▽

JOHN BANCROFT
has been appointed RKO publicity director for the Palace, Grand and Majestic Theatres at Columbus, Ohio.

▽

ROY GATO
goes to the Warwick Theatre, Kansas City, Mo., replacing James Long, now at the Plaza.

▽

CHARLES E. WINTHROP
has been promoted from assistant at the RKO Palace to manager of the new RKO Grand in Columbus.

▽

HENRY WORKMAN
will manage the new Uptown Theatre in Des Moines, Ia.

▽

RAY FELKER
is now managing the Granda and Portola Theatres in Seattle, Wash.

▽

MORRIS SEGAL
has reopened the Time Theatre, previously known as the Magic, in Omaha, Neb.

▽

MILT KRESS
is managing the reopened Strand Theatre in Middletown, Ohio.

▽

LEON S. SHAFER
will manage the Strand Theatre in Seneca Falls, N. Y.

▽

L. W. McCUAN
is now at the New Theatre, Dresden, Tenn.

▽

BILL MOCLAIR
formerly doorman at the N. Y. Strand is now managing the New Yorker Theatre here.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 285.—The following questions have been submitted by projectionists to the sound engineers who have been preparing the new Bluebook School questions: (A) "I have a small sound system a.c., 46-B, using No. 264 tubes in a modified amplifier, Western Electric. One day recently I found that in order to get my filament reading up to 300 milliamperes it was only necessary to turn the filament control rheostat knob half as much as was formerly necessary. Before I had to turn it all the way when the batteries were low. Now when the batteries are low enough to require charge, the control knob is only in mid-position when the reading is right. I questioned the engineer about this. He told me he had found a fuse that was offering abnormal resistance, and had replaced it with a new one. I have my dubious doubts about this answer and would like to have it verified by the engineers, or some explanation offered."—Baltimore.

(B) "In certain types of equipment there is what is called a 'mechanical damper.' As I understand the matter, such devices serve to smooth out small, sudden changes of the film as it passes through the soundhead, but that they have no effect whatsoever upon film speed as a whole. Is my understanding correct, and will the engineers explain, in not too complicated terms, just in what way, or by what means such dampers smooth out the small inequalities in film speed?"—Colorado.

"Students" are invited, of course, to send in their answers to these questions.

Answer to Question No. 279

Bluebook School Question No. 279 was: (A) What precaution should be observed in handling and storing photocells? (B) Do you feel it to be a part of the projectionists' duty to maintain proper volume level in the theatre auditorium? (C) What do you regard as the best arrangement to insure correct volume level at all times?

The engineers say:

(A) "A photocell can be ruined by misuse. It is important that the photocell be not exposed to any very brilliant light source—especially sunlight—regardless of whether or not the polarizing voltage be applied. It is good practice to keep spare photocells in the shipping carton, thus insuring non-exposure to light of any kind."

(B) "This is something it is difficult for projectionists to control. Sound level in auditoriums should at all times be such as will enable audiences to hear comfortably, without conscious effort to catch words. On the other hand too-loud sound is very annoying to theatre patrons, therefore the most logical means for controlling sound level is by remote volume control located in the auditorium, with a competent, careful man constantly on watch to determine when changes are required."

(C) Answered by projectionists only.

The following answered acceptably: S. Evans and C. Rau; D. Danielson; G. E. Doe; A. F. Sprafke; C. Oldham; R. J. Arntson; H. Edwards; B. De Vietti; T. Van Vaulkenburg; T. F. Bochert; P. and L. Felt; J. E. Wyman; C. E. Moore; M. and J. DeVoy; D. L. Sinklow; Nic Granby; B. and S. True; M. U. Sampson; R. L. Richards; D. Howard and J. Jurts; L. M. and C. B. Traxler; F. H., S. and P. Dalbey; P. F. Michaelson; D. U. Granger; A. L. Dodson and F. L. Benton; F. L. Savlor and G. N. Guidotti; G. Johnson and L. R. Spooner; J. Hendershot; D. L. Billings; R. Danby and T. Patterson; F. H. Klar, L. Klar and T. H. Morton; T. T. Golley; D. N. Davis; O. Allbright; I. B. Ackers; M. and S. T. Gibson; F. Simms and O. L. Daris; G. Basson; Q. O. Samuels; B. H. Danders; L. Thomas and D. D. Davis; K. Y. Spencer and D. L. Lode; L. Grant and R. Geddings; B. R. and M. Walker; P. Ott; M. F. Fallon; J. T. Grader; J. Lansing and R. D. Oberleig; G. Howard and T. K. Aldridge; F. T. Benton; D. H. and L. B. Palmer; S. Spooner and B. H. Thaller; R. and K. Wells; L. R. O'Leary; G. Lathrope, N. L. Timlinson and H. Sanderson; G. R. Squires; B. T. Canter; D. N. Baxter and J. Leggett; H. R. Baldwin; D. L. Bryant and D. L. Monehan; D. U. Danielson; P. T. Daniels; J. R. Mathews; N. Prane and B. R. Mills; D. McGuire.

(A) S. Evans and C. Rau say, "Do not permit interior of cell to be exposed to strong light. In storage, pack to exclude all light and store in a cool, dry place. Handle photocells gently lest some element be jarred loose. When in operation keep contacts and window scrupulously clean, and casing door closed to exclude possible a.c. light, which might induce a hum."

D. Danielson says, "Store in dry, cool, place, well protected from light and possible breakage. In handling, protect from light as much as possible. Unless I am in error, the later cells are not so liable to damage by high temperatures as were the older ones."

A. F. Sprafke says, "Keep photocells wrapped in soft, black cotton or felt, enclosed in a light-proof carton. Store in a cabinet where they will not be subject to vibration. When handling, care must be taken that they be not either jarred or exposed to light. They are very sensitive and will not stand abuse, even the use of considerable pressure to force them into sockets."

F. H. RICHARDSON'S NEW
BLUE BOOK OF
PROJECTION

A new edition of this famous book is now on the press. Projection, sound reproduction and trouble-shooting all in one compact, handy volume of 700 pages, including 153 illustrations of hook-ups, wiring diagrams and schematics.

Experts consider it the most up-to-date and practical projection manual on the market. Contains an extremely simple index system for instant use in emergency breakdowns. A book that should be part of every projection room in the country. Order early and get an original author's autographed copy.

QUIGLEY BOOKSHOP $5.25
1790 Broadway New York

(B) R. and K. Wells say: "We feel that in this matter the engineers who have done so many wonderful things have fallen down pretty flat. We are unable to accept statements that no feasible method has been found for placing projectionists into direct touch with the thing they are producing. If they have accomplished so many other marvels, they certainly could pull this much needed stunt, too, if they really wished or were permitted to. We hold that were the producers, for example, to *demand* that it be done (as they should do), some means for doing it, and doing it very well, too, would quickly appear. Also, we hold it to be unfair to the point of indecency to compel men to place product before audiences without knowing much of anything about it or its excellence. Producers who must and do depend upon projectionists to place their productions before the public at their full value, should in common fairness demand a rectification of this absurd state of affairs."

(C) J. E. Wyman says, "I believe the best arrangement would be to have a volume control panel established at some point in the auditorium, with a competent man constantly on duty and held responsible for proper maintenance of volume level. This would at least fix responsibility."

To Section C, G. E. Doe replies, "The best method at present available is the observer and a signal system. But it almost invariably fails more or less (usually more), for the reason that there too often is either no observer or he is busy entirely too much of the time attending to other duties or things that are not duties. My own view is that before sound reproduction is what it should be, some method must be devised to enable the projectionist to read the sound level from a visible meter, the needle of which must be held at one place continuously.

"It may be a difficult task to devise such a system, but just the same it seems no more so than many other tasks our engineers have carried through to successful conclusion. It seems to me our I. A. Executive Board might well study this problem and lay the matter before the equipment organizations."

NEWS NOTES FROM WABASH AVENUE

CHICAGO

With 65 prints in use, the Baer-Louis fight pictures are setting records everywhere in this territory. Exhibitors who scheduled the film in for two or three days are holding it over in almost every instance. At the Palace the fight pictures were booked in the start of the fourth week of "Top Hat" and the gross for the opening day was almost as much as the gross for the opening of the feature which set a new house record. The fight films, which are distributed here through Henri Elman's Capitol Film exchange, go into the B & K Garrick for the second week in the loop and then out to all B & K houses.

▽

The members of the Chicago publicists' association this week started their advertising campaign for ticket sales to their first anniversary dinner-dance in a big way. One-sheets and a heavy newspaper campaign started the ducat sale with a rush and it looks as if Film Row will take the greater portion of the limited number of reservations for this gala event, which features a super-special extravaganza, "La Nudite Paree."

▽

Sam Gorelick, RKO-Radio sales chief, celebrated his first twenty year anniversary in the film business this week. Sam started with the old Mutual company here in Chicago.

▽

A new exploitation stunt, and one that is getting great results, is being used by Harry Turrell on the picture "Alice Adams," for Warner theatres here. Copies of the Booth Tarkington novel are loaned free of charge to women patrons for three days. The stunt is started several weeks in advance of the showing of the film.

▽

Negotiations by Paramount for the leasing of the Erlanger theatre are at a standstill here. "The Crusades" was slated to open there but so far no definite date or policy has been set.

▽

When he was unable to charter a plane to Minneapolis in order to rush prints of the Louis-Baer fight pictures John Joseph, RKO theatre executive here, took the Hiawatha, speed train to the Twin-Cities, and by making the 400 miles in 400 minutes was able to get the film there for the evening performances at the Orpheum on Thursday night.

▽

Sam Horowitz, manager of the United Artists exchange, spent the Holidays with his parents in Kansas City.

▽

The offices of Essaness Theatres Corporation, have been enlarged and all departments are enjoying about twice as much space as formerly was used.

▽

Lily Pons, Joan Crawford and Franchot Tone were here this week from the Coast on the Santa Fe Chief. Between trains they posed for photographers and gave interviews to the press. Joan and Franchot refused to pose for the picture lads at the station but later were cornered at the Blackstone and gave the boys a break. They revealed that the trip to New York was for radio appearances and possibly matrimony.

▽

Herb Ellisburg and Roy Topper, with their wives, celebrated their wedding anniversaries the other evening by "painting the town red." Among the places visited on the nocturnal jaunt were the Palmer House, Congress Hotel, College Inn and Ricketts Cafe. After that the boys failed to remember where they went. Herb was celebrating his seventh anniversary and Roy was paying tribute to his sixth year of wedded happiness.

▽

John Immerman, son of Walter Immerman, is well on the road to good health after a serious illness.

▽

Cecelia Colwell, one of the charming cashiers at the Chicago theatre, was married last week. Her husband is a member of the local fire department.

▽

O. F. Spahr, for many years general manager of Enterprise Optical Company here, has just returned from a three weeks vacation trip to New England.

▽

Abe Kaufman, buyer for B & K, is ill and confined to his home.

Film Row was saddened this week by the death of Elsie Hayes, 23, secretary to Henri Elman. Miss Hayes had undergone a minor operation last week but complications developed and she died on Saturday. Funeral services were held Tuesday.

ECKHARDT IN SALES FOR FOX 25 YEARS

Twenty-five years ago Clyde W. Eckhardt, Chicago district manager of Twentieth Century-Fox, started as a salesman for Fox Films in Pittsburgh.

Since that day Mr. Eckhardt has been in charge of the Pittsburgh exchange for Fox, was assistant to Winfield Sheehan when the latter was general manager of the company and was equally as active in the opening of most all the foreign offices of the company.

In 1926 Mr. Eckhardt took over the Chicago exchange and helped organize the Film Board of Trade there. He is still there in charge of the exchange and is the only Fox exchange head dealing directly with New York instead of through a district manager.

Mr. Eckhardt has worked for five general sales manager: Herman Robbins, Dick White, Sidney Meyers, James R. Grainger and John D. Clark.

When he first went to Chicago, in 1917, Mr. Eckhardt hired Ernest Grobe, salesman; Louise Schroeder, film inspectress, and Bob Tobin. They are still on his staff.

▽

Last week the Essaness theatres gave away twelve bicycles at special children's matinees in their houses. Starting this week they will give away rare postage stamps every Saturday to all children. A new foreign stamp will be awarded to the members each week in the Stamp Clubs now being formed.

▽

The night of the Louis-Baer fight a new low in box-office receipts for this territory was set, according to reports. Not since the blizzard of 1933 has such a slump been recorded. Now the houses are playing the fight pictures to make up for the loss.

▽

With no large awards in the offing, "Bank Night" interest has quieted down for a few days, giving the local exhibitors a chance to spend their time exploiting their pictures instead of the giveaway.

▽

James Grainger, Universal sales chief, was in town this week, stopping off between trains on his way to the Coast.

▽

Sam Morris spent half a night waiting at the Aragon ballroom for Norman Kassel. Later he found out he was a week in advance of the engagement. Did he burn?

▽

A cablegram from S. M. Spiegel, Jr., says that he is in London giving the British studios the onceover.

▽

Two Southside theatres which play to Negro trade planned to change the name of their houses to the Joe Louis theatre until they found out that it would cost more than $5,000 to make the change. With the Champion moving out to that part of town permanently they figured it would be a good publicity stunt.

▽

The "Better Pictures—NOW"—campaign inaugurated by the local Warner houses got off to a good start last Sunday and grosses for the first few days showed the effect of the heavy advertising campaigns used by the various managers and their staffs.

▽

"Balabanter" is the name of a new house organ which the Balaban & Katz Employees Club now is issuing. Under the expert guidance of Jimmie Savage, S. Goldfinger and Eddie Solomon the mimeographed sheet is proving of great interest to the circuit's employees. The slogan for the paper is "News Of Youse To Amuse."

▽

Back from Bermuda, Virginia Prendergast reports a grand trip and lots of excitement.

▽

If this cool weather increases, one of the first guys to relinquish his place in the ticket line for the World's Series games will be none other than—you guessed it—

CROUCH

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers.

AMBASSADOR

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Fighting Blood	Kermit Maynard-Polly Ann Young	Oct. 5		
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13	*58	Mar. 16

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Timber War	Kermit Maynard	Nov. 5		

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence (A)	Chick Chandler-Shirley Grey	Mar. 30	66	Aug. 17
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65	Sept. 28
Shot in the Dark, A (G)	Charles Starrett-Marion Shilling	Feb. 15	65	June 1

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Hour, The	Reginald Denny-Patricia Farr			
False Pretenses	Sidney Blackmer-Irene Ware	Oct. 22		
Happiness C.O.D	Donald Meek-Irene Ware	Oct. 15		

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26	61	
Air Hawks (See "Air Fury" "In the Cutting Room," Mar. 30.)	Ralph Bellamy-Tala Birell	May 7	70	
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70	
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70	
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 18	68	
Eight Bells (See "In the Cutting Room," Feb. 23.)	Ann Sothern-Ralph Bellamy	Apr. 11	70	
Fighting Shadows (G)	Tim McCoy-Geneva Mitchell	Apr. 18	58	May 25
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69	
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26	59	
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar. 20	68	Apr. 8
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar. 8	56	Apr. 13
Justice of the Range	Tim McCoy-Billie Seward	May 25	58	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar. 1	69	Mar. 23
Love Me Forever	Grace Moore-Leo Carrillo	June 27	93	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15	57	May 25
Party Wire (G)	Jean Arthur-Victory Jory	Apr. 27	69	Apr. 20
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Revenge Rider (See "Alias John Law" "In the Cutting Room," Dec. 8,'34.)	Tim McCoy-Billie Seward	Mar. 18	57	
Riding Wild	Tim McCoy-Billie Seward	June 28	56	
She Married Her Boss	C. Colbert-Michael Bartlett	Sept. 19	91	
Superspeed	Norman Foster-Florence Rice	Sept. 1	57	
Swell Head	Wallace Ford-Barbara Kent	Apr. 8	62	
Together We Live (See "In the Cutting Room," Nov. 3,'34.)	Ben Lyon-Sheila Mannors	Aug. 16	70	
Unknown Woman	Marian Marsh-Richard Cromwell	June 14	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20	65	May 11
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25	57	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling of Dan Matthews, The	Richard Arlen			
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15		
Crime and Punishment	Peter Lorre-Edward Arnold			
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17		
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25		
Guard That Girl	Robert Allen-Florence Rice		67	
If You Could Only Cook	Jean Arthur-Herbert Marshall			
Jackhammer	Victor Jory-Sally O'Neill			
Lone Wolf Returns, The	Melvyn Douglas			
Lost Horizon	Ronald Colman			
Moonlight on the River	Ann Sothern-Harry Richman			
One Way Ticket	Lloyd Nolan-Peggy Conklin			
Opera Hat	Gary Cooper			
She Couldn't Take It	George Raft-Joan Bennett	Oct. 20		
Song of the Damned	Victor Jory-Florence Rice			
Western Courage	Ken Maynard-Geneva Mitchell			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Calibre	Bob Steele	Mar. 8	8 rls	
Cactus Kid	Jack Perrin	Feb. 26	6 rls	
Kid Courageous	Bob Steele	July 26	6 rls	
Lover's End	Jack Perrin	Aug. 28	6 rls	
Mystery Ranch	Tom Tyler	Apr. 12	6 rls	
Silver Bullet	Tom Tyler	May 11	6 rls	
Smokey Smith	Bob Steele	Sept. 26	6 rls	
Terror of the Plains	Tom Tyler	June 27	6 rls	
Toll of the Desert	Fred Kohler, Jr.	Oct. 1	8 rls	
Tombstone Terror	Bob Steele	Apr. 25	6 rls	
Tracy Rides	Tom Tyler	Feb. 26	6 rls	
Western Justice	Bob Steele	June 14	6 rls	
Wolf Riders	Jack Perrin	Sept. 28	6 rls	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rider of the Law, The	Bob Steele	Oct. 26	6 rls	
Ridin' Through	Tom Tyler	Oct. 26	6 rls	
Shadow of Silk Lennox	Lon Chaney, Jr.		6 rls	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Iglo	Marica Gerval	Sept 3	85	
Father Knows Best	Szoke Szakall	May 14	80	
Homely Girl	Javor Murathy	Sept. 1	88	
Honor Among Thieves	Kabos-Csikos	Sept. 10	73	
Hussar Romance	Irene Agai	Apr. 21	75	
Iron Man	Torzs-Turay	Sept. 15	71	
Queen of Roses	Zita Pertzel	Sept. 20	90	
Rakoczi March	Paul Javor	Apr. 20	84	
Rakoczi March (German dialogue)	Frohlich-Horn	June 15	83	
Seeing Hungary (English title)	Travelogue	Aug. 29	58	
Singing Troubadour	Szucs Sebok	Sept. 30	77	
Sweet Stepmother	Maria Tasnadi	Sept. 20	81	

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille (A)	Y. Printemps-Pierre Fresnay	Apr. 15	85	May 18
Don Quixote	Chaliapin-Sydney Fox	July 1		July 8
Dream of My People	Cantor Rosenblatt	June 1		
Frasquita	Franz Lehar	Oct. 1		
Iceland Fishermen	Pierre Loti story	Sept. 1		
Last Wilderness, The (G)	Howard Hill	May 14	63	May 25
Ra Mu		Sept. 1		
Sans Famille	Robert Lynen	Aug. 1		
Wedding Rehearsal	Roland Young-Merle Oberon	Sept. 15		
World in Revolt	Graham McNamee	Mar. 1		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hello Paris		Oct. 15		
Scandal in Budapest		Nov. 1		

FIRST DIVISION

(Releases First Division Productions and in certain territories Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frontier Justice	Hoot Gibson	Oct. 1		
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65	Sept. 28
Hong Kong Nights	Tom Keene-Wera Engles	Sept. 15		
Java Head (A)	Anna May Wong - Elizabeth Allan	Sept. 1	70	Aug. 17
Rainbow's End	Hoot Gibson	June 10	60	
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1		
Sunset Range (G)	Hoot Gibson	May 1	35	Mar. 9

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 8	65	June 15
False Pretenses	Sidney Blackmer-Irene Ware	Oct. 22		
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15		
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct. 8	98	June 8
Red Wagon	Charles Bickford-Raquel Torres	Nov. 8		

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May 18	97	Apr. 6
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug. 31	83	Aug. 3
Case of the Curious Bride, The	Warren William	Apr. 13	68	Apr. 13
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct. 5	*75	Sept. 21
G Men, The (A) 880	James Cagney-Margaret Lindsay	May 4	85	Apr. 27
Girl from Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June 1	69	June 1
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20	97	Mar. 23
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 16	95	Mar. 23
Goose and the Gander 967 (See "In the Cutting Room," Mar. 9.)	Kay Francis-George Brent	Sept. 21	65	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
In Caliente (G) 856	Dolores Del Rio-Pat O'Brien	May 25	84	July 6
Irish In Us, The (G) 866	James Cagney-Pat O'Brien	Aug. 3	80	July 20
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr. 27	71	Apr. 27
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 6	97	May 18
Traveling Saleslady (G) 670	Joan Blondell	Apr. 8	63	Apr. 6
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9	61	Mar. 9

Coming

Adventures of Robin Hood, The	James Cagney			
Broadway Hostess (See "In the Cutting Room," Sept. 7.)	Winifred Shaw-Lyle Talbot	Nov. 2		
Captain Blood 855 (See "In the Cutting Room," Sept. 28.)	Errol Flynn-Olivia De Havilland			
Enemy of Man (See "In the Cutting Room," Sept. 28.)	Paul Muni-Josephine Hutchinson			
Green Light	Leslie Howard			
God's Country and the Woman	Bette Davis-George Brent			
Hard Luck Dame (See "In the Cutting Room," Sept. 14.)	Bette Davis-Franchot Tone			
I Found Stella Parish	Kay Francis-Paul Lukas	Nov. 23		
I'm in the Legion	Joe E. Brown			
Murder of Dr. Harrigan, The	Kay Linaker-Ricardo Cortez		66	
Payoff, The 968 (See "In the Cutting Room," July 6.)	James Dunn-Claire Dodd	Nov. 9	64	
Shipmates Forever (G)	Dick Powell-Ruby Keeler	Oct. 12	109	Sept. 28

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born for Glory 3508	Barry Mackay-John Mills	Sept. 30	74	
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July 15	72	June 15
Loves of a Dictator (A) 760	Clive Brook-Madeleine Carroll	June 15	81	Feb. 19
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr. 15	74	Dec. 29,'34
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter	Sept. 30	74	Apr. 13
My Heart Is Calling (G) 3409	Jan Kiepura	May 1	90	Feb. 2
My Song for You 3414	Jan Kiepura	June 1	70	Nov. 10,'34
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug. 1	85	July 6

Coming

Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray		63	May 18
Dr. Nikola 3507	Boris Karloff			
First a Girl 3512	Jessie Matthews-Sonnie Hale	Nov. 1		
King of the Damned 3504	Conrad Veidt-Helen Vinson			
King Solomon's Mines 3511				
Mister Hobo 3516	George Arliss	Oct. 15		
Modern Masquerade 3505	Jessie Matthews			
Passing of the Third Floor Back, The 3510	Conrad Veidt			
Rhodes, the Empire Builder 3514	Walter Huston			
Secret Agent 3506	Madeleine Carroll-Peter Lorre			
Soldiers Three 3515	Maureen O'Sullivan-C. Aubrey Smith			
Transatlantic Tunnel 3513	Richard Dix-Madge Evans	Oct. 27		

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Sunday Afternoon	Dita Parlo	Sept. 27	85	

Coming

Addressee Unknown	Irene Agai	Nov. 20	85	
Frozen Child	Jene Terzs	Dec. 10	90	
Heart Specialist	Gyula Csortos	Dec. 30	90	
I Cannot Live Without Music	B. Somogyi	Dec. 20	95	
Miss President	Lily Muraty	Oct. 15	90	
New Landlord, The	Ilona Titkos	Dec. 20	90	
One Night in Venice	Gyula Csortos	Jan. 1,'36	85	

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Death from a Distance	Russell Hopton-Lola Lane	Apr. 30		
Public Opinion (A)	Lois Wilson-Shirley Grey	Mar. 15	68	Sept. 7
Society Fever	Lois Wilson - Lloyd Hughes -	Oct. 1		

Coming

Condemned to Live	Ralph Morgan-Maxine Doyle			
Loaded Dice				
Murder at Glen Athol	John Miljan-Irene Ware			

LIBERTY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble 1012	H. B. Warner-Onslow Stevens	July 10	65	
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May 1	73	
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10	73	
Sweepstake Annie (G) 1009	Marian Nixon-Tom Brown	Mar. 5	81	Feb. 23
Without Children 1008	M. Churchill-Bruce Cabot	Apr. 16	66	

MAJESTIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook - Irene Hervey	Apr. 16	64	Mar. 30
Mutiny Ahead (G)	Neil Hamilton-Kathleen Burke	Mar. 1	63	July 13

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar. 10	69	Dec. 1,'34
Reckless Roads	Judith Allen - Regis Toomey	July 1	66	

Coming

Secret Agent X				

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug. 25	84	Aug. 31
Headline Woman (G)	Roger Pryor-Heather Angel	May 15	70	May 18
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22	69	June 29
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May 1	65	May 11
Streamline Express (G)	Victor Jory-Evelyn Venable	Sept. 7	71	Sept. 14

Coming

Confidential	Donald Cook-Evalyn Knapp			
$1000 a Minute	Roger Pryor-Leila Hyams			
Waterfront Lady	Ann Rutherford-Frank Albertson			

METRO - GOLDWYN - MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Indiscretion (A)	May Robson-Madge Evans	May 10	80	May 11
Anna Karenina (G)	Greta Garbo-Fredric March	Sept. 6	95	July 9
Baby Face Harrington (G)	Charles Butterworth	Apr. 12	63	Mar. 30
Bishop Misbehaves, The (See "In the Cutting Room," Aug. 10.)	Edmund Gwenn - Maureen O'Sullivan	Sept. 13	86	
Bonnie Scotland (G)	Laurel and Hardy	Aug. 23	82	Sept. 14
Broadway Melody of 1936 (G)	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
Calm Yourself (G)	Madge Evans-Robert Young	June 28	69	June 22
China Seas (G)	Clark Gable - Jean Harlow - Wallace Beery	Aug. 16	89	Aug. 3
Escapade (G)	William Powell-Luise Rainer	July 5	89	July 13
Flame Within, The (A)	Ann Harding-Herbert Marshall	May 17	73	May 18
Here Comes the Band (G)	Ted Lewis-Virginia Bruce	Aug. 30	87	Aug. 17
I Live My Life (See "In the Cutting Room," July 13.)	Joan Crawford-Brian Aherne	Oct. 4	99	
Mad Love (A)	Peter Lorre-Frances Drake	July 12	69	July 6
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr. 26	60	Apr. 6
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May 24	70	May 18
Murder Man, The (G)	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29	106	Mar. 2
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14	82	June 8
One New York Night (See "Mystery In Room 309" "In the Cutting Room," Mar. 16.)	Franchot Tone-Una Merkel	Apr. 5	71	
O'Shaughnessy's Boy (See "In the Cutting Room," June 15.)	Wallace Beery-Jackie Cooper	Sept. 27	88	
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31	89	May 25
Pursuit (G)	Chester Morris-Sally Eilers	Aug. 9	62	Aug. 3
Reckless (A)	Jean Harlow-Wm. Powell	Apr. 19	99	Apr. 13
Smilin' Through (Re-release)	Norma Shearer-Fredric March - Leslie Howard	Aug. 23	100	Oct. 22,'32
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8	69	Mar. 2
Vagabond Lady (G)	Robert Young-Evelyn Venable	May 3	75	June 22
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar. 1	77	Feb. 23
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22	90	Mar. 16
Woman Wanted (G)	Joel McCrea-Maureen O'Sullivan	Aug. 2	68	July 27

Coming

Ah, Wilderness	Wallace Beery-Lionel Barrymore			
It's in the Air	Jack Benny-Una Merkel	Oct. 11		
Mala	Mala-Lotus Long	Nov. 22		
Mutiny on the Bounty (See "In the Cutting Room," Sept. 28.)	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8		
Night at the Opera, A (See "In the Cutting Room," Sept. 28.)	Marx Brothers	Nov. 1		
Perfect Gentleman, The (See "In the Cutting Room," Sept. 14.)	Frank Morgan-C. Courtneidge	Oct. 16		
Riff-Raff	Jean Harlow-Spencer Tracy	Nov. 29		
Robin Hood of El Dorado	Warner Baxter-Ann Loring			
Rose Marie	J. MacDonald-Nelson Eddy			
Tale of Two Cities, A	Ronald Colman-Elizabeth Allan			
Tarzan Escapes	Johnny Weissmuller - Maureen O'Sullivan			
Untitled	Wm. Powell - Rosalind Russell	Oct. 25		

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3026	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 9
Dawn Rider, The 3033	John Wayne-Marion Burns	June 20	57	
Desert Trail 3037 (See "In the Cutting Room," Feb. 23.)	John Wayne-Mary Kornman	Apr. 22	54	
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr. 25	72	Mar. 9
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15	77	June 1
Honeymoon Limited (G) 3016	Neil Hamilton-Irene Hervey	July 1	70	June 22
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 15	76	Apr. 13
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July 15	76	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooke	July 25	64	June 29
Mystery Man (G) 3025	Robert Armstrong	Apr. 25	62	Feb. 16
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July 20	52	May 18

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23	77	July 13
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 6	82	Aug. 31
Big Broadcast of 1936, The (G) 3511	Jack Oakie-Burns & Allen	Sept. 28	97	Sept. 21

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21	79	June 8
Devil Is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May 3	80	Mar. 2
Dr. Jekyll and Mr. Hyde 3459. (Re-issue)	Fredric March-Miriam Hopkins	July 5	85	Dec. 26,'31
Every Night at Eight (G)3501	George Raft-Alice Faye	Aug. 2	80	Aug. 10
Four Hours to Kill (A) 3439	Richard Barthelmess	Apr. 19	74	Apr. 6
Glass Key, The (G) 3444	George Raft	May 31	77	May 25
Goin' to Town (A) 3442	Mae West	May 17	71	May 11
Here Comes Cookie (G) 3507	George Burns-Gracie Allen	Aug. 30	65	Aug. 24
Held 'Em Yale (G) 3438	Patricia Ellis-Cesar Romero	Apr. 12	63	Mar. 30
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23	59	
It's a Great Life (See "In the Cutting Room," Sept. 28.)	Joe Morrison-Rosalind Keith	Oct. 4		
Little America	Admiral Byrd	Oct. 4		
Man on the Flying Trapeze, The (G) 3451	W. C. Fields	July 26	66	Aug. 10
Men Without Names (G) 3446	Fred MacMurray-Madge Evans	June 28	66	June 29
Once In a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10	67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5	83	June 1
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24	67	Apr. 6
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19	83	Mar. 2
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June 7	68	May 4
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19	76	July 20
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 26	70	July 27
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr. 26	74	Apr. 27
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	Aug. 9	75	
Two Fisted (See "Gettin' Smart" "In the Cutting Room," Sept. 28.)	Lee Tracy-Grace Bradley	Oct. 4	59	
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept. 13	81	Sept. 7
Virginia Judge, The (G) 3512	Walter C. Kelly-Marsha Hunt	Sept. 27	*62	Sept. 28
Virginian, The 3460 (Re-issue)	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June 14	83	
Wanderer of the Wasteland 3502 (See "In the Cutting Room, Aug. 3.)	Gail Patrick-Dean Jagger	Sept. 20		
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 16	75	Aug. 17

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything Goes	Bing Crosby-Ethel Merman			
Bride Comes Home, The	Claudette Colbert-F. MacMurray			
Collegiate (See "In the Cutting Room," Sept. 28.)	Joe Penner-Jack Oakie	Nov. 22		
Coronado	Leon Errol-Johnny Downs			
Crusades, The (G)	Loretta Young-Henry Wilcoxon	Oct. 18	125	Aug. 10
Desire	Marlene Dietrich-Gary Cooper			
Eagle's Brood, The	Wm. Boyd-Jimmy Ellison	Oct. 25		
Hands Across the Table (See "In the Cutting Room," Sept. 14.)	C. Lombard-Fred MacMurray	Oct. 18		
Klondike Lou	Mae West-Victor McLaglen			
Last Outpost, The 3505 (See "In the Cutting Room," July 13.)	Cary Grant-Gertrude Michael	Oct. 11		
Mary Burns, Fugitive	Sylvia Sidney-Alan Baxter			
Milky Way, The (See "In the Cutting Room," Sept. 28.)	Harold Lloyd-Adolphe Menjou			
Millions in the Air	Ray Milland-Eleanor Whitney			
Peter Ibbetson 3510 (See "In the Cutting Room," June 22.)	Gary Cooper-Ann Harding	Nov. 3		
Rose of the Rancho (See "In the Cutting Room," Aug. 17.)	John Boles-Gladys Swarthout	Oct. 25		
Ship Cafe	Carl Brisson-Arline Judge			
So Red the Rose (See "In the Cutting Room," Aug. 17.)	Margaret Sullavan-R. Scott			
Wings Over Ethiopia	Special			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cappy Ricks Returns (G) 3508	R. McWade-Florine McKinney	Sept. 25	66½	Sept. 14
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Sept. 28		
Lawless Range 3562	John Wayne-Sheila Manners	Oct. 3		
Tumbling Tumbleweeds 3566	Gene Autry-Lucile Browne	Sept. 19	57	
Two Sinners 3507 (See "Two Black Sheep," "In the Cutting Room," Aug. 3.)	Otto Kruger-Martha Sleeper	Sept. 12	72	
Westward Ho (G) 3556	John Wayne-Sheila Manners	Sept. 1	60	Aug. 3

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Doctor Crespi, The 3546	Erich von Stroheim - Harriet Russell	Oct. 21	63	
Forced Landing	Esther Ralston-Onslow Stevens			
Melody Trail	Gene Autry-Ann Rutherford	Oct. 21	60	
New Frontier, The (See "In the Cutting Room," Sept. 28.)	John Wayne-Muriel Evans	Oct. 24		
Spanish Cape Mystery, The 3530 (See "In the Cutting Room." Sept. 7.)	Helen Twelvetrees-Donald Cook	Oct. 25		
$1,000 a Minute	Roger Pryor-Leila Hyams			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug. 23	99½	Aug. 10
Arizonian, The (G) 536	Richard Dix-Margot Grahame	June 28	75½	June 8
Becky Sharp (A) 4101	Miriam Hopkins	June 28	75	June 22
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31	80	May 25
Chasing Yesterday (G) 528	Anne Shirley	May 3	77½	Apr. 6
Dog of Flanders (G) 525	Frankie Thomas-Helen Parrish	Mar. 22	72	Mar. 2
Freckles 536 (See "In the Cutting Room," Aug. 10.)	Carol Stone-Tom Brown	Oct. 4		
His Family Tree 604	James Barton-Maureen Delany	Sept. 20	68½	
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14	72	May 25
Hot Tip (G) 542	James Gleason-Zasu Pitts	Aug. 16	69	Aug. 31
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24	91	May 4
Jalna (G) 540	Ian Hunter-Kay Johnson	Aug. 9	78	Aug. 17
Laddie (G) 526	John Beal-Gloria Stuart	Apr. 5	69½	Mar. 9
Nitwits, The (G) 534	Wheeler and Woolsey	June 7	81½	May 25
Old Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug. 2	75	Sept. 28
People's Enemy (A) 527	Preston Foster-Melvyn Douglas	Mar. 15	70	May 4
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept. 27	*74	Aug. 31
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept. 13	82½	Aug. 31
Roberta (G) 524	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 8	105½	Feb. 23
She (G) 537	Helen Gahagan-Randolph Scott	July 12	94½	July 13
Star of Midnight (G) 529	William Powell-Ginger Rogers	Apr. 19	90	Apr. 6
Strangers All (G) 531	May Robson	Apr. 26	69½	Mar. 30
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6	99½	Aug. 24
Village Tale (A) 530	Randolph Scott-Kay Johnson	May 10	80	June 29

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley (See "In the Cutting Room," Aug. 31.)	Barbara Stanwyck-Preston Foster			
Follow the Fleet	Fred Astaire-Ginger Rogers			
Hi Gaucho (See "In the Cutting Room," Aug. 17.)	John Carroll-Steffi Duna	Oct. 18		
Husk	Preston Foster-Jane Wyatt			
I Dream Too Much (See "Love Song" "In the Cutting Room," Sept. 28.)	Lily Pons-Henry Fonda			
Last Days of Pompeii, The 501 (See "In the Cutting Room," Aug. 17.)	Dorothy Wilson-Preston Foster	Oct. 18		
Long Ago Ladies	Anne Shirley			
Mother Lode	Richard Dix-Heather Angel			
Rainmakers, The 605 (See "In the Cutting Room," Aug. 17.)	Wheeler and Woolsey	Oct. 11		
Seven Keys to Baldpate	Gene Raymond			
Sylvia Scarlett (See "In the Cutting Room," Sept. 28.)	Katharine Hepburn-Cary Grant			
Tamed (See "In Person" "In the Cutting Room," Sept. 14.)	Ginger Rogers-George Brent			
Three Musketeers 544 (See "In the Cutting Room," Aug. 10.)	Margot Grahame-Walter Abel	Oct. 25		
To Beat the Band (See "In the Cutting Room," Sept. 7.)	Helen Broderick-Hugh Herbert			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	June 10
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1	61	May 11
Struggle for Life (G)		Foy Productions	June 18	53	June 29
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May 15	59	May 18
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1	58	July 13

TWENTIETH CENTURY - FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
*Black Sheep (A) 543	Edmund Lowe-Claire Trevor	June 14	75	May 18
*Charlie Chan in Egypt (G) 544	Warner Oland-"Pat" Paterson	June 21	72	June 8
*Cowboy Millionaire (G) 538	George O'Brien	May 10	67	Apr. 27
*Curly Top (G) 549	Shirley Temple	July 26	74	July 27
*Dante's Inferno (A) 611	Claire Trevor-Spencer Tracy	Aug. 23	88	Aug. 10
*Daring Young Man, The (G) 528	James Dunn-Mae Clarke	May 24	75	Apr. 27
*Doubting Thomas (G) 542	Will Rogers	June 7	73	Apr. 20
*Dressed to Thrill (G) 605	Clive Brook-Tutta Rolf	Aug. 18	68	July 13
*Farmer Takes a Wife, The (G) 608	Janet Gaynor-Henry Fonda	Aug. 2	91	July 20
*Gay Deception, The (G) 602	Francis Lederer-Frances Dee	Sept. 13	76	Aug. 24
*George White's 1935 Scandals (A) 534	Alice Faye-James Dunn	Mar. 29	83	Apr. 6
*Ginger (G) 545	Jackie Searl-Jane Withers	July 5	74	July 27
*Hard Rock Harrigan (G) 548	George O'Brien	July 19	60	July 8
*Here's to Romance (G) 609	Nino Martini-Genevieve Tobin	Oct. 4	86	Aug. 31
*It's a Small World (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12	71	Apr. 6
*Ladies Love Danger 540 (See "Secret Lives" "In the Cutting Room," Mar. 30.)	Gilbert Roland-Mona Barrie	May 3	69	
*Orchids to You (G) 546	Jean Muir-John Boles	July 12	74	June 22
*Our Little Girl (G) 539	Shirley Temple	May 17	65	June 15
*Redheads on Parade (G) 604	John Boles-Dixie Lee	Aug. 30	77	July 13
*Silk Hat Kid (G) 547	Lew Ayres-Mae Clarke	July 19	67	Aug. 31
*Spring Tonic (G) 535	Lew Ayres-Claire Trevor	Apr. 19	58	July 6
*Steamboat Round the Bend (G) 612	Will Rogers-Anne Shirley	Sept. 6	80	Aug. 3
*$10 Raise (G) 537	Edward Everett Horton	Apr. 5	70	Mar. 23
*Thunder Mountain (G) 607	George O'Brien	Sept. 27	*65	Sept. 21
*Thunder in the Night (G) 613	Edmund Lowe-Karen Morley	Sept. 20	67	July 13
*Under the Pampas Moon (G) 541	Warner Baxter-Ketti Gallian	May 31	78	May 25
*Welcome Home (G) 603	James Dunn-Arline Judge	Aug. 9	72	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
*Bad Boy 615 (See "In the Cutting Room," Sept. 28.)	James Dunn-Dorothy Wilson	Oct. 25		
*Buccaneer	Claire Trevor-Kent Taylor	Jan. 10,'36		
*Charlie Chan in Shanghai (G) 610	Warner Oland-Irene Hervey	Oct. 11	70	Sept. 14
*Charlie Chan's Secret	Warner Oland-Rosina Lawrence	Jan. 17,'38		
*Hard to Get	Warner Baxter-Jane Wyatt			
*In Old Kentucky (G) 601	Will Rogers	Dec. 6	84	July 13
*King of Burlesque, The	Warner Baxter-Alice Faye	Jan. 3,'38		
*Littlest Rebel, The	Shirley Temple	Dec. 27		
Man Who Broke the Bank at Monte Carlo, The 620	Ronald Colman-Joan Bennett	Nov. 22		
Metropolitan 618	Lawrence Tibbett-Virginia Bruce	Nov. 8		
*Music Is Magic 619 (See "Ball of Fire" "In the Cutting Room," Aug. 17.)	Alice Faye-Ray Walker	Nov. 15		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Navy Wife See "Beauty's Daughter" "In the Cutting Room," Aug. 17.)	Claire Trevor-Ralph Bellamy	Dec. 13		
*Paddy O'Day	Jane Withers	Jan. 31,'36		
Professional Soldier	V. McLaglen-Freddie Bartholomew	Jan. 24,'36		
Snatched 621	Rochelle Hudson-Cesar Romero	Nov. 29		
Thanks a Million 617	Dick Powell-Ann Dvorak	Nov. 1		
*This Is the Life 614	Jane Withers-John McGuire	Oct. 18	65	
*Way Down East 616 (G)	Rochelle Hudson-Henry Fonda	Oct. 25	84	Aug. 24
*Your Uncle Dudley	Edward Everett Horten	Dec. 20		

(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast (See "In the Cutting Room," July 20.)	Miriam Hopkins - Edward G. Rebinsen - Joel McCrea	Sept. 27		
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20	78	Apr. 13
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 4
Cardinal Richelieu (G)	George Arliss	Apr. 28	80	Mar. 30
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept. 6	90	Sept. 14
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27	80	Apr. 20
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb. 22	80	Feb. 23
Les Miserables (G)	Fredric March-C. Laughten	Apr. 21	105	Apr. 6
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17	95	June 8
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14	75	July 14
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13	78	Sept. 21
Sanders of the River (G)	Leslie Banks - Paul Robeson - Nina Mae - MacKinney	July 4	95	Apr. 20
Thunder in the East (Reviewed under the title, "The Battle")	Charles Boyer-Merle Oberon	May 13	79	Dec. 1,'34
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8	90	Feb. 23

Coming

Ghost Goes West	Robert Donat-Jean Parker		
Man Who Could Work Miracles, The	Reland Young	Dec. 11	
Melody Lingers On, The (See "In the Cutting Room," Sept. 28.)	Josephine Hutchinson - George Houston	Oct. 25	
Modern Times	Charlie Chaplin	Oct. 11	
Moscow Nights	H. Baur-Penelope Dudley Ward		
Navy Born	Miriam Hopkins-Joel McCrea		
Shoot the Chutes	Eddie Cantor-Ethel Merman	Dec. 25	
Splendor	Miriam Hopkins-Joel McCrea		
Things to Come	Raymond Massey	Nov. 29	

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May 27	66	July 6
Border Brigands 8085	Buck Jones	May 27	56	
Bride of Frankenstein (A) 8009	Boris Karloff	May 6	80	Apr. 20
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20	65	June 8
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2	93	July 20
Fighting Youth 9017	Charles Farrell-June Martel	Sept. 30		
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb. 18	98	Feb. 9
It Happened In New York (G) 8023	Lyle Talbot-Heather Angel	Mar. 18	66	Apr. 13
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept. 30	*70	Sept. 21
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15	68	July 8
Manhattan Moon 8026 (See "In the Cutting Room," June 15.)	Ricardo Cortez-Dorothy Page	Aug. 5	69	
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22	69	Apr. 8
Night Life of the Gods (G) 8008	Alan Mowbray	Mar. 11	73	Jan. 12
Outlawed Guns 8086	Buck Jenes-Ruth Channing	July 29	62	
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr. 1	80	Mar. 30
Raven, The (A) 8018	Kàrloff-Bela Lugosi	July 22	61	June 15
She Gets Her Man (G) 8018	Zasu Pitts-Hugh O'Connell	Aug. 19	*65	Aug. 10
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr. 15	60	Apr. 20
Storm Over the Andes 9026 (See "In the Cutting Room," July 20.)	Jack Holt-Mona Barrie	Sept. 16		
Throwback, The 9041 (See "In the Cutting Room," Aug. 10.)	Buck Jones-Muriel Evans	Sept. 18		
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar. 3	72	Mar. 23
Werewolf of London (A) 8015	Henry Hull	June 3	75	May 4

Coming

Affair of Susan, The 9034 (See "Alone Together" "In the Cutting Room." Sept. 7.)	Zasu Pitts-Hugh O'Connell	Oct. 7	
East of Java 9029 (See "In the Cutting Room," Sept. 28.)	Chas. Bickford-Elizabeth Young	Nov. 18	
Great Impersonation, The (See "In the Cutting Room," Sept. 28.)	Edmund Lowe-Valerie Hobson		
His Night Out 9021 (See "In the Cutting Room," Sept. 28.)	Edward Everett Horton - Irene Hervey	Nov. 4	
Invisible Ray	Karloff-Bela Lugosi		
Ivory Handled Gun, The	Buck Jones-Charlotte Wynters	Nov. 11	
Magnificent Obsession 8008	Irene Dunne-Robert Taylor		
Remember Last Night? 9011 (See "Hangover Murders" "In the Cutting Room." Sept. 7.)	Edw. Arnold-C. Cummings	Oct. 28	
Stormy 9018 (See "In the Cutting Room," July 27.)	Noah Beery, Jr.-Jean Rogers	Nov. 25	
Three Kids and a Queen 9023	Mey Robson-Frankie Darro	Oct. 21	

WARNER BROS.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown	June 15	72	July 27
Broadway Gondolier (G) 804	Dick Powell-Joan Blondell	July 27	98	July 6
Dinky (G) 824	Jackie Cooper-Mary Astor	May 11	65	Sept. 7
Don't Bet on Blondes (G) 813	Warren William-Claire Dodd	July 13	60	July 27
Florentine Dagger, The (G) 829	Donald Weods-Margaret Lindsay	Mar. 30	69	May 4
Front Page Woman (G) 812	Bette Davis-George Brent	July 20	82	July 20
Going Highbrow (G) 818	Guy Kibbee-Zasu Pitts	July 6	67	Sept. 7
I Live for Love (See "In the Cutting Room," Aug. 31.)	Dolores Del Rio-E. Marshall	Sept. 28	64	
Little Big Shot (G)	Sybil Jason-Glenda Farrell	Sept. 7	72	Aug. 3
Night at the Ritz, A (G) 823	William Gargan-Patricia Ellis	Mar. 23	63	May 25
Page Miss Glory (G)	Marion Davies-Dick Powell	Sept. 7	92	July 13
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14	78	Aug. 24
Stranded (G) 808	Kay Francis-Geo. Brent	June 29	76	June 29
Sweet Music (G) 805	Rudy Vallee-Ann Dverak	Feb. 23	95	Mar. 2
We're In the Money (G)	Joan Blondell-Glenda Farrell	Aug. 17	*65	July 27

Coming

Angel of Mercy	Josephine Hutchinson		
Anthony Adverse	Fredric March		
Country Boy	Barton MacLane-Mary Astor		
Dr. Socrates 909 (See "In the Cutting Room," Aug. 3.)	Paul Muni-Ann Dvorak	Oct. 19	70
Freshman Love	Patricia Ellis-Warren Hull		
Frisco Kid (See "In the Cutting Room," Aug. 31.)	James Cagney-Marg't Lindsay	Nov. 30	
Meet the Duchess	Dolores Del Rie - W. William		
Midsummer Night's Dream	All Star		132
Miss Pacific Fleet	Joan Blondell-Glenda Farrell		
Money Man	Edw. G. Robinsen-Bette Davis		
Moonlight on the Prairie (See "In the Cutting Room," Aug. 17.)	Dick Foran-Sheila Mannors	Nov. 2	
Personal Maid's Secret 920 (See "Living Up to Lizzie" "In the Cutting Room," Aug. 17.)	Margaret Lindsay-Warren Hull	Oct. 26	58
Petrified Forest	Leslie Howard-Bette Davis		
Singing Kid, The	Al Jolson-Sybil Jason		
Song of the Saddle	Dick Foran-Alma Lloyd		
Stars Over Broadway (See "In the Cutting Room," Sept. 28.)	Pat O'Brien-Jane Froman	Nov. 16	

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assec. British		95	Apr. 13
April Blossoms (G)	Richard Tauber	B. I. P.		85	June 1
Avec l'Assurance (G)	Saint-Granier	Paramount	May 3	83	May 16
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1
Czardas Duchess, The (G)	Marta Eggerth	Ufa	Apr. 24	102	May 4
Dandy Dick (G)	Will Hay	Assoc. British		70	Mar. 16
Der Judas von Tirol	Fritz Rasp	86th St. Corp.	Apr. 26	78	
Der Page vom Dalmasse-Hotel	Dolly Haas	86th St. Corp.	Mar. 22	80	
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May 3	80	
Die Unschuld vom Lande	Lucie Englisch	86th St. Corp.	May 10	85	
Die vom Niederrhein	Lien Deyers	86th St. Cerp.	May 17	84	
Divine Spark, The (G)	Marta Eggerth-P. Holmes	Gaumont-British		82	July 13
Drei vom der Kavallerie	Paul Hoerbiger	86th St. Corp.	Apr. 12	90	
Elizabeth of England (G)	Matheson Lang	Assoc. British		95	June 1
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heroes of the Arctic (G)		Amkino	May 23	70	June 1
Honours Easy (A)	Greta Nissen	Assec. British		60	Aug. 24
In a Monastery Garden (A)	John Stuart	R & S	Mar. 12	77	Mar. 30
It's a Bet (G)	Helen Chandler	British Int'l		80	Mar. 16
La Crise Est Finie (G)	Albert Prejean	European Films	Mar. 12	81	Mar. 30
Les As Du Turf (G)	Pauley	Paramount	May 10	99	May 18
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27
Men on Wings (G)	Koval-Samborsky	Amkino	June 7	85	June 15
Moscow Laughs (G)	Leonid Utesov	Amkino	Mar. 21	95	Apr. 27
Oh! Daddy (G)	Leslie Henson	Gaumont-British		75	Mar. 16
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Peg of Old Drury (A)	Anna Neagle - Cedric Hardwicke	B. & D.		75	Sept. 28
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 26	86	July 13
Phantom Fiend, The (A)	Ivor Novello-Elizabeth Allan	Olympic	Apr. 19	67	Apr. 27
Red Village, The (A)	S. Shkuret	Amkino	May 1	90	May 18
Rich Uncle, The (G)	Angelo Musce	Metropolis	June 28	88	July 13
Rosen aus dem Sueden	Paul Hoerbiger	86th St. Corp.	Apr. 19	87	
Schwarzer Jaeger Johanna	Marianne Hoppe	86th St. Corp.	Mar. 29	90	
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb. 17	118	
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27
Song of Happiness (G)	M. Victorov	Amkino	Apr. 6	90	Apr. 20
Soviet Journey (G)		Amkino		91	Aug. 17
Soviet Russia Today (G)		Amkino	Mar. 3	67	Mar. 16
Strauss' Great Waltz (G)	Jessie Matthews	Tom Arnold	Apr. 6	72	Apr. 27
Strictly Illegal (G)	Leslie Fuller	Gaumont-British		70	Mar. 16
Student's Romance, The (G)	Grete Natzler	Assoo. British		78	Aug. 10
Sunny Youth (G)	A. Shubneya	Amkino	Aug. 17	70	Aug. 31
Triumph of Sherlock Holmes, The (A)	Arthur Wontner	Olympic Pictures		87	Mar. 9
Youth of Maxim, The (A)	Beros Chirkov	Amkino	Apr. 17	80	May 11
Zigeunerbluth	Adele Sandrock	86th St. Corp.	Apr. 5	82	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Aladdin	Aug. 10,'34	7
The Headless Horseman	Oct. 1,'34	1 rl.
The Valiant Tailor	Oct. 29,'34	1 rl.
Don Quixote	Nov. 28,'34	8
Jack Frost	Dec. 24,'34	8
Little Black Sambo	Feb. 6	8
Bremen Town Musicians	Mar. 6	8
Old Mother Hubbard	Apr. 3	7
Mary's Little Lamb	May 1	7
Summertime	June 30	1 rl.
Sinbad the Sailor	July 30	1 rl.
Three Bears, The	Aug. 30	1 rl.
Balloon Land	Sept. 30	1 rl.
Simple Simon	Oct. 30	

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1—"Tetched in th' Haid"		
BROADWAY COMEDIES		
Alimony Aches Andy Clyde	June 29	19
Captain Hits the Ceiling, The (All Star)	July 26	19
Do Your Stuff (Radio Rogues)	June 15	19
Double Trouble Andy Clyde		
Gobs of Trouble (All Star)	July 12	19
Gum Shoes (All Star)	Mar. 1	21
His Bridal Sweet Harry Langdon	Mar. 15	20
Hoi Polloi (3 Stooges)	Aug. 29	19
Honeymoon Bridge Leon Errol	Oct. 3	
I'm a Father Andy Clyde	Feb. 7	20
It Always Happens Andy Clyde	Sept. 15	19
Leather Necker, The Harry Langdon	May 9	20
Old Sawbones Andy Clyde	Apr. 11	17
Pardon My Scotch (3 Stooges)	Aug. 1	21
Pop Goes the Easel (3 Stooges)	Mar. 29	20
Restless Knights (3 Stooges)	Feb. 20	16½
Stage Fright (All Star)	June 1	19
Star Gazing (Radio Rogues)	Sept. 26	19
Tramp, Tramp, Tramp Andy Clyde	May 22	20
Uncivil Warriors (3 Stooges)	Apr. 26	20
COLOR RHAPSODIES		
1934-35		
Bon Bon Parade	Oct. 10	8
A Cat, a Bell and Mouse	May 10	7
Little Rover	June 28	9
Make Believe Revue, The	Mar. 22	10
Monkey Love	Sept. 12	8
Neighbors	Aug. 15	8
KRAZY KAT CARTOONS		
1934-35		
5. Hotcha Melody	Mar. 15	7
6. King's Jester	May 20	7
7. Peace Conference, The	Apr. 26	7
1935-36		
8. Garden Gaieties	Aug. 1	7
9. Happy Family, A	Sept. 26	7
LAUGHING WITH MEDBURY		
1934-35		
In the Old Days	Mar. 22	10
Strange Championships	July 20	10
NEWS WORLD OF SPORT SERIES		
1934-35		
Air Thrills	Mar. 1	10
Flying Feet	May 3	10
Hold That Shark	Mar. 29	10
Pardon My Grip	Feb. 1	10
Spills and Splashes	Aug. 5	10
Tense Moments	Aug. 20	10
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10
1935-36		
No. 1—Jump Horse Jump	Sept. 27	10
SCRAPPY CARTOONS		
1934-35		
Gold Getters	Mar. 1	7
Graduation Exercises	Apr. 12	7
Let's Ring Doorbells		
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 28	7
Scrappy's Ghost Story	May 24	7
Scrappy's Trailer	Aug. 29	7
SCREEN SNAPSHOTS		
No. 7—	Mar. 15	10½
No. 8—	Apr. 12	10
No. 9—	May 10	10
No. 10—	June 6	10
No. 11—	July 5	10
No. 12—	Aug. 2	10
No. 13—	Aug. 30	10
1935-36		
No. 1—	Sept. 13	10
No. 2—	Oct. 11	10
SPICE OF LIFE		
1934-35		
No. 6—	Mar. 1	10
No. 7—	Apr. 25	10
STARS OF TOMORROW		
No. 1	Aug. 1	11
No. 2	Sept. 7	11
VOICE OF EXPERIENCE		
No. 1	Sept. 15	10½
No. 2	Sept. 29	10½
No. 3	Oct. 13	10½

DU WORLD

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1	19
Frankie and Johnny Charles Laughton	Oct. 1,'34	8
Stars in the Making Frank Albertson	Oct. 1,'34	17

EDUCATIONAL

[Distributed through Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
An Ear for Music	Mar. 8	18
Easy Money	Feb. 8	18
Grooms in Gloom	May 10	17
Just Another Murder	Oct. 4	2 rls.
Stylish Stouts	Aug. 23	17
He's the Prince	Oct. 18	2 rls.
FROLICS OF YOUTH		
Flicker Fever	Sept. 26	20
It Never Rains	May 24	20
Little Big Top, The	Feb. 1	21
MARRIAGE VOWS SERIES		
Dumb Luck	Jan. 18	17
How Am I Doing?	Jan. 4	20
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5	17
Time Out	June 14	20
MUSICAL COMEDIES		
Hail Brother	Mar. 22	19
Moonlight and Melody	Oct. 11	2 rls.
Rhythm of Paree	Sept. 27	2 rls.
SONG AND COMEDY HITS		
College Capers	Sept. 27	12
Hillbilly Love	Oct. 11	1 rl.
Hurray for Rhythm	Aug. 16	11
Radio Rascals	Aug. 2	11
Rodeo Day	Sept. 13	1 rl.
Way Out West	Oct. 25	1 rl.
SONG HIT STORIES		
Fireman's Day Off	Apr. 12	10
Gay Old Days	Jan. 4	10
Life of the Party, The	Apr. 26	9
Hillbilly Love	Oct. 11	1 rl.
Old Camp Ground, The	Mar. 15	9
Song Plugger	Jan. 18	9
Way Out West	Oct. 25	1 rl.
SPECIAL		
Wings Over Mt. Everest	July 19	22
STAR PERSONALITY COMEDIES		
Amateur Husband, The	Aug. 16	16
A Nose for News	Apr. 5	17
E-Flat Man	Aug. 9	21
Friendly Spirits	May 31	20
Hayseed Romance	Mar. 15	20
High Hats	Oct. 25	2 rls.
Light Fantastic, The	June 28	18
Mr. Widget	Jan. 25	21
Object Not Matrimony	Mar. 1	18
One Run Elmer	Feb. 22	19
Only the Brave	Apr. 19	17
Penny Wise	Sept. 6	16
Tars and Stripes	May 3	20
Timid Young Man, The		2 rls.
PAUL TERRY-TOONS		
Amateur Night	July 5	6
Bird Land	Aug. 23	6
Bull Fight, The	Feb. 8	6
Chain Letters	July 26	8
Circus Days	Sept. 6	8
Dog Show, The	Dec. 28,'34	6
Fireman Save My Child	Feb. 22	6
First Snow, The	Jan. 11	8
Five Puplets	Apr. 19	8
Flying Oil	Apr. 5	6
Foiled Again	Oct. 4	6
Football	Oct. 18	6
Foxy-Fox, The	July 19	8
Hey Diddle Diddle	Sept. 20	8
King Looney XIV	June 7	6
Moans and Groans	June 28	6
Modern Red Riding Hood, A	May 17	8
Moth and the Spider, The	Mar. 8	8
Old Dog Tray	Mar. 21	8
Opera Night	May 31	6
Peg Leg Pete, the Pirate	May 3	6
South Pole or Bust	Dec. 14,'34	8
What a Night	Jan. 25	6
TREASURE CHEST		
Chums	Mar. 1	9
Clever Critters	Sept. 20	8
Dog Days	July 12	8
Harlem Harmony	Dec. 21,'34	10
Personality and the Pen	May 10	10
Ski-Scrapers	May 24	8
Taming the Wild	Apr. 26	10
Trailing the Swordfish	Oct. 11	
TUXEDO COMEDIES		
Dame Shy	Aug. 2	18
Kiss the Bride	Sept. 13	21
Ye Old Saw Mill	Aug. 30	17
YOUNG ROMANCE		
All for One	June 21	19
Love in a Hurry	May 17	16
Moon Over Manhattan	Feb. 15	17

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 1	Feb. 1	
No. 2	Mar. 8	
No. 3	Apr. 19	
No. 4	May 31	
MUSICAL MOODS (Technicolor)		
In a Monastery Garden	Nov. 1,'34	
Mexican Idyll	Oct. 16,'34	
By the Waters of Minnetonka		
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4	8
Mediterranean Songs		7
Barcarolle		8
In a Mountain Pass		
Fingal's Cave (Black & White)	Nov. 13,'34	
Waltz in A Flat Major		
Dance of the Hours	Dec. 15,'34	
Air for the G String	Nov. 3,'34	
Liebestraum	Dec. 1,'34	
6 THRILLING JOURNEYS		
Old Faithful Speaks		8
Realm of Ghosts		
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		
Craters of the Moon		

FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Armies of the World		10
Casting for Luck		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
Tracking the Explorers		10
MAGIC CARPET SERIES		
The Coast of Catalonia		
Crossroads of the World		9
Geneva-by-the-Lake		10

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Chases of Pimple Street	Dec. 22,'34	20
Fate's Fathead	Nov. 17,'34	18
Four Star Boarder	Apr. 27	20
Infernal Triangle	Aug. 17	20
Nurse to You	Oct. 5	
Okay Toots	Feb. 2	18
Poker at Eight	Mar. 9	21
Southern Exposure	Apr. 8	21
CHIC SALE SPECIAL		
Perfect Tribute, The		19
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20,'34	19
Speaking of Relations		19
You Brings the Ducks	Nov. 23,'34	16
CRIME DOESN'T PAY		
No. 1—Buried Loot		19
No. 2—Alibi Racket		18
FITZPATRICK TRAVEL TALKS		
Africa Land of Contrast		9
Beautiful Banff and Lake Louise	Oct. 5	
Citadels of the Mediterranean		1 rl.
Colorful Guatemala	Feb. 23	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Historic Mexico City	Sept. 7	9
Ireland, The Emerald Isle	Dec. 8,'34	8
Los Angeles, Wonder City of the West	Mar. 16	9
Rainbow Canyon	Feb. 2	8
Zeeland, The Hidden Paradise	Jan. 5	7
Zion, Canyon of Color	Nov. 10,'34	8
GOOFY MOVIES		
No. 8	Oct. 6,'34	9
No. 9	Nov. 3,'34	10
No. 10	Dec. 1,'34	10
HAPPY HARMONIES (Harman-Ising		
4—Bosco's Parlor Pranks	Nov. 24,'34	9
5—Toyland Broadcast	Dec. 22,'34	8
6—Hey, Hey, Fever	Jan. 9	9
7—When the Cat's Away	Feb. 16	9
8—The Lost Chick	Mar. 9	9
9—Calico Dragon	Mar. 30	8
10—Good Little Monkeys	Apr. 13	9
11—Chinese Nightingale	Apr. 27	10
12—Poor Little Me	May 11	11
Barnyard Babies	May 25	
LAUREL & HARDY		
Fixer-Uppers	Feb. 9	21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Thicker Than Water		21
Tit for Tat	Jan. 5	20
M-G-M MINIATURES		
How to Sleep	Sept. 14	
Trained Hoofs	Oct. 12	
M-G-M SPORTS PARADE		
Basketball Technique		8
Football Teamwork	Sept. 8	8
MUSICAL REVUES		
Gentlemen of Polish		2 rls.
Gypsy Night	Jan. 12	18
Memories and Melodies	Feb. 16	18
Two Hearts in Wax Time	Mar. 23	15
What Price Jazz?		18
ODDITIES		
Chain Letter Dimes	Apr. 20	7
Dartmouth Days	Nov. 17,'34	11
Donkey Baseball	Mar. 2	9
Fightin' Fish	Apr. 8	9
Little People, The	May 4	9
Motorcycle Cossacks	Jan. 12	9
Pitcairn Island Today		10
Prince, King of Dogs		9
Sporting Nuts	Mar. 23	9
Strikes and Spares	Oct. 20,'34	9
Windy	Feb. 9	9
OUR GANG		
Anniversary Trouble	Jan. 1	18
Beginner's Luck	Feb. 23	20
Little Papa		
Little Sinner	Oct. 26	
Lucky Corner, The		
Teacher's Beau	Apr. 27	20
Shrimps for a Day	Dec. 8,'34	21
Sprucin' Up	June 1	17
SPECIAL		
Lucky Beginners		20
TODD-KELLY		
Bum Voyage	Dec. 15,'34	20
Done in Oil	Nov. 10,'34	18
Misses Stooge, The	Apr. 20	19
Sing, Sister, Sing!	Mar. 2	21
Slightly Static		
Three Chumps Ahead		2 rls.
Tin Man, The	Mar. 30	15
Treasure Blues	Jan. 26	19
Twin Triplets	Oct. 12	

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 8	7
Betty Boop and Grampy	Aug. 16	7
Judge For a Day	Sept. 20	8
Language All My Own, A	July 19	7
Little Soap and Water, A	June 21	7
Making Stars	Oct. 18	1 rl.
No! No! A Thousand Times No!	May 24	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Stop That Noise	Mar. 15	7
Swat the Fly	Apr. 19	7
Taking the Blame	Feb. 15	7
When My Ship Comes In	Dec. 21,'34	7

COLOR CLASSICS

Title	Rel. Date	Min.
Dancing on the Moon	July 12	7
Elephant Never Forgets, An	Dec. 28,'34	7

Title	Rel. Date	Min.
Kids in the Shoe, The	May 10	7
Song of the Birds	Mar. 1	7
Time For Love	Sept. 6	7

HEADLINERS

Title	Rel. Date	Min.
Cab Calloway's Jitterbug Party	May 24	8
Cavalcade of Music, The	Oct. 4	1 rl.
Excuse My Gloves Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	10
Feminine Rhythm Ina Ray Hutton and Her Melodears	Feb. 8	10
Follow the Leader Isham Jones and His Orchestra	July 28	10
Hark Ye, Hark Ben Bernie-Grace Barry	Mar. 22	10
Is My Face Black Molasses 'n' January	May 3	10
Magic of Music, The Richard Himber and His Orchestra	Aug. 2	11
Melody Magic Johnny Green and His Orchestra	Apr. 12	10
Million Dollar Notes Red Nichols and His World Famous Pennies	Feb. 8	11
Musical Cocktail Anson Weeks and His Orchestra	July 5	10
Sirens of Syncopation Phil Spitalny and His Musical Ladies	Aug. 23	9
Song Writers of the Gay Nineties Pat Rooney	Mar. 1	10
Symphony in Black Duke Ellington and His Orchestra	Sept. 13	10
Yacht Club Boys Garden Party	Dec. 28,'34	10

PARAMOUNT PICTORIAL NEW SERIES

Title	Rel. Date	Min.
No. 6—Twilight Melody —Pets from the Wild—Howard Chandler Christy	Jan. 4	10
No. 7—Queen of the Waters—Billy Blue Gum—Mericano	Feb. 1	10
No. 8—Aubrey Rainier—Old Madeira—Rube Goldberg, World Famous Humorist	Mar. 1	10
No. 9—Marseilles — Bird City — Eddie Dowling (Thumbs Up)	Mar. 29	10
No. 10—Metropolis Afloat—Lilies (Technicolor)—Lew Pollack	Apr. 26	10
No. 11—Main Street Afloat—Songmakers of a Nation (Joseph E. Howard)	May 24	10
No. 12—Fashions Afloat —Clubs to You — Herman Hupfeld	June 21	10
No. 13—Willard Robison —Gadgets for Madame — Steel Thunderbolts	July 19	11

1935-36

Title	Rel. Date	Min.
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor)—Flame Fighters	Aug. 18	11
No. 2—Making Money —Deep Sea Delicacies—Song Makers of the Nation (Jean Schwartz)	Sept. 13	10
No. 3—	Oct. 11	1 rl.

PARAMOUNT VARIETIES

Title	Rel. Date	Min.
No. 7—	Feb. 1	10
No. 8—	Mar. 1	
No. 9—	Mar. 29	
Broadway Highlights No. 1	May 17	10
Broadway Highlights No. 2	June 28	10
Broadway Highlights No. 3	Aug. 9	10
Broadway Highlights No. 4	Sept. 27	1 rl.
Coo-Coo News	Jan. 25	10
Famous People at Play	June 14	1 rl.
Hollywood Extra Girl	Aug. 23	11
Jungle Antics	Feb. 22	10
Manhatten Rhythm	May 3	10
March of the Presidents	Sept. 27	10
Movie Milestones	July 26	10
Movie Sideshow	Jan. 11	
Nature Speaks	July 12	
No Motor to Guide Him	June 7	
Popular Science (color)	May 31	10
Screen Souvenirs No. 3	Feb. 8	10
Screen Souvenirs No. 4	Apr. 19	10
Shorty Goes South	Sept. 13	10
Shorty on the Farm	Apr. 5	9
Strings and Strains	Mar. 22	10
Superstition of the Rabbit's Foot	Mar. 8	9
Superstition of Walking Under a Ladder	Dec. 28,'34	11

POPEYE THE SAILOR

Title	Rel. Date	Min.
A Dream Walking	Sept. 28,'34	7
Be Kind to "Aminals"	Feb. 22	7
Beware of Barnacle Bill	Jan. 5	7
Choose Your "Weppins"	May 31	7
Dizzy Divers	July 26	7
For Better or Worser	June 28	7
Hyp-Nut-Tist, The	Apr. 26	7
King of the Mardi Gras	Sept. 27	1 rl.
Pleased to Me Cha!	Mar. 22	7
Spinach Overture, The	Oct. 25	1 rl.
We Aim to Please	Dec. 28,'34	7
You Gotta Be a Football Hero	Aug. 30	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

Title	Rel. Date	Min.
No. 1 (Cinecolor)	Sept. 20	9

SCREEN SONG

Title	Rel. Date	Min.
I Wished on the Moon Abe Lyman and Orchestra	Sept. 20	8

GRANTLAND RICE SPORTLIGHTS (NEW SERIES)

Title	Rel. Date	Min.
No. 6—A Sportlight Cocktail	Dec. 28,'34	10
No. 7—King of the Everglades	Jan. 25	10
No. 8—Feline Athletes	Feb. 22	10
No. 9—Sporting Sounds	Mar. 22	10
No. 10—Nerve Control	Apr. 19	10
No. 11—Animal Intelligence	May 17	10
No. 12—Top Form	June 7	10
No. 13—Hollywood Hobbies	July 5	10
No. 14—Jungle Waters	Aug. 2	10
No. 15—Making Manhandlers	Aug. 30	10
No. 16—Hooked Lightning	Sept. 27	10
No. 17—Jumping Jacks	Oct. 25	1 rl.

PRINCIPAL

CONFLICTS OF NATURE SERIES

Title	Rel. Date	Min.
Farmer's Friend	Oct. 11,'34	7

RKO RADIO

BLONDE and RED HEAD SERIES

Title	Rel. Date	Min.
Dancing Millionaire	Dec. 14,'34	19
Hunger Pains	Feb. 22	17½
Pickled Peppers	June 7	19½
Wig Wag	Apr. 12	19½

CHICK CHANDLER COMEDIES

Title	Rel. Date	Min.
Big Mouthpiece	Nov. 9,'34	20
Horse Heir	Feb. 1	19½
Raised and Called	Mar. 22	20

CLARK & McCULLOUGH SERIES

Title	Rel. Date	Min.
Alibi Bye Bye	June 14	21½
Everything's Ducky	Oct. 19,'34	21
Flying Down to Zero	Apr. 19	19
In a Pig's Eye	Dec. 28,'34	20½

DUMBBELL LETTERS

Title	Rel. Date	Min.
No. 9	Jan. 18	5
No. 10	Feb. 1	5
No. 11	Feb. 15	5
No. 12	Mar. 1	5
No. 13	Mar. 15	5
No. 14	Mar. 29	5
No. 15	Apr. 12	5
No. 16	Apr. 28	4
No. 17	May 10	4½
No. 18	May 24	5
No. 19	June 7	5
No. 20	June 20	5
No. 21	July 5	

EASY ACES

Title	Rel. Date	Min.
Jolly Old London	Aug. 30	9½
Little New New York	June 14	10
Pharaohland	Feb. 22	9
Six Day Grind	July 28	10½
Topnotchers	Apr. 19	11
Tricks of the Trade	Sept. 6	10
Unusualities	Aug. 9	0½

FOUR STAR COMEDIES

Title	Rel. Date	Min.
Hit and Rum	Apr. 28	19
How to Break 90 at Croquet	Jan. 4	15
Salesmanship Ahoy	July 19	18½

HEADLINER SERIES

1934-35

Title	Rel. Date	Min.
No. 3—This Band Age	Jan. 25	21½
No. 4—Sim Phoney Concert	Mar. 15	21
No. 5—Drawing Rumors	July 12	17

(1935-30)

Title	Rel. Date	Min.
No. 1—Night Life	Sept. 13	
No. 2—Tuned Out	Nov. 15	

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Bric-a-Brac	Jan. 18	19
Edgar Hamlet	July 5	20½
Happy Tho Married	Nov. 1	18
In Love at 40	Aug. 30	19
Poisoned Ivory	Nov. 16,'34	21
Sock Me to Sleep	May 17	
South Seasickness	Mar. 29	20½
Wrong Direction	Nov. 16,'34	21

MAJOR BOWES AMATEUR THEATRE OF THE AIR

Title	Rel. Date	Min.
No. 1	Sept. 6	17½
No. 2	Sept. 20	
No. 3	Oct. 4	
No. 4	Oct. 18	

MARCH OF TIME

Title	Rel. Date	Min.
No. 5	Aug. 16	20
No. 6	Sept. 20	

MUSICALS

Title	Rel. Date	Min.
If This Isn't Love	Sept. 28,'34	21½
Night at the Biltmore Bowl, A	June 21	17½
Spirit of 1976	Feb. 15	21½

MUSICOMEDIES SERIES
(Ruth Etting)

Title	Rel. Date	Min.
An Old Spanish Onion	Mar. 1	20
Bandits and Ballads	Dec. 7,'34	18½
Ticket or Leave It	May 26	21

PATHE NEWS

Released twice a week

PATHE REVIEWS (1933-1934)

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Newly Reweds	Aug. 2	
Where There's a Will	Oct. 4	

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Metropolitan Nocturne	Aug. 23	18
Mismanaged	Oct. 25	19½

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
Bird Scouts	Sept. 20	
Hunting Season	Aug. 9	7
Japanese Lantern	Mar. 8	8
Merry Kittens, The	May 31	7
Parrotville Post Office	June 28	
Parrotville Old Folks	Jan. 25	7
Picnic Panic	May 3	9
Putting on the Dog	July 19	
Rag Dog	July 19	7½
Spinning Mice	Apr. 5	8
Sunshine Makers, The	Jan. 11	0

SMART SET

Title	Rel. Date	Min.
Quiet Fourth, A	Aug. 9	15
Returned Engagement, A	Oct. 11	21

SPECIALS

Title	Rel. Date	Min.
Day with the Dionne Quintuplets, A	Dec. 28,'34	11½
Going on Two	Sept. 17	
Trip Thru Fijiland, A	May 10	14½

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Bugles From Blue Grass	Oct. 11	10½
Inside the Ropes	Aug. 16	10

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Hermits of Crabland	Sept. 27	9
Neptune Mysteries	Aug. 16	

SUPERBA COMEDIES

Title	Rel. Date	Min.
Counselitis	Nov. 22	
Home Work	Sept. 20	

VAGABOND ADVENTURE SERIES

Title	Rel. Date	Min.
Fakeers of the East	Dec. 7,'34	10½
Isle of Spice	Jan. 11	10½
Jamaica	May 17	9½
Quebec	Aug. 2	9½
Red Republic	Sept. 21,'34	10
Roumania	June 28	11
Sear, The	Mar. 22	11

WORLD ON PARADE

Title	Rel. Date	Min.
Land of the Eagle	Aug. 23	11

STATE RIGHTS

AL BONOY
(General Electric)

Title	Min.
Excursions in Science No. 1	8

CARTOON EXHIBITOR

Title	Min.
Of All Things	4

METROPOLIS-TAPERNOUX

Title	Min.
Bolero	14
Sorcerer's Apprentice, The	10

PAT GARYN

Title	Min.
O'Mahoney-George Bout	17

PHIL BROWN

Title	Min.
Norwegian Sketches	10

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
10. Two-Gun Mickey	Dec. 25,'34	0
11. Mickey's Man Friday	Jan. 17	7
12. Mickey's Band Concert (Color)	Feb. 23	
13. Mickey's Service Station	Mar. 15	9
14. Mickey's Kangaroo	Apr. 20	9
15. Mickey's Garden	July 31	8
16. Mickey's Fire Brigade (Color)	Sept. 4	8½
17. Pluto's Judgment Day		

SILLY SYMPHONIES

Title	Rel. Date	Min.
10. The Golden Touch	Mar. 21	8
11. Robber Kitten	Apr. 18	9
12. Cookie Carnival, The	May 23	8
13. Who Killed Cock Robin?	June 26	10
14. Music Land		

UNIVERSAL

CARTUNE CLASSICS

Title	Rel. Date	Min.
No. 2—Toyland Premiere	Dec. 10,'34	8
No. 3—Candyland	Apr. 22	1 rl.
No. 4—Springtime Serenade	May 27	1 rl.
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 6	Jan. 14	9
No. 7	Feb. 18	9
No. 8	Mar. 25	11
No. 9	May 27	10
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14		1 rl.

OSWALD CARTOONS

Title	Rel. Date	Min.
Amateur Broadcast	Aug. 26	1 rl.
At Your Service	July 8	0
Bronco Buster	Aug. 5	7
Do a Good Deed	Mar. 25	7
Elmer the Great Dane	Apr. 29	1 rl.
Hill Billy	Feb. 1	9
Quail Hunt, The	Oct. 7	1 rl.
Robinson Crusoe Isle	Jan. 7	8
Towne Hall Follies	June 3	8
Two Little Lambs	Mar. 11	8½

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 6—Novelty	Jan. 28	8
No. 7—Novelty	Mar. 4	8
No. 8—Novelty	Apr. 1	10
No. 9—Novelty	Apr. 22	10
No. 10—Novelty	June 3	10
No. 11—Novelty	June 24	10
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty		1 rl.

UNIVERSAL COMEDIES

Title	Rel. Date	Min.
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Desert Harmonies (Mentone No. 12-A)	Apr. 18	19
Doin' the Town (Mentone No. 9-A)	Jan. 30	18
Double Crossed (Van Ronkel No. 5)	July 3	20
Father Knows Best Sterling Holloway	Feb. 20	2 rls.
Great Idea, A (Mentone No. 1-B)	Aug. 28	2 rls.
Here's the Gang (Mentone No. 13-A)	May 0	20
His Last Fling (Van Ronkel No. 0)	July 31	20
Hollywood Trouble	Jan. 9	20
Meet the Professor (Mentone No. 10-A)	Feb. 13	19
My Girl Sally Sterling Holloway (Van Ronkel No. 5)	June 5	19
Old Age Pension Henry Armetta	Mar. 27	20
Revue a la Carte Tom Patricola (Mentone No. 8)	Jan. 16	17
Speedy Justice (Mentone 2-B)	Sept. 25	2 rls.
Telephone Blues (Mentone No. 11-A)	Mar. 13	19
Whole Show, The (Mentone No. 7-A) James Barton	Dec. 26,'34	20
Would You Be Willing? (Van Ronkel No. 4)	May 22	2 rls.
You Can Be Had		2 rls.

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
Camera Thrills	Sept. 30	2 rls.

VITAPHONE

BIG V. COMEDIES

1934-35

Title	Rel. Date	Min.
Get Rich Quick Allen Jenkins	Apr. 20	20
His First Flame Shemp Howard-Daphne Pollard	Mar. 9	19
Old Grey Mayor, The Bob Hope	Apr. 6	19
Vacation Daze Jenkins & Donnelly	Jna. 19	2 rls.
Once Over Lightly Roscoe Ates	Jan. 12	20

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Radio Scout El Brendel	Jan. 26	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4	2 rls.
Pretty Polly Polly Moran	June 1	19
Serves You Right Shemp Howard	June 15	20
Husband's Holiday Hobart Cavanaugh	July 6	17
High, Wide and Hansom Herb Williams	July 20	2rls.
Watch the Birdie Bob Hope	Aug. 10	20
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20

1935-36 (Vitaphone Comedies)

Title	Rel. Date	Min.
Keystone Hotel Old Timers	Sept. 21	20
Vodka Boatmen Yacht Club Boys	Oct. 5	20
Lonesome Trailer El Brendel	Oct. 26	20

BROADWAY BREVITIES

1934-35

Title	Rel. Date	Min.
Gypsy Sweetheart Winifred Shaw- Phil Regan (Technicolor)	Mar. 30	20
See, See, Senorita Tito Guizar-Armida	Jan. 12	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5	21
Radio Silly Cross & Dunn	Jan. 19	2 rls.
Cherchez La Femme Jeanne Aubert	Feb. 2	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 23	20
Mr. & Mrs. Melody Ilomay Bailey-Lee Sims	Mar. 16	20
Shoestring Follies Eddie Peabody	Feb. 16	21
Singing Silhouettes, The Olga Baclanova	Mar. 30	20
Castle of Dreams, The Morton Downey	Apr. 6	20
Cure It with Music Fifi D'Orsay	Apr. 13	2 rls.
In This Corner Roscoe Ates	Apr. 27	2 rls.
Main Street Follies Hal Le Roy	May 11	20
Love Department, The Bernice Claire	May 16	20
$50 Bill Eleanore Whitney- 12 Aristocrats	May 25	20
Better Than Gold Fifi D'Orsay	June 8	20
Springtime in Holland Dorothy Dare- Felix Knight (Technicolor)	June 22	20
Film Follies, The Ray Perkins	June 29	22
Surprise Duncan Sisters	July 27	21
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	20
Lady in Black, The Countess Olga Albani	Aug. 17	20

1935-36

Title	Rel. Date	Min.
Dublin in Brass Morton Downey	Sept. 7	21
Oh Evaline Hal LeRoy- Eleanor Whitney	Sept. 14	21
Doorman's Opera	Sept. 28	20
Tickets Please Georgie Price	Oct. 12	21
Regular Kids Meglin Kids	Oct. 19	18
Check Your Sombrero Armida-Tito Coral	Nov. 2	21
Rooftops of Manhattan	Nov. 16	21

LOONEY TUNES

(1934-1935)

Title	Rel. Date	Min.
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		7
No. 5—Buddy's Pony Express	Mar. 9	1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Lost World	May 18	1 rl.
No. 8—Buddy's Bug Hunt	June 22	7
No. 9—Buddy Steps Out	July 20	7
No. 10—Buddy, the Gee Man	Aug. 24	7
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers		7
No. 13—Gold Diggers of 49		7

MELODY MASTERS

(1934-1935)

Title	Rel. Date	Min.
Will Osborne and His Orchestra	Dec. 1,'34	10
A & P Gypsies Harry Horlick	Jan. 26	10
Charlie Davis and Band	Feb. 16	10
Rimac's Rhumba Orchestra	Apr. 13	10
Barney Rapp and His New Englanders	Mar. 16	10
Freddy Martin and His Orchestra	May 11	10
Dave Apollon and His Band	June 8	10
Borrah Minevitch and His Harmonica Rascals	July 6	10
Rubinoff and Orchestra	Aug. 10	10

1935-36

Title	Rel. Date	Min.
Phil Spitalny All Girl Orchestra	Sept. 14	10
Johnny Green and Orchestra	Oct. 12	10
Claude Hopkins and Orch.	Nov. 9	10

MERRIE MELODIES

1934-35 (In Color)

Title	Rel. Date	Min.
No. 6—Along Flirtation Walk	Apr. 6	7
No. 7—My Green Fedora	May 4	1 rl.
No. 8—Into Your Dance	June 8	1 rl.
No. 9—Country Mouse, The	July 13	7
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate		10
No. 13 — Merrily We Roll Along		10

SEE AMERICA FIRST

E. N. NEWMAN

Title	Rel. Date	Min.
No. 4—Remember the Alamo	Dec. 29,'34	10
No. 5—Trail of the '49ers	Jan. 19	10
No. 6—Dixieland	Feb. 9	10
No. 7—Blue and the Gray, The	Mar. 2	10
No. 8—The Mormon Trail	Mar. 23	10
No. 9—Westward Bound	Apr. 13	10
No. 10—Remember the Maine	May 4	10
No. 11—The Yanks Are Coming	June 1	10
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 1—Curious Industries Harry Von Zell	Sept. 7	11
No. 2—Playgrounds James Wallington	Oct. 5	11
No. 3—Camera Hunting Paul Douglas	Nov. 2	11
No. 4—Beauty Spots	Nov. 30	11

PEPPER POT

1934-35

Title	Rel. Date	Min.
Good Badminton	Nov. 24,'34	1 rl.
Stuffy's Errand of Mercy	Dec. 15,'34	9
Listening In Radio Reel No. 2	Dec. 1,34	10
Vaudeville Reel No. 2	Dec. 29,'34	10
Harry Von Tilzer	Jan. 5	10
Chas. Ahearn	Jan. 19	10
A Trip Thru a Hollywood Studio	Feb. 2	9
We Do Our Part Radio Reel No. 3	Feb. 9	1 rl.
Vaudeville Reel No. 3	Feb. 16	1 rl.
Guess Stars Radio Ramblers	Mar. 2	10
Billy Hill	Mar. 16	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30	11
Some Bridge Work Easy Aces	Apr. 13	10
Vaudeville Reel No. 4	Apr. 27	1 rl.
Kings of the Turf	May 11	9
Two Boobs in a Balloon Edgar Bergen	May 25	9
Moving Melodies J. Fred Coots-Lillian Shade	June 8	10
All Colored Vaudeville Adelaide Hall	June 22	10
Rah, Rah, Radio Ralph Kirbery	July 6	10
What's the Idea? Lew Pollack	Aug. 17	11

1935-36

Title	Rel. Date	Min.
Nutville	Sept. 7	11
All American Drawback Edgar Bergen	Oct. 5	10
'Wee' Men Singer's Midgets	Nov. 2	10
Seeing Stars Easy Aces	Nov. 30	10

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN

Title	Rel. Date	Min.
New Adventures of Tarzan, The Herman Brix	June 10	2 rls. (each)

FIRST DIVISION

Title	Rel. Date	Min.
Young Eagles Boy Scouts	July 1,'34	2 rls. (each)

MASCOT

Title	Rel. Date	Min.
Adventures of Rex and Rinty Rex, King of Wild Horses-Rin Tin Tin, Jr.	Aug. 27	2 rls. (each)
Law of the Wild Rex - Rin Tin Tin, Jr. Ben Turpin-Bob Custer	Sept. 5,'34	2 rls. (each)
Miracle Rider Tom Mix	May 18	(1st episode, 5 rls, followed by 14 two-reel episodes)
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3,'34	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23	2 rls. (each)

PRINCIPAL

Title	Rel. Date	Min.
Chandu on the Magic Island Bela Lugosi-Maria Alba		
Return of Chandu, The Bela Lugosi-Maria Alba	Oct. 1,'34	(Seven reel feature followed by eight two-reel episodes)

UNIVERSAL

Title	Rel. Date	Min.
Call of the Savage Noah Beery, Jr.	Apr. 15	20 (each)
Roaring West Buck Jones (15 episodes)	July 8	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams- Jean Rogers	Oct. 21	2 rls.

Four Roadshow Dates Set for "The Crusades"

Four roadshow bookings have been set for Paramount's "The Crusades." The first two-a-day presentation will be at the Hanna Theatre, Cleveland, followed by the Nixon, Pittsburgh; National, Washington and the Majestic, Boston.

Advance crews are already in the field for all four presentations and the film is scheduled for extended runs at all four cities.

The Society of Stoopnocracy, Inc., of which W. R. K. Taylor, Jr., is president, will take over the entire Astor Theatre, where "The Crusades" is now playing in New York, for the night of October 8.

Moffitt Retains Post

Jack Moffitt, film critic on the Kansas City *Star*, has not resigned from the publication, though he has signed another writing contract with Paramount and will work for some time in Hollywood. Mr. Moffitt will contribute to the *Star* from the Coast.

Legalize Sunday Films

Sunday films were legalized in Alabama in all towns from 15,000 to 40,000 population as the legislature adjourned.

Has Ethiopian Film

The New England Film Exchange in Boston has acquired the distribution rights to "Ra-Mu" in New England. Mark Jeffrey, head of the exchange, reports heavy bookings because of the timeliness of the picture, which deals with Ethiopia.

New Thalhimer Theatre

Neighborhood Theatres, Inc., of which M. G. Thalhimer is president, is constructing a new theatre at Falls Church, Va., for opening late in December.

Close Philippine Deal

Guaranteed Pictures Company has sold its entire series of Big Boy Williams westerns to Universal Pictures for distribution in the Philippine Islands.

Alicoate Back from Abroad

Jack Alicoate, publisher of *The Film Daily*, returned last week from his annual trip abroad.

Reopens Cornish Theatre

The Cornish theatre, Cornish, Me., has been reopened by S. A. Kimball, operator of the Sokokis theatre, Limerick, Me.

Robert Sisk Associate Producer for RKO Radio

Robert F. Sisk, assistant to J. R. McDonough, president of RKO Radio, has been appointed an associate producer by Mr. McDonough. His first production will be "Long Ago Ladies," which will be followed by "The Farmer in the Dell," featuring Fred Stone.

Historic Theatre Remodeled

Plans for remodeling the historic Park Theatre Building, Indianapolis, Ind., into a two-story modern building to house four stores and a restaurant have been completed. The building, which was built in 1858, has a historic past. It recently housed the Capitol theatre, but was opened the year constructed as the New Park theatre and was later the home of the Eden Musee.

Hall Opening Second House

Bruce Hall, owner and manager of Hall's Theatre, Catlettsburg, Ky., has leased the building formerly occupied by the Gate City Theatre and will begin operation of the house within the next two months.

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MOTION PICTURE HERALD

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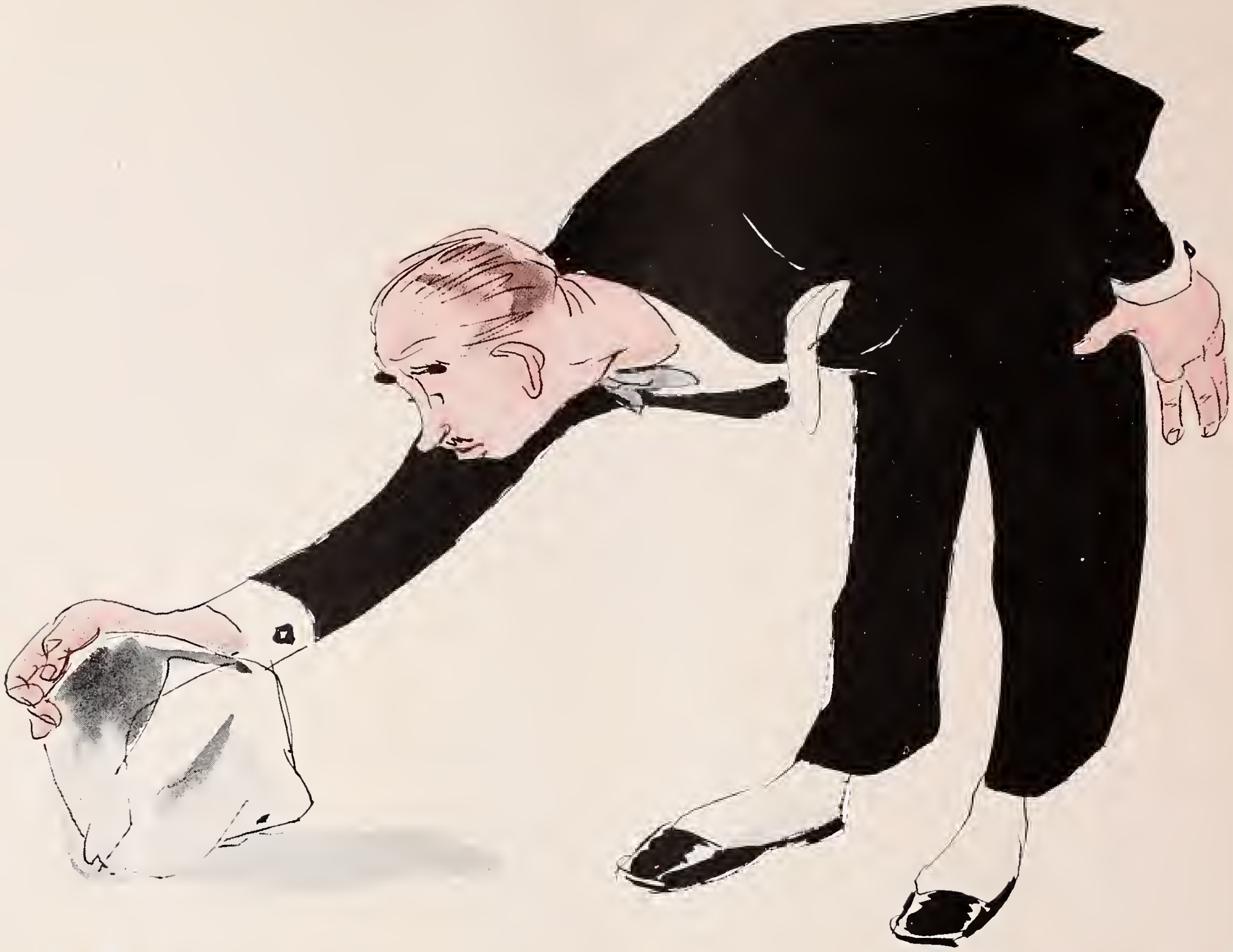

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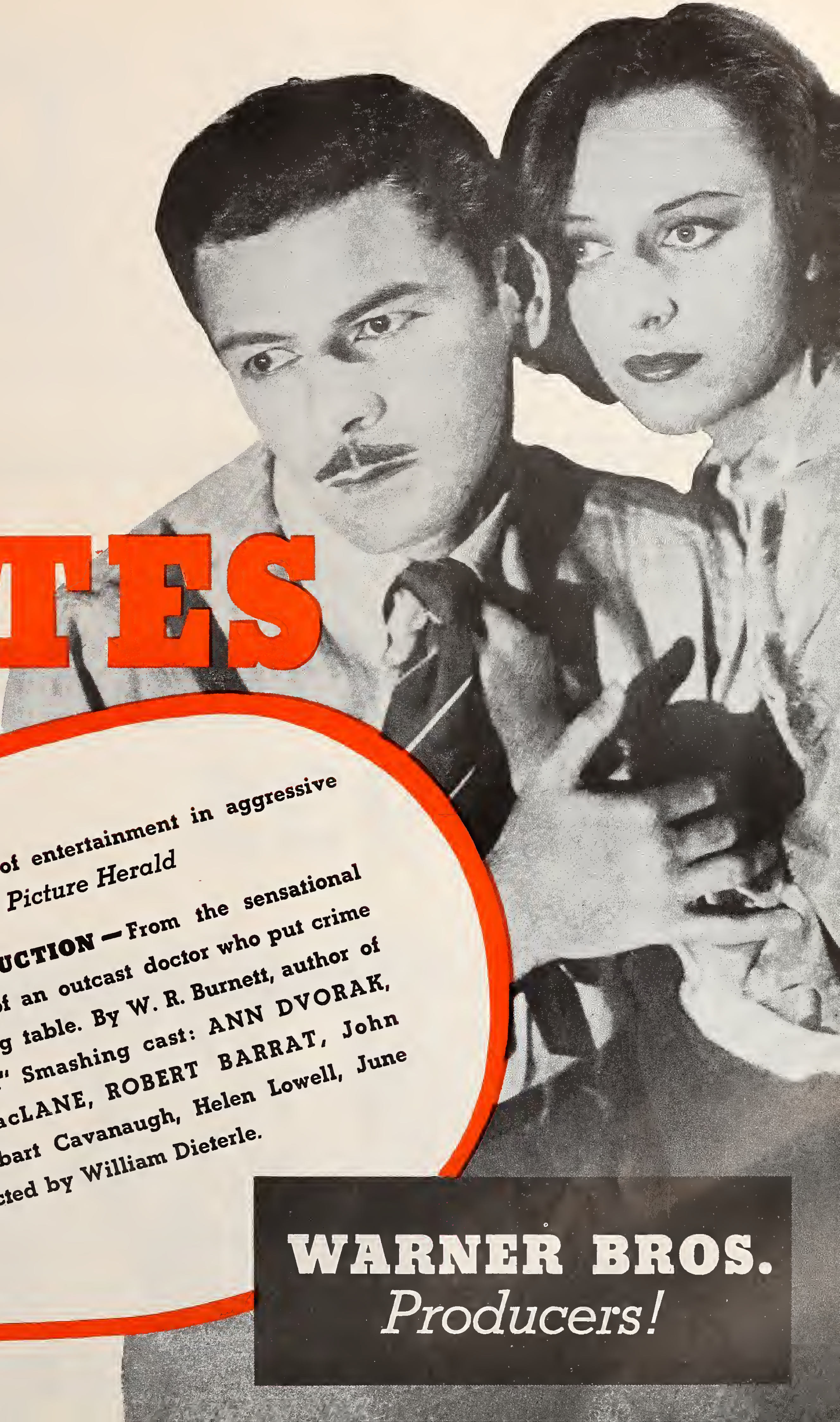

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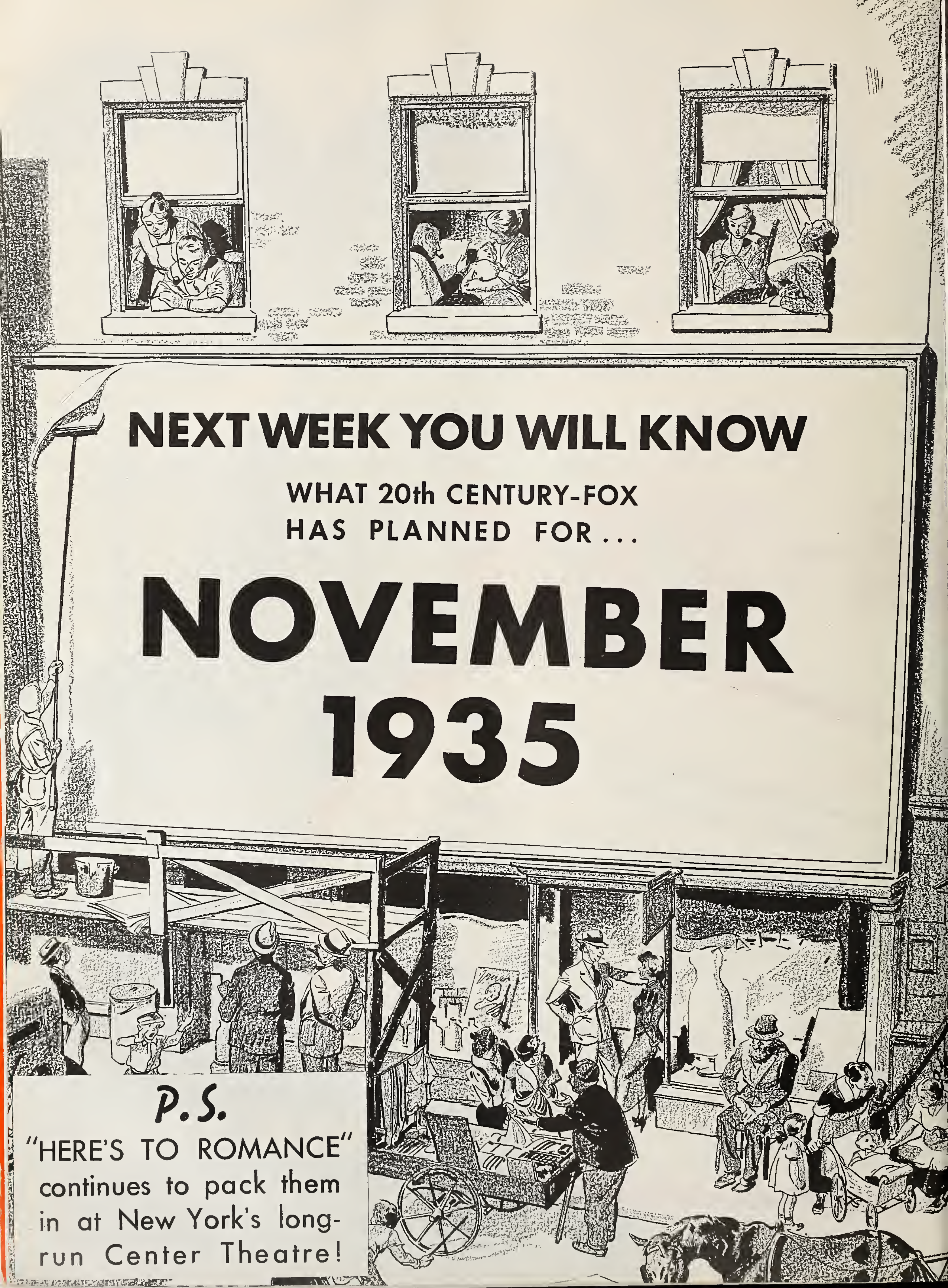
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NOVEMBER
1935

P.S.

"HERE'S TO ROMANCE" continues to pack them in at New York's long-run Center Theatre!

MOTION PICTURE HERALD

Vol. 121, No. 2

October 12, 1935

HERALD WEEK-ENDS

PRESS comments concerning the Martin Quigley 20th Anniversary issue of *Motion Picture Herald* reveal a lively newspaper interest and most significantly that motion picture editors are finding in the pages of that issue a deal of news about coming product addressed at the screens of their communities. For instance Don Craig in the Washington *Daily News* found enough new product listing to supplement his prior discussions of the new season with a column of cataloguing of coming attractions.

Speaking of the issue, he says it "is one of those publications that anyone interested in the screen as a business can take off into the country for a week's reading."

That reminds us that the circulation department is reporting increasing demands from New York home offices for additional copies of *The Herald* on Mondays, "because they took it home to read over the week-end."

△ △ △

ON "GOOD TASTE"

PERSISTENT refusal or inability to understand the basic nature of the responsibility of the motion picture to the *mores* of the American public is to be discovered in the production forces just often enough to give alarm and concern for the maintenance of the current standards of decency in the screen output.

The other day Mr. John Hammell, who used to work at "getting the pictures by the censors" after they arrived in New York, and now in Hollywood as "the censor-on-the-lot" at one of the important studios, took his pen in hand and did a piece for a magazine on "Censorship" resulting in evidencing a notion that the job is still just to "get by."

"I believe," he writes, "that there is not a play, a book, or a work of art, that can not be made into a picture, providing the producer has good taste. There are a dozen men in Hollywood today who could make 'The Captive' and make it without giving offense—and this because they have good taste and are master craftsmen. . . ."

Lesbianism as a theme can be just dandy entertainment, we gather, if only it is done in good taste.

Why should not Mr. Hammell consider the next step, prescribing a shade of even better taste and devoting the same master-craftsmanship to the making of something else possibly more suitable for audience consideration, something perhaps that would be considered fit to talk about in respectable mixed company, including the family, friends, neighbors and a couple of strangers.

Who, one may wonder, diverted Mr. Hammell's attention about the time that struggling Paramount, without a penny to spare, made "It Ain't No Sin" and incurred such problems in "taste" that it had to be expensively made over into "Belle of the Nineties." Maybe he could not help it, but it had to be helped.

Taste good or bad has nothing to do with the problems involved. The high sheen of fine craftsmanship and excellent taste in a number of flagrantly immoral productions contributed not a little toward getting them and the screen the degree of attention that brought the storm of protest that resulted in the current production code enforcement.

Common decency does not include endeavor to get by, by "treatment" in "taste" and "master-craftsmanship" of material that has no place on today's screen.

△ △ △

THE POTATO CIRCUIT

WE are not warmly concerned about the matter, but it seems appropriate to suggest that cuttings of the newspaper publicity given to the free Kate Smith show at Madison Square Garden presented and broadcast by The Great Atlantic & Pacific, chain—or shall we say circuit—grocers, be placed on the desk of Mr. Marlin Pew of *Editor and Publisher*, for attention on his return from a world cruise.

Remarks have been made by Mr. Pew and sundry newspaper critics of the position of the editor of this page anent newspaper treatment of motion picture merchandise.

There is among the newspapers special consideration for the screen in the matter of what is called "amusement rates." The A & P, which gives away entertainment and sells potatoes, does not pay amusement rates, but it "rates" reader copy in editorial columns, and is probably quite as entitled to it as the motor vendors and the department stores.

There is, to be sure, just this difference—the papers do not discuss the A & P entertainment values by a star rating system, neither do they endeavor to pass judgment on the quality of the potatoes, the flavor of the catsup or the nuances of the broccoli.

△ △ △

WHILE the air is laden with discussion of the great influences, evidence and aspects of Warner's production of "A Midsummer Night's Dream," let us set down a significant minor item. When Dr. Max Reinhardt went on the air Sunday night to make a modest little talk about his work he had the grace to say of his Hollywood experience: "Never in my years in the theatre was I given such wonderful help, understanding and encouragement." That for the carping chorus of the condescenders.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S

'Battle of Century'

It's a "battle of a century" in the courtroom in the old post office building in St. Louis where the Government is attempting to convict on conspiracy charges Warner, Paramount and RKO and Harry M. Warner, Herman Starr, Gradwell L. Sears, George J. Schaefer and Ned E. Depinet, all indicted on charges of alleged violation of the antitrust laws.

The defense scored an important point when Judge George H. Moore denied the Government's request to admit in evidence details of a "peace conference" in Washington last May when Sol A. Rosenblatt appeared as mediator.

The trial is proceeding slowly, and up to Wednesday Harry C. Arthur, head of Fanchon & Marco, was the only witness. The court adjourned Thursday to Monday.

A resume of the trial in the last week is on page 13 and verbatim testimony starts on page 14.

The Chance Business

Not in years has motion picture exhibition practice been so enmeshed in court complications as it is involved today over the many and different types of chance games being employed as box office stimulants, so-called.

Bank Night, Screeno, Lucky, Sweepstakes and such were the targets of authorities or others in the courts of Buffalo, Iowa, North Dakota, New England, New York, Philadelphia, Rochester and elsewhere. But neither did these prosecutions nor retaliatory activities of non-using competitors appear to have any effect on their spread across the country.

The subject, one of national importance to theatre owners, replacing the double bill as the subject of exhibition discussion everywhere, is covered in its latest developments on page 29.

Kent Observes

Sidney R. Kent, president of Twentieth Century-Fox, returning from Europe on the *Berengaria* this week, said that film costs in England today are as high as they are in Hollywood. "Producers have gone crazy on negatives," he added. "The British industry will have to go through all of the diseases, such as overbuilding, through which we have gone here and have not yet solved," he said. Mr. Kent predicted, however, that eventually it will be a "good" industry.

Twentieth Century-Fox foreign sales are between 50 and 60 per cent ahead of last year, Mr. Kent declared. Shirley Temple is the biggest box-office draw in Europe and since the death of Will Rogers, the foreign patrons, particularly in England, are displaying greater interest in Rogers' pictures than ever before, he said.

Mr. Kent said: "Promotion in England is in full swing and money is very easy to get. Because it is it would be well to proceed carefully. So far as we are concerned, we are moving on plans for the Elisabeth Bergner pictures, but nothing beyond that at this time."

Mr. Kent is undetermined about his immediate plans. If Joseph M. Schenck, chairman of the board, does not come east in the next few days it is likely Mr. Kent will go to the Coast.

'Dream' Premiere

Amid pomp and circumstance never matched by a Hollywood premiere, Warner Bros. presented $1,500,000 worth of Shakespeare on the screen Wednesday night at the Broadway opening of "A Midsummer Night's Dream." Simultaneous premieres in other capitals of the world made of it all an international event. The story of the opening is on page 31.

An analysis by Joseph O'Sullivan of the Mendelssohn "Dream" music, and of the arrangement by Erich Korngold, appears on pages 32 and 33.

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U.S. to Rule Music?

Federal control of the organized music industry to which exhibitors pay $1,000,000 a year for the right to reproduce compositions and which exacts another huge fee from the motion picture producers is seen as inevitable by film company attorneys now concerned with copyrights and music matters.

Such regulation, it is pointed out, would be similar to that imposed on the broadcasting industry. At the same time it is anticipated that the Government's antitrust suit pending against the music societies will fail because the Government is attempting to have the court determine a basis for fees, which is outside the court's jurisdiction.

The Government is determined that the trial be resumed November 4, as scheduled, and meanwhile the situation becomes more involved, as related in the story starting on page 17.

Says Mr. Korda

One British picture like "The Private Life of Henry VIII" "makes more at the box office in one week than five British program pictures in five weeks," said Alexander Korda on his return to England from Hollywood, in answer to a question based upon John Maxwell's recent warning that money put into pictures on the strength of such exceptional productions as "Henry VIII" was in danger of being lost.

Another current topic of discussion in Wardour Street is the length of programs. The agreement between the organized exhibitors and the distributors that no program run longer than three hours and 15 minutes depends for enforcement upon a threat of a distributor boycott. The story is on page 46.

Canton Freeze-out

When the Canton board of film censorship barred Paramount from that Chinese city because the company had shut off film supply from a Cantonese theatre which had deducted the city censor fee from rentals, the board started something.

Now eight large American distributors have countered with a "stop-service" order on all Canton first-run theatres which make such deductions from rentals. A petition for a final ruling has been placed before the Nanking central committee of censorship.

Canton's city censor fee is in contravention of the national law guaranteeing freedom from local censor fees in all cases where the fees have been paid to the central board at Nanking. The article, by J. P. Koehler, Shanghai correspondent of the HERALD, is on page 34.

NEWS SUMMARY COVERING THE SCREEN WORLD

Lichtman Resigns

Al Lichtman, president of United Artists Corporation, resigned Wednesday and the board of directors accepted his resignation. Mr. Lichtman was elected to the presidency June 26th, succeeding Joseph M. Schenck, who with Darryl F. Zanuck and their Twentieth Century Productions joined Fox Film Corporation.

At the same time John Hay ("Jock") Whitney and David O. Selznick announced organization of a new company to distribute through United Artists. The story is on page 27.

Trial Balloons

Individuals in the motion picture industry who participated in "Blue Eagle" code and other hearings before the National Recovery Administration were queried this week by George L. Berry, coordinator for industrial cooperation, as to their willingness to join in "round table discussions" on President Roosevelt's new program for business recovery.

More than 6,000 letters are being sent to those who were engaged in the hearings and negotiations.

Under the President's order appointing him coordinator, Mr. Berry said in the letter that he was instructed to hold "conferences of representatives of industry, labor and consumers for consideration of the best means of accelerating industrial recovery, eliminating unemployment and maintaining business and labor standards."

Both management and labor, he said, "will be invited to Washington for the purpose of conferring on the advisability of developing a permanent structure contemplating the furtherance of prosperity and stability in our industrial life."

Canceled

The Theatre Alliance, which Elmer Rice and his associates were to launch in New York this fall on a repertory basis, has been canceled for at least a full season, it has been announced.

The decision to defer the production schedule was made on advice of the Alliance's financial advisory board, which is headed by Arthur S. Kleeman, head of the investment securities firm of that name at 57 William Street, Manhattan. The board, however, which includes men prominent in financial and industrial circles, will stage an intensive campaign for funds to insure the success of the Alliance a year from now.

"It was felt unwise to take any chance of jeopardizing the permanence or high standard of artistic production of the Theatre Alliance by opening its repertory theatre until such time as an endowment fund sufficient to guarantee security of employment to its actors, directors and other workers is available," the announcement stated.

The sum sought for by the theatre was $75,000, and it had been hoped that $100,000 would be raised. Only a small part of the minimum figure was realized, it is understood. Headquarters for the new financial drive will be maintained at Mr. Kleeman's office, and the play-reading staff and other members of the personnel will be retained.

Playdate Laws

Test actions in courts on the constitutionality of state laws prohibiting designated playdates are expected soon.

In Ohio, hearing by the United States circuit court of appeals of RKO's case against the state is expected to be set within the next four weeks, said Ben Schwartz, Cleveland attorney appointed by Attorney General John E. Bricker to defend the state.

In Wisconsin, the Independent Theatres Protective Association of Wisconsin and Upper Michigan probably will aid the attorney general's office in the hearing later this month in district court in Milwaukee. Large distributors brought the test case.

Exhibitors Meet

Exhibitor leaders gathered in Omaha early this week for the annual convention of the Motion Picture Theatre Owners of Nebraska and Iowa at the Loyal Hotel. Ed Kuykendall, president of the national organization, was one of the principal speakers on the schedule.

Subjects that were listed for discussion included the Pettengill block booking bill, insurance, Diesel engines for electric power, designated playdates and percentage bookings.

At Detroit, however, Allied of Michigan has called off the annual convention set for October 21-23 because several national leaders cannot attend and because other conventions have crowded hotels on those days to capacity. Another date, probably the latter part of November, will be set soon.

The first annual meeting of the Independent Theatres Protective Association of Wisconsin and Upper Michigan will be held at the Plankinton hotel in Milwaukee October 22-23 with George Fischer in charge.

Poole Resigns

Arthur B. Poole has resigned as a director of the Pathe Film Corporation. He will continue to act as treasurer of the company. Arthur Sewall, 2nd., has also resigned from the governing body. Charles L. Stillman of "The March of Time" and William C. Stettinius, Baltimore banker, have been elected to fill the vacancies.

An appeal from the court order approving the recent reorganization of the company, which was scheduled for hearing last week, has been postponed to October 17th to permit the substitution of a new plaintiff in the action for Murray Hulbert, the appellant, who died recently. Mr. Hulbert's attorneys have said that the executor of his estate will be named as the new plaintiff in the action to veto the reorganization.

Permission to examine Frank F. Kolbe, president, and other officers of Pathe before trial of an action charging them with dissipation of the company's assets, was granted to Pat Casey, plaintiff, by state supreme court justice Carew in New York this week.

National Theatre

The first meeting of the incorporators of the American National Theatre and Academy, which received federal sponsorship through the Wagner-McLaughlin bill, was held late last week in the New York offices of John Hay Whitney and an executive committee to guide the organization was appointed. Named to the committee were A. Conger Goodyear, Mrs. Amory Hare Hutchinson, Edward M. M. Warburg, Mrs. W. Murray Crane, Miss Mary Stewart French, J. Howard Reber and Mr. Whitney.

Frank Gillmore, president of Actors Equity Association, spoke enthusiastically of the opportunity presented for a national rejuvenation of the theatre.

Trial Reopened

New trial of the $31,090 Augusta Paper suit against Lincoln Theatre Corporation will be heard in the Lincoln, Neb., district court after introduction of new evidence opened the loophole for the defense. Both parties previously asked for a directed verdict, but the plaintiff introduced new material relative to assignment of stock, and was granted a judgment of $11,754.50.

Trial was brought on basis of breach of contract between Lincoln Theatre Corporation and the plaintiff's husband, Nick Paper, who said he was to retire from picture business in Lincoln, be cleared of rental and expense, and to be paid 25 per cent of net profits from the Sun and Capitol theatres.

This Week in Pictures

CIGARETTE. Lady Nicotine herself, were it not for our instructions that the study below by Ferenc is an Oriental interpretation of darksome Margaret Lindsay, Warner player.

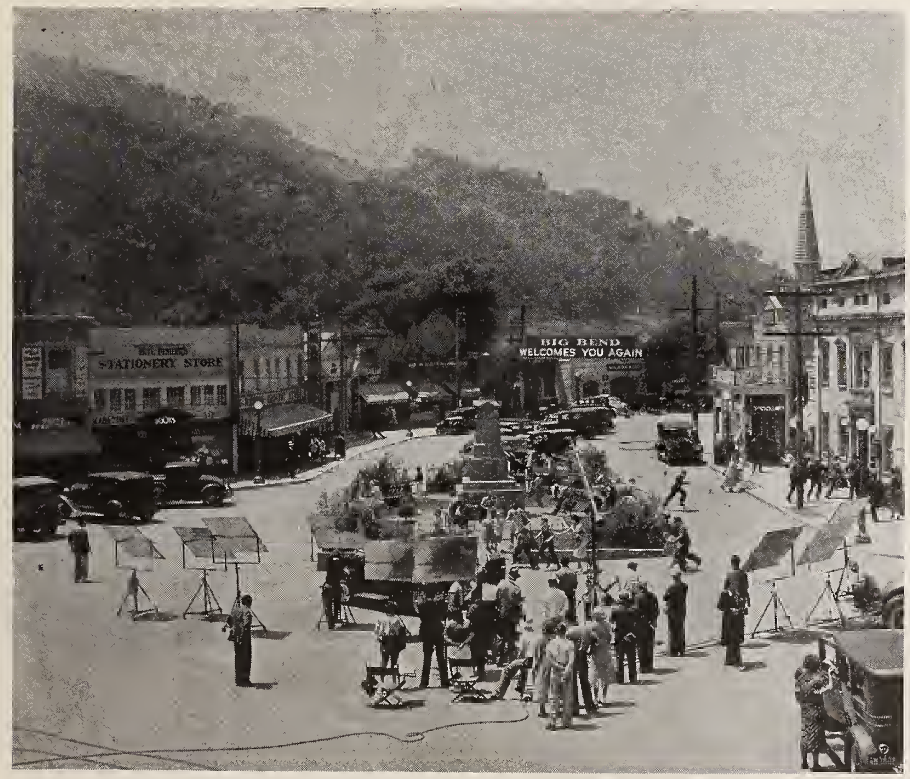
FIRST PICTURE. (Left) The Marquis de la Falaise, who with his wife, Constance Bennett, has entered film production, greeting Amedee J. Van Beuren and Frank Buck at the opening of his initial offering, "Legong," at the World theatre in New York. Distribution of the film is by Du World.

TO WED. (Below) Helen Keeler, sister of Ruby and also under contract to Warner's, and Michael Newman of New York, whose marriage is scheduled for December. She is working in "Stars Over Broadway."

VISIT FROM JAPANESE INDUSTRIALIST. Carl Laemmle, president of Universal, welcoming I. Kobayashi, leading figure in the business life of Japan, who has been sojourning in this country, and his party, at the Universal studio. Mr. Kobayashi stands next to Mrs. C. Okumura of Los Angeles, a friend. Also shown are Mr. Okumura (extreme right) and T. Yasaki.

IN AIR THRILLER. Esther Ralston (below) as she appears in "Forced Landing," story of aviation produced by M. G. Hoffman for Republic release. William Boehnel is the author.

TOGETHER AGAIN. (Right) In many a silent picture of filmdom's long-long-ago was William Desmond a star, and Myrtle Stedman his leading woman. Here they are shown once more joined on the same set, that of Warner's "Song of the Saddle." Alma Lloyd, the feminine lead, stands by.



FULL-FLEDGED TOWN. Mayhap you wouldn't have a whole lot of privacy within the walls of these buildings. Nevertheless a prodigious amount of architecture went into this set for "Dr. Socrates," to make a complete village on a large sector of the Warner lot. The production star is Paul Muni and is directed by William Dieterle.

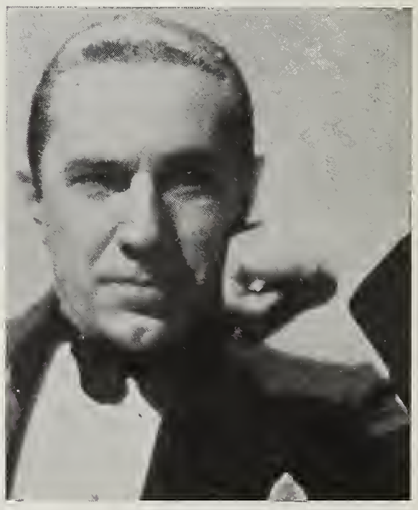
BACK FROM ENGLAND. (Below) Walter Huston, star of the American stage and screen, as he arrived in New York from London, following completion of the title role in "Rhodes, the Empire Builder," Gaumont-British production.

SHOT SHOOTING. The still cameraman getting in a few licks on his own account, filming Katharine Hepburn, the star (don't let the trousers fool you—they're in the script), Joe August, cameraman; George Cukor, director, and others on location in Pasadena for RKO Radio's "Sylvia Scarlett."

FIRST ONE BEGUN. Arthur Tracy, American radio singer, with C. M. Woolf and Herbert Wilcox of British & Dominion at the end of the first day of shooting on "The Street Singer," one of three pictures he is to do for B & D. This is his initial feature effort. He has already made several short subjects in America.

PLAINSMAN. Has become William Boyd, here pictured in the title role of "Hop-Along Cassidy," first of a group of pictures Harry Sherman is making for Paramount.

PICTURE POLICY RESUMED. Anita Louise and Nino Martini, leads of Jesse L. Lasky's "Here's to Romance," 20th Century-Fox release, at the Center theatre, for the premiere of the production, with which this Rockefeller Center house returned to pictures.



IN HORROR ROLE. Yet again, is Bela Lugosi—and yet again co-starred with Karloff. This time it is "The Invisible Ray," now in work at Universal.

CLASHING FORCES DIG IN FOR LONG ST. LOUIS FIGHT

Government, Exhibitors, Distributors at Odds as Million Dollar Legal Talent Argues at Antitrust Action There

With the industry's "battle of a century" in progress in the United States district court in St. Louis, where independent exhibitors, affiliated circuits and distributors are involved in an imbroglio with the United States Government as the prosecutor and Judge George H. Moore the umpire, the spotlight this week was focused on the age-old controversy of the rights of the small exhibitor with respect to the large circuits.

The Government's prosecution on indictments for alleged violation of the Sherman antitrust laws against Warner, Paramount and RKO and their corporate affiliates and five individual officers and sales executives is about to enter its third week. Indications point to a long-drawn-out trial requiring seven and probably eight weeks to reach the jury's decision which, it is conceded, will have far-reaching consequences to exhibitor-distributor relations.

A million dollars' worth of legal talent is pitted against the Government for the defense, headed by that old fire-eating "war horse," former Senator James A. Reed of Missouri, with Frederick H. Wood, who had much to do with the Shechter case which overthrew the Blue Eagle, and an imposing array of film company home office attorneys and local counsel.

Conspiracy Charged

Answering to the indictments and on trial on charges of conspiracy to violate the antitrust laws are Harry M. Warner, president of Warner; Herman Starr, Warner, vice-president and treasurer; Gradwell L. Sears, Warner sales executive; George J. Schaefer, vice-president and general manager of Paramount Pictures, Inc.; Ned E. Depinet, president of RKO Distributing Corporation, as well as Warner Bros. Pictures, Inc.; Vitaphone corporation, First National Pictures, Inc.; Warner Bros. Circuit Management Corporation, General Theatrical Enterprises, Inc.; Paramount Pictures Distributing Company, Inc.; Paramount Distributing Corporation and RKO Distributing Corporation.

The Government charges those defendants conspired to deprive Fanchon & Marco's Ambassador, Missouri and New Grand Central Theatres in St. Louis of first-run product, under pressure from Warner.

Conference Evidence Ruled Out

Entering its second week on Tuesday, the trial took a turn favorable to the defense when Judge Moore ruled out of evidence details of a conference in the office of Homer S. Cummings, United States attorney general, in Washington, last May 17, which Russell Hardy, assistant attorney general in charge of the Government's case, contended indicated a confession of guilt by the defendants. The defense scored its first important point by this ruling.

Arguments were carried over from Saturday on the admission of a conversation which took place at the Washington conference, in which Sol A. Rosenblatt, former NRA division administrator in charge of the motion picture code, called in Robert W. Perkins, counsel for Warner, and told him of a settlement made in connection with the St. Louis theatre situation. Judge Moore dismissed the jury during the heated exchange between Mr. Hardy and defense counsel.

CROSS-EXAMINING OF ARTHUR BRINGS CLASH

Sharp clashes of opposing counsel tell the story of Wednesday's session of the St. Louis antitrust law trial. Harry C. Arthur, first Government witness, still on the stand, was subjected to rigid cross-examination by Frederick H. Wood, one of the Warner attorneys, but not without frequent objections by Russell Hardy, conducting the prosecution's case.

At both morning and afternoon sessions Federal Judge George H. Moore several times admonished the attorneys to conduct themselves according to court proprieties.

There will be no sessions Friday and Saturday.

Harry C. Arthur, head of the Fanchon & Marco interests, whose testimony regarding the Washington meeting caused the flareup, was still on the stand Wednesday as the Government's first witness.

The opening statements of counsel and the early testimony brought the issues into the open. The Government has taken the position that it initiated the case to protect the Fanchon & Marco interests, the bondholders' protective committee for the Ambassador, Missouri and Grand Central and the companies leasing those properties, from an illegal combination to prevent the theatres from operating because of the desire of Warner Bros. to get the houses back on their own terms.

Say "Wrong Parties Prosecuted"

The defense of the Warner companies and their executives on trial, as outlined by former Senator Reed in a four-hour address that took part of Friday's and Saturday's sessions, is that there was a conspiracy in restraint of trade in St. Louis, but the Government "is prosecuting the wrong parties." Harry Koplar, St. Louis theatre operator, was the center of Mr. Reed's heavy barrage, and the chief of defense counsel assailed him as being back of every move made to harass and destroy Warner's $4,000,000 investment in St. Louis.

Mr. Reed also charged Mr. Koplar is the power behind the federal indictments, although not among the 47 witnesses called for the prosecution. RKO and Mr. Depinet, its president, contend they very properly refused to commit their product in St. Louis to any concern in which Harry Koplar was interested because of unfavorable business dealings with him and Mr. Arthur's interests in the past. Paramount's position is that it had a legal right to choose its customers for film and did so for sound business reasons.

Defense Wins Point When Judge Rules Out of Evidence Details of Conference in Cummings' Office

Defense counsel has raised the question whether the charge, even if true, comes under the Sherman antitrust act, contending the sale of pictures for St. Louis is purely an intrastate transaction and subject only to the laws of Missouri. Also, on four different occasions the court has been asked to declare a mistrial because of what defense counsel considered improper remarks by Prosecutor Hardy.

The case is shaping up as a difficult one for the jury to follow. Early in the proceedings the court instructed the jury to apply certain of the evidence to only some of the defendants individually or the corporations they represent.

Hurling the charge that Mr. Hardy in his two-hour opening address made remarks designed to prejudice and inflame the passion of the jury, former Senator Reed, for Warner, and William R. Gentry, for Paramount, moved for a mistrial, but were overruled by Judge Moore. Numerous objections during the course of the opening statements by counsel for the opposing sides likewise made no impression on the court.

Also denied was a motion by George Leisure, RKO attorney, to dismiss the RKO and Depinet indictments on the ground the opening statement by Mr. Hardy showed no case against those defendants, as a matter of law.

Coercion Charged

Opening the Government's case by reading the indictments handed down last January 11 against 10 companies and six individuals, Mr. Hardy charged the defendants tried to coerce, intimidate and compel Fanchon & Marco to sell the three theatres involved to Warner. Mr. Hardy said Warner, Paramount and RKO represented more than 50 per cent of the entire film business and that their combined assets totaled more than $660,000,000. Warner, he continued, has assets of $168,000,000 and 581 more "of the finest theatres in the country." Mr. Reed's frequent objections to this type of statement were overruled.

Referring to the Paramount companies indicted, Mr. Hardy described them as part of "a gigantic corporate cluster," and declared that with 1,200 theatres Paramount has more theatres than any other company in the world. He gave Paramount's assets as $405,000,000.

Mr. Hardy again attempted to give the jury a picture of corporate bigness in analyzing RKO's status. Again there were objections, but Mr. Hardy succeeded in placing in the record that RKO has assets of $92,000,000 or more and about 100 theatres. Mr. Hardy at the same time described the indicted individuals' affiliation with the companies.

The prosecutor traced the history of the St. Louis theatre field, declaring the evidence would show Warner wanted to take the Ambassador, Missouri and Grand Central away from Allen Snyder and F & M, who had won in the bidding for the leases after Warner and Paramount, which had been operating the houses, had dropped them. To accomplish this purpose, said Mr. Hardy, Warner obtained the assistance of RKO and Paramount. When

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COUNSEL BATTLE OVER SUBPOENAS

(*Continued from preceding page*)

the prosecutor used the word "legerdemain" in connection with various theatre deals, Mr. Reed objected and was sustained.

Summarizing, Mr. Hardy declared that last year the three major defendants produced 48 per cent of all first class pictures, which are indispensable, he said, for the operation of first-run theatres. He added film rentals amounted to $220,000,000 annually and that 72,000,000 feet of film is shipped each year.

Several times during Mr. Hardy's address objections were made on the ground the Government was trying to prejudice the jury because of the great wealth of the companies. Judge Moore stopped this type of objection with the remark: "It is no crime to be poor and no crime to be rich."

Says U. S. Has "Taken Sides"

Former Senator Reed opened his remarks to the jury by saying, "This is a battle between two groups of motion picture men and the Government has seen fit to side with one group. From the evidence we will prove that the ones in conspiracy are those represented by the Government."

He related that the franchise for product with the Skouras Super Theatres was a loan terminated at the time Skouras lost the three theatres involved and that when Skouras was unable to pay rent or film rentals Paramount and Warner invested more than $500,000 to keep the theatres running. He said the three leases were made at an annual rental of $500,000, and that when the operation began to lose money in 1929, Paramount and Warner poured money into the concern until they could do no more. Film rentals were not paid, he continued, and when the franchises were canceled Skouras Super Theatres owed the two distributors more than $500,000.

Resuming his presentation Thursday morning, Mr. Reed charged Mr. Koplar with scheming to control the entire theatre situation in St. Louis as "a conspiracy to destroy Warners and their associates," and that in self-defense Warner was compelled to open the Shubert Rialto as an outlet for its product. Because of the dual feature situation, Warner entered into deals with RKO and Paramount for product, related Mr. Reed, later taking the Orpheum to use films that were not shown at the other house.

Mr. Gentry next made his opening address in behalf of Paramount and Mr. Schaefer, saying that the company, which owned half interest in Skouras Super Theatres, put in $250,000 to keep the company in existence. He said that Skouras owed Paramount $200,000 in unpaid film rentals and that in 1932 the franchise with Skouras was canceled.

"Warners were good customers of ours," said Mr. Gentry. "They paid their bills, and knowing the situation of the other interests as we did from experience we exercised our right to choose our customers."

Jacob M. Lashly, representing RKO and Mr. Depinet, centered his opening speech around Koplar and the company's dealings with him. He said the evidence will show RKO had considerable trouble with Mr. Koplar.

Says U. S. Tried to Make Peace

A flareup came when defense counsel objected to admission of testimony on what had taken place at the "peace conference" in Washington among Mr. Arthur, Attorney General Cummings, Mr. Hardy, Mr. Rosenblatt, Mr. Perkins and others. Mr. Hardy charged the defendants sought in the conference to compromise the St. Louis battle, and asked leave to introduce this fact into evidence. Mr. Reed denied the defendants took the lead at the conference, charging the Government itself undertook to make peace. "Because Rosenblatt worked out a plan for industrial peace we were willing to go along," said the chief counsel. "Mr. Arthur wanted a lot of money before he would accept the plan."

DOUBLE BILLING, LOW PRICES, STAGE SHOW

Bitter at the St. Louis operations of Fanchon & Marco, former Senator James A. Reed, chief of defense counsel, related that they opened the St. Louis theatre with double features plus a stage show, at prices which were as low as some of the neighborhood houses.

"The effect was disastrous," continued Mr. Reed. "A price war was precipitated which not only jeopardized the first-run theatres of Fanchon & Marco but threatened to put the little fellows in the neighborhood houses out of business. . . .

"Entrenched in the monopoly formed with Harry Koplar's help, Fanchon & Marco have pursued similar tactics in every theatre which they have operated here."

Mr. Arthur, on the stand, related various conversations he had had with film company executives regarding the St. Louis theatre situation. He was later cross-examined by Mr. Wood for the defense.

Subpoenas an Issue

Judge Moore on Monday took under advisement a motion to quash subpoenas duces tecum sought by the defense to compel Mr. Arthur and former Judge James T. Blair and Edmond Koeln, receivers for the Theatre Realty Company, owner of the Fox theatre property, to produce certain books and records, film contracts and correspondence. Attorneys for the three contended the subpoenas would cause annoyance and trouble to the receivers and that the evidence involved was immaterial, and the subpoenas too indefinite.

Mr. Wood replied the records sought would enable the defense to check against Mr. Arthur's testimony, and that the defence also desired to question Mr. Arthur concerning matters contained in the records. Mr. Arthur later was ordered by the court to produce leases and booking records.

Thomas on Trial Later

Abel Cary Thomas, Warner legal head and secretary, who was given a severance, will be placed on trial later, attorneys explained. Although called as a witness and defendant, Mr. Thomas is too ill to attend the trial.

Members of the jury, all from in and around St. Louis, are: Ed Panhorst, feed store operator; W. H. Stubblefield, real estate and loan agent; Bruce Bergman, dairyman; H. C. Applegate, retired traveling salesman; Erwin Weber, garage man; George W. Fullerton, Negro, waiter at the Tork hotel, St. Louis; Charles L. Krause, retired; George Atwood, bank employee; Charles E. Calif, trunk salesman; Otto G. Dietz, general contractor; Joseph G. Eddy, real estate agent, and Emil H. Lauter, coal salesman. Alternate jurors are Harry Mannist, millinery manufacturers' agent, and Oliver Brueseke, circulation manager of a monthly druggists' publication.

Harry Arthur First Witness

Harry C. Arthur, Jr., 41 years old, president and general manager of Fanchon & Marco, was the first witness called to the stand by the Government on Friday afternoon.

The direct examination was by Russell Hardy, but at various times different attorneys for the defendants interposed and asked questions of Mr. Arthur.

Mr. Hardy immediately began to lay the ground work of the conspiracy charge by a series of questions to Mr. Arthur. His examination was as follows:

Q. Mr. Arthur, will you tell the jury what your theatre connections are in the City of St. Louis?

How Leases Were Obtained

A. I am interested in the Ambassador, Missouri and Fox theatres which are operating and also the St. Louis and New Grand Central, which are closed at present. The Fanchon & Marco Theatre Company of Missouri, Inc., holds a lease for the operation of the St. Louis and owns 100 per cent of the stock of the Eden Theatre Company, which operates the Fox theatre for the present receivers of that property. The St. Louis Ambassador Theatres, Inc., holds the leases on the Ambassador and New Grand Central and the St. Louis Missouri Theatre, Inc., leases the Missouri theatre. These leases on the Ambassador and New Grand Central theatres are from the Ambassador Building Company and that for the Missouri from the Missouri Building Corporation.

Q. What is your connection with the companies holding the leases?

A. I am president of the companies leasing the theatres.

Q. How did the companies obtain those leases?

A. They got the leases by making a proposition to the Bondholders' Committee that reorganized the properties to take the leases.

Q. Do you know Allen L. Snyder?

A. Yes.

Q. Did you have a business connection with Mr. Snyder on January 11, 1935 and prior thereto?

A. Yes. He was the treasurer, a director and stockholder of these companies.

Q. When did you first become acquainted with Mr. Snyder?

A. I originally joined up with Snyder in January, 1934.

Q. Do you know Harry Warner?

A. Yes.

Q. Who is he?

A. He is president of Warner Bros. Pictures, Inc., and an officer of affiliated companies. (*Mr. Arthur added that he had known Warner for a number of years.*)

Q. Do you know George M. Schaefer?

A. Yes.

Q. Who is he?

Paramount Counsel Object

A. He is vice-president and general manager of the Paramount Distributing Company. (*At this point there was an objection by counsel*

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HARRY ARTHUR CHARGES THREATS

(*Continued from preceding page*)

for Paramount in regard to Arthur testifying concerning Schaefer's duties.)

Q. Do you know Abel Cary Thomas?

A. Yes.

Q. Who is he?

A. He is secretary and general counsel for Warner Bros.

Q. How long have you known Mr. Thomas?

A. I don't know him very well.

He was also asked if he knew Gradwell Sears, Herman Starr and Ned E. Depinet, other individual defendants in the case, and replied that he did, giving the official position of each.

Q. Where are motion pictures produced in this country?

A. They are produced in Hollywood and New York. I would say about 85 per cent are made in Hollywood.

Q. Where are motion pictures developed?

A. In New York and Los Angeles.

Q. Does the same proportion of 85 per cent in Hollywood hold true?

A. No. I would say that a greater proportion are developed in New York City. That is, Hollywood does not develop 85 per cent of the pictures. The negatives are shipped across country to New York and developed there.

At this point the attorneys for the defendants protested that Mr. Arthur had not properly qualified as an expert on the production and development of motion pictures and how they are distributed throughout the country. Judge Moore overruled the objection.

Q. How is the motion pictures distribution handled?

A. There are from 26 to 30 exchanges throughout the country to which the films are sent for distribution to the various exhibitors.

Q. Where is the distribution center for the St. Louis territory?

A. Right here in St. Louis. St. Louis is the exchange center for this territory.

Q. What are these exchange centers?

A. The film exchanges are the sales agency for the distributing and producing companies.

Names Eight Producing Companies

Q. How many producing companies are there in the country?

A. There are eight.

Q. What are they?

A. Paramount, RKO, Warner Brothers-First National, MGM, Fox, United Artists, Columbia and Universal.

Q. You said eight, but apparently there are nine?

A. Well, Warner Brothers and First National are the same. That is how I get only eight.

Q. How many first class motion pictures are produced in this country?

A. I would say that 360 feature pictures is the average per year.

At this point F. H. Wood of counsel for Warner Brothers cut in to ask on what he based this information.

A. On statistics compiled by the Film Daily Year Book. *Immediately George Leisure of counsel for RKO was on his feet with an objection that this information was hearsay. Judge Moore ruled that for the time being Arthur could not testify concerning what was printed in the Film Daily Year Book.*

Checkmated in that direction Hardy veered his questioning slightly.

Q. How many feature pictures are produced yearly, basing your opinion on your own knowledge and buying experience?

MILLION DOLLARS CALLED LEGAL BILL

One million dollars is the estimated legal bill of the defense in the St. Louis antitrust trial. Warner is bearing the heaviest expense, with RKO second and the cost to Paramount the least of the three.

Reports from St. Louis are that the retainer of former Senator James A. Reed, chief of the defense legal battery, is $100,000, and that of Frederick H. Wood and Bruce Bromley, of the New York law firm of Cravath, de Gersdorff, Swaine and Wood is the same.

Warner Bros. is represented by eleven attorneys, RKO by seven and Paramount by five. Russell Hardy, chief prosecutor, has the assistance of four attorneys from the attorney general's office in Washington as well as District Attorney Harry C. Blanton of St. Louis.

Mr. Arthur stuck to his 360 estimate, saying that he based the figure on the announcement made by the producers at the beginning of the year. He added that the producers never complete the number of pictures they announced.

Q. How many would you say they do produce?

A. I would say that 80 per cent of their announced totals are actually made.

This statement brought a vigorous objection from defendant counsel, who contended that the whole subject matter was immaterial and irrelevant and was being dragged into the case merely to prejudice the minds of the jurors by causing them to believe that the producers of pictures made promises they did not keep. It was their further contention that the announcements themselves were the best evidence.

Hardy Drops Subject

It then developed that a paper from which Mr. Arthur was attempting to testify was prepared from figures taken from the Film Daily Year Book and therefore not admissible. Judge Moore agreed that he had already ruled that Arthur couldn't present that evidence. Hardy then dropped the subject.

Q. State whether you had any conversation with Abel Cary Thomas in March, 1934.

A. Yes, sir.

Q. Did you have conversations with Gradwell Sears and Herman Starr?

A. Yes.

Q. Where.

A. In New York City. The same day I talked to Thomas.

Q. Where did you hold this conversation?

A. With Sears in his office.

Q. Who else was present?

A. Jack Partington and myself, Starr, Sears and Abel Cary Thomas.

William R. Gentry of counsel for Paramount then arose and objected to this line of testimony being used against the Paramount companies and officials. He said that the Government had not yet proven that a conspiracy actually existed, and proceeded to outline the manner in which a conspiracy must be proven, etc. Judge Moore sustained the objection.

Q. Did you have any conversations with Ned E. Depinet?

A. Yes, sir. One on the telephone and one at his office at RKO.

Another Legal Argument

Immediately George Leisure and Jacob M. Lashly of counsel for RKO objected and were sustained by Judge Moore. Mr. Hardy then informed the court that he desired to be heard on the matter and the jury was excluded from the room while the attorneys argued the various legal points involved.

Mr. Hardy said that he appreciated that the general law on the subject was that the Government must show an early contact of the defendants, but not necessarily of all the defendants. He argued that the Government must be given some leeway in such cases.

Judge Moore: "I am satisfied that the courts must allow a lot of latitude." He then announced he would be pleased to hear from the defendant counsel. Mr. Gentry then proceeded to outline the laws governing conspiracy as he understands them.

Judge Moore then said: "I am satisfied, Mr. Hardy, that you have not yet laid the proper foundation for conspiracy."

"Well, if the court will give me about five minutes I will bring all of the defendants in," Mr. Hardy declared.

"I don't care whether it takes five minutes or five hours," replied Judge Moore. "I feel that you have not laid the proper foundation."

Examination Resumed

It was finally agreed that Mr. Hardy should be permitted to examine Mr. Arthur about the conversations but that the jury would be instructed not to use such conversations against any of the individual defendants who were not present nor against companies who were not represented.

The jury was then called back, and Mr. Hardy proceeded with the examination.

A. Relate your conversations with Thomas, Sears and Starr.

A. It was on March 6, 1934, at 3 p. m. I went into Gradwell Sears' office and saw two trade papers on his desk, announcing that there was a theatre war in St. Louis. I said "Grad what's this all about. I don't know of any war." (Counsel for defense objected to Mr. Arthur testifying about what a trade paper said. Objection was sustained.)

Q. State what was said at the conversation when the three gentlemen you named were present.

Says "Sacrifice" Was Mentioned

A. Starr said that Fanchon & Marco would have to be sacrificed because you have upset our plans in St. Louis, and we will have to destroy you. We will have to destroy any other lessees who attempt to operate those theatres (*meaning the Ambassador, Missouri and New Grand Central for Warner properties.*) We will have to destroy the Bondholders' Committees and the bondholders as well as you. We have nothing personal against Fanchon & Marco. We like you and feel for you. But we are going to teach the Bondholders' Committees a lesson. Warner Brothers have an equity in those theatres and they are going to protect it, even if they have to destroy you or several

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SAYS WARNERS TURNED DOWN DEAL

(*Continued from preceding page*)

other lessees. I am sorry but you are the lambs that will have to be slaughtered.

I then asked Thomas and Starr whether they couldn't suggest some way for us to get out without being destroyed. I said that we didn't know Warner Brothers were one of the bidders, and asked they suggest some way for us to get out. Thomas said that he was sorry, but that the only way we could save ourselves was to walk out on our investment in St. Louis. I replied that we couldn't do that, as Snyder might sue us. Thomas answered that would be just too bad.

I then offered to turn our deal for the theatres over to Warners, but Thomas replied: "We don't want your deal. Your deal is a sucker deal. Probably some other suckers will make similar deals. But we want those theatres on our own terms, and we intend to get them on that basis. There was then some discussion about the Bondholders Committees. Thomas said that the Bondholders Committee were trying to feather their own nests, that Tom Dysart, chairman of the committee, was trying to perpetuate himself in a job, and that the committee's attorney was going to do the same thing as counsel for the committees.

I told them I was willing to turn over one of our other theatres, the Fox or the St. Louis, for the exhibition of their pictures in St. Louis, but Thomas answered: "We don't want any other theatres." The Skouras Brothers were also mentioned in some way. Thomas said: "We are going to break those Greeks, too. Skouras about a year ago came to Abe Warner with a proposition to take over those theatres. He told Abe that he would go into the deal as the agent for Warner Brothers and that he could have any portion of the deal he wanted. Later, after the deal for the houses had been closed, he came back and said we could have any part of it up to 50 per cent. Before that he led us to believe we could have any part up to 100 per cent. We told him to keep his deal, that he had gone into partnership with you fellows and double-crossed us. Skouras had been with us up to last November. He is in with you now and we are going to break him."

Koplar Also Mentioned

Then Koplar's name was mentioned (*Harry Koplar is a veteran St. Louis motion picture exhibitor. United States Senator James A. Reed of counsel for Warner Brothers told the jury the defense will prove that Koplar is the person actually behind the present prosecution as part of his well laid plans to harass and destroy Warners'* $4,000,000 *investment in St. Louis*). Thomas and Starr became very vigorous in their denunciation of Koplar. They both said he was a little rat and they would break him, too.

Q. What else did they call him?

Mr. Arthur pleaded that there were women present in the courtroom. (One was the official court reporter), but Judge Moore told him he would have to answer. He replied that they used a name for Koplar that indicated he was of canine extraction. (Thomas used the expression used.)

Q. What else was said in that conversation?

A. I told them that their plans would destroy us. Thomas replied: "We are sorry for you. We don't know that breaking you will help us. But it is best for you to walk out of the St. Louis picture." Starr said: "We are going to take over any 'can' in St. Louis and will run our pictures as well as those of other producers." "What are they, Paramount and RKO?" I asked, and Starr said yes. He added that they would double bill and run for a dime if necessary, and the entire resources of Warner Brothers would be put behind this fight.

Q. Did he use the word fight?

A. Yes, and he said that the opening gun would be fired with the opening of the Shubert theatre with "Wonder Bar" as the attraction.

Q. What else was said?

A. Thomas said they would oppose the Bondholders Committee's every move, as they wanted to impress upon the Bondholders Committee and everyone else that Warner Brothers were the only ones who could successfully operate those theatres.

Q. What did Partington say?

A. He asked that they call off the war and said that we were willing to do anything they wanted us to do.

Q. What about your conversation with Sears?

A. Earlier on the same date I called on Gradwell Sears with Partington. I picked up from his desk the March 6, 1934, issues of *The Film Daily* and the *Motion Picture Daily.* I said: "Grad, what is this all about?"

Q. What did you mean by that? A story in the paper?

Counsel for the defense then stated they objected to using what some reporter wrote or the Daily itself. This objection was overruled.

A. The headline in the *Film Daily* read: "Warners and Fancho & Marco in St. Louis Theatre War." *Then he read the entire article to the jury. The article was admitted in evidence.*

Conversation in Starr's Office

A. Sears said: "I am sorry, we have nothing against you, but you have to be the lambs that have to be slaughtered." He was the first one to make that statement, but each of the others repeated it later in the day. Sears then picked up his telephone and asked to be connected with Herman Starr. He said: "Those two gentlemen in which you are most interested are here; will you see them?" Starr said that he would see us. We went into Starr's office. He was alone. He told one of his girls to have Mr. Thomas come in.

Q. What did you do then?

A. After the conversations I have told about, Partington and I went back to my office.

Q. Did you have any conversation with Mr. Depinet?

A. Then I called on Depinet a few days after that.

Leisure objected that the proper ground work had not been laid for presenting this conversation into evidence. It was finally admitted with the proviso that it could be used against no other defendants.

Q. What was said at that meeting?

A. I said: "Ned, Warner Brothers told me they are going to take RKO pictures in St. Louis. (*After much wrangling of counsel Arthur fixed the time of this conversation as about ten days or two weeks after he had talked to the Warner officials.*) Is that true?" He said "Yes. I had to commit them. You have been in this racket a long time and understand. They put the pressure on me and I had to go along. Their company is our biggest customer. All I can say is that I am sorry, but I had to do it. However, it may not ever come to pass."

As Hardy directed his questions, Leisure objected to the leading of the witness.

Q. Then you called on Paramount?

A. Yes, I called on George Schaefer.

Q. When was that?

A. Approximately the same time that I talked to Depinet.

Leisure asked if it was the same date.

A. I am pretty sure I saw Schaefer first.

Q. What was said at that meeting?

A. I asked Schaefer about the statement of Warner Brothers they had Paramount for St. Louis. He said: "They are threatening to upset our plans in Detroit. We are carrying Detroit for $14,000,000 and can't afford taking a chance of injuring that investment. I had to give them the pictures." I told him that this would ruin us. He said: "You can get your money back. I will speak to Harry Warner about it. If you want me to I will talk to him for you. But if you don't hear from me you will know that I didn't have any success."

At this point an adjournment was taken by the court until 10 a. m. on Saturday.

Arthur Resumes on Saturday

When Arthur resumed his testimony shortly after 10 a. m. Saturday, Mr. Hardy took up the thread of the testimony where it ended the night before, saying:

Q. Mr. Arthur, at the close of the session yesterday you were relating a conversation with Mr. George Schaefer. Will you continue that?

A. George told me that he would see Harry Warner for me. He said he thought he could get my money back for me. I said, "George, I was told that I couldn't get my money back. They told me all that I could do was walk out on my deal." He said that he would talk to Harry Warner. I told him that I didn't know whether their deal was legal or not, that it seemed to me that it was not. He said, "Then the excuse will be we did it for good business."

Q. What else was said?

A. Maybe one or two other things transpired.

Q. He said he didn't think it was you they were after?

Counsel for the defense said the objection that Mr. Hardy was leading the witness. Judge Moore cautioned Hardy to avoid that.

Q. What else was said?

A. I don't recollect much more than was said, that is, about which I can testify to at this time.

Line of Questioning Changes

Q. How long have you been in the motion picture business?

A. Almost twenty years.

Q. Where?

A. In Chicago, Seattle, California, New York, St. Louis and New England.

Q. Tell us what your experience in the motion picture business has been.

A. I was a film salesman for six large companies, a branch manager for Fox, Metro-Goldwyn, First National and state rights exchanges.

Q. When?

A. From 1916 to 1920 and from 1920 to 1925 I was general manager for the West Coast Theatres. From 1925 to 1927 was president and general manager, Pacific Northwest Theatres Company.

Q. Where were their theatres?

A. In Montana, Oregon, Washington, Idaho, California, Arizona and Utah.

Q. You were general manager for Fox West Coast in California and Arizona and the Pacific Northwest Theatre in Montana and the other states named?

A. Yes, sir. Then the companies merged and

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FEDERAL CONTROL SEEN FOR MUSIC INDUSTRY

Prediction of Film Attorneys Is Predicated on Failure of Antitrust Suit, Resuming November 4; Dissension Cited

Believe Courts and Congress Must Decide Whether American Society Can Collect Fees on Music Used in Films

The manifold ramifications of the music taxes and fees by which the organized music industry has exacted millions of dollars from exhibitors and motion picture producers is seen by film company attorneys as eventually becoming the subject of broad federal regulation similar to that imposed on the radio industry by the Federal Communications Commission.

That view is advanced in anticipation that the Government's antitrust suit against the American Society of Composers, Authors and Publishers and the Music Publishers Protective Association, which is scheduled to be resumed in November, will fail and that the music societies will not be broken up.

At the same time there exists the definite probability that ASCAP will be wrecked by internal dissension arising from the demand of the important Warner music subsidiaries for a larger share of the society's revenue. In New York music circles it is generally expected that Warner will withdraw and that other companies holding copyrights, including European publishers, will follow suit.

That the Government's antitrust action against the music societies will proceed November 4 as scheduled became known with word from Washington this week that the U. S. Department of Justice is determined not to postpone the suit for any reason. It may, however, be delayed until after the November 5 elections.

Because the hearing begun last June before Judge Henry W. Goddard in the U. S. district court in New York was proceeding slowly and the trial promised to be protracted, counsel for the opposing sides agreed to a summer postponement in order to permit the filing of stipulations which would be accepted without testimony.

Agreement Expected

The Government has submitted its desired stipulations to ASCAP and the MPPA, and while the defendants are objecting to many of them on the ground they are conclusions and interpretations rather than statements of fact and are preparing to file counter-stipulations, it is expected an agreement will be reached before the trial is reopened.

Attorneys for the motion picture companies who are close to the situation base their belief that the Government's suit will be unsuccessful on the statement in court of Andrew Bennett, special assistant U. S. attorney general, who said at the outset of the trial that the only question involved was whether the ASCAP was guilty of illegal price-fixing and that the Government was not seeking dissolution of ASCAP, but was merely asking for a permanent injunction to restrain the Society from continuing its fee-fixing practices.

This, it is held, would be contrary to the Constitution because the courts cannot assume the functions of lawmakers and only Congress has the right to meddle with prices.

Mr. Bennett, who was in charge of the Government's prosecution of the antitrust action last summer, will not be identified with the case when the trial is resumed, it was reported.

Collection Right Big Issue

The matter of rates is secondary to the larger question whether ASCAP can collect for the performance of music in pictures or whether the music is part of the dramatic or literary rights vested in a production, according to copyright attorneys for the film companies. They contend that the music rights cannot be separated from the other rights in a film where, for instance, the song is acted as well as sung.

ASCAP itself is not entirely certain that it can collect for performances of such music, the attorneys say, and general opinion among them is that the question sooner or later will have to be decided by the courts and probably defined by Congress.

To some extent the Duffy bill, which has passed the Senate and now awaits action in the January session of the House, solves some of the problems involved for those using musical compositions, but it does not go far enough or as far as the larger users of music, such as the film producers, would like.

In any event, the matter of copyrighted music and fees is headed for federal legislation, the attorneys insist, and Congress will eventually place the music industry under Government regulation, either by creating a new commission empowered to fix the rates, among other things, or by subjecting it to the control of the Federal Trade Commission or the Interstate Commerce Commission.

In the meantime it became known that exhibitor and producer interests have been urging Congress to adopt machinery as outlined, primarily to obtain some control of the fees.

Producers' Stake Large

The producers, who have a large stake in the matter, are active through their permanent committee on copyrights headed by E. P. Kilroe of the Fox legal department and comprising also these attorneys; James Polk, Paramount; David O. Decker, MGM; Gordon Youngman, RKO; Benjamin Pepper, United Artists; Adolph Schimel, Universal, and Morris Ebenstein, Warner. Also serving on the committee are Gabriel L. Hess, general attorney of the Motion Picture Producers and Distributors of America, and Edward L. Sargoy of the MPPDA legal department.

Mr. Kilroe predicts that unless ASCAP adopts the proposed unit or per-use system of distribution of its funds, the society will be broken up by grave dissension brought by Warner demands for a change in the collecting system and an increase in the fees collected from the broadcasters, which would give Warner a larger share of the royalties. ASCAP collections last year amounted to approximately $4,000,000, of which about $1,000,000 came from exhibitors, $2,000,000 from radio stations and the balance from dance halls, night clubs and other sources.

"The collections have become so lucrative that the members are warring among themselves for a distribution of the spoils," commented Mr. Kilroe. "The writers cannot agree and the publishers cannot agree; they all want more."

Commenting on the prediction of music publishing interests that when the Government's suit again gets under way sufficient evidence will be educed to persuade the Department of Justice to launch an investigation of the score charge payments by exhibitors to the distributors, film attorneys predicted that if the producers are forced to eliminate the score charge they will add it to the film rentals.

Currently the producers' committee is attempting to get from the Music Publishers' Protective Association the assurance that in the event ASCAP is dissolved by Government action or broken up by member dissension the theatres will have the performing rights after December 31, when many circuit contracts with ASCAP expire.

Seek Blanket License

The producers are seeking a blanket license covering performing as well as recording rights, and asked the publishers to name their terms. However, the MPPA prefers that the producers submit an offer, and in the meantime the negotiations are getting nowhere.

John G. Paine, agent and trustee of the MPPA, has said he would be willing that there be a single agency to clear both the performing and recording rights at one time, and in event that were effected that agency would be ASCAP and the MPPA would step out of the picture.

Under the plan, the producers would pay a single fee for both rights, instead of the present system whereby a fee is paid for the recording of music and another for reproducing it in the theatres. The exhibitor, however, would still be assessed for the performances because the producers would pass on the increased expense in the form of higher rentals.

Representative exhibitor opinion, nevertheless, is supporting the producers' plan, and recently Ed Kuykendall, president of the MPTOA, hit "at the cry that the theatres would deprive composers of music of all compensation for their work."

Would Buy Entire Rights

Speaking officially for the MPTOA membership, Mr. Kuykendall said:

"What we want, and what we would have if ASCAP were destroyed, is to buy the entire exhibition rights for the motion pictures we use, including the recorded music, for what they are worth. When we pay the license fee or film rental for a picture, we want it to include the public performing rights for the whole picture, including recorded music, as they are actually inseparable anyway.

"We want no extras levied separately for what we have already paid a good price, such as music tax, score charge and other fees."

While the Duffy bill holds many advantages

(Continued on following page, column 1)

Federal Control of Music Industry Is Seen by Attorneys

(Continued from preceding page)

for the exhibitor, at the same time it is said by attorneys that it would work a hardship because compositions now in the public domain in this country but copyrighted in Europe would under the bill's international copyright provisions also be copyrighted in this country, and the exhibitor would have to pay for their use.

ASCAP is fighting passage of the Duffy measure when it comes up in Congress early next year and Nathan Burkan, ASCAP counsel, recently on the West Coast appointed a committee of composers and writers to oppose the bill. It is anticipated that hearings on the bill will get under way in January before the House patents committee, which is headed by Congressman William I. Sirovich of New York.

U. S. Might Be Without Case

In event Warner and others withdraw from ASCAP, the Government will find itself without a case when the antitrust suit is resumed next month because in that event ASCAP will by no means be a monopoly, as it is now charged. Warner controls four music publishing subsidiaries which in turn control 25 or 30 per cent of the ASCAP catalogue.

While Warner contends that its royalties are not sufficient on the basis of the number of times its published compositions are performed, ASCAP relies on figures to show that of the $1,500,000 paid to the publishers last year, the Warner companies received some $300,000, which is a dividend of three per cent on the Warner investment of $9,000,000 in its music subsidiaries.

Herman Starr, vice-president and treasurer of Warner, said he would remain a member of the ASCAP board to which he was recently elected until January 1 in an effort to iron out the differences. On that date ASCAP plans to put into effect a new method of rating for members, and Warner is urging payment of royalties on the basis of the frequency of the performance of compositions.

Exhibitor contracts with ASCAP did not expire September 30, as reported, and the Society said this week that all agreements renew themselves automatically, subject to cancellation on 30 days' notice. However, it was pointed out that an exhibitor must have a license since the producers' pacts with the MPPA makes such provision.

A reversal of ASCAP's policy on resistance to state legislative attacks is indicated in the Society's abandonment of plans for testing the constitutionality of the new licensing laws in Georgia, Wisconsin, Louisiana and Mississippi. None of the states have made any move to collect the new license fees, and it is understood that ASCAP will offer only passive resistance until the states attempt to collect the fees from its representatives.

Seek New Acquisitions

Meanwhile the film companies are scrambling for new music company acquisitions, both to increase their music lists and to assure themselves added revenue from this source.

Its deal to purchase the Crawford Music Corporation falling through, Paramount last week formed a new subsidiary of its own, Popular Melodies, Inc., with Philip Kornheiser in charge. The new firm will be operated in conjunction with Famous Music Corporation, Paramount's major music publishing subsidiary, and Lew Diamond, president of Famous, will have supervision over both.

Testimony Completed in Chicago Title—Wm. Fox Suit

The taking of testimony in the Chicago Title & Trust Company's action to recover $1,000,000 from William Fox for alleged defaults in the guaranteed redemption of Roxy theatre stock was concluded last Saturday in New York before Referee Sol M. Stroock. The referee will make his report on the case to the court at a later date.

The hearings on the action were begun last spring and resumed a month ago after an adjournment for the summer. By agreement of the attorneys all the hearings were conducted in private.

Otterson Home For Theatre Deals

John E. Otterson, president of Paramount Pictures, has arrived in New York from Hollywood and is scheduled to resume conferences at the home-office preparatory to setting new operating arrangements for the Hoblitzelle-Interstate, Kunsky-Trendle and A. H. Blank circuits.

Mr. Otterson has been at the Paramount studios for the past two weeks, and while there had preliminary discussions with Karl Hoblitzelle on a new Interstate agreement to replace that which expired September 28.

Of the Paramount theatre operating agreements which expired on that date only the three deals mentioned above remain to be settled, having been extended another month to permit further negotiation.

A report by Special Master John E. Joyce disapproving a plan for the settlement of the Samuel and Nathan Goldstein claim of $127,500 against Paramount has been set aside in an order signed recently by Federal Judge Alfred C. Coxe.

In his ruling Judge Coxe said, "It seems to me that this is a fair settlement of a confused situation and I think it should be approved. The settlement not only disposes of the Goldstein and G. & B. Theatres' claim, but also preserves the Rivoli Theatre at Chicopee, Mass., as part of the Paramount system. I am advised that unless this settlement is consummated the Rivoli property will be foreclosed with a strong possibility that there will be a deficiency which will form the basis for a claim against the Paramount estate. The trustee and the new Paramount company are strongly in favor of the settlement and as it will end the pending trial I believe it should be approved."

Changes in Paramount personnel at the Hollywood studios place two more former Fox department heads in executive positions. Walter Quinlan, former Fox electrical department head, was signed as electrical superintendent, and O. C. Stratton was placed in charge of properties. Quinlan replaces Earl Miller, George Bagnall, treasurer, and John Zinn, casting director, were both Fox executives.

Reports persisted that Winfield Sheehan definitely will join the Paramount studio at the conclusion of his European vacation.

Ernst Lubitsch, studio head, has rearranged the work of assistants in his department, making Fred Leahy and Charles Sprague his chief lieutenants. Hereafter Mr. Sprague will supervise layouts and plans for all productions, and Mr. Leahy will have charge of execution of production plans. Both will be solely responsible to Mr. Lubitsch.

Fox Theatres May Ask More Time on 'Met' Option Vote

Fox Theatres Corporation may ask for additional time in which to make a decision on the exercise of its option to purchase 50 per cent of the stock of the reorganized Fox Metropolitan Playhouses, creditors and stockholders have been advised.

Fox Theatres has until November 2 to decide whether it will acquire the fifty per cent stock interest by payment to the United Artists Theatre Circuit of $275,000 or dispose of its option to the latter company for $150,000.

However, Federal Judge Martin T. Manton reserved decision Tuesday on an order to show cause why the receiver for Fox Theatres should not be directed to exercise an option to acquire 50 per cent of the stock of Metropolitan Playhouses prior to November 2. Beginning Wednesday the court will hear testimony on the financial status of Fox Theatres to determine its solvency or insolvency prior to ruling on the order.

The Fox Theatres' option permits it to acquire 50 per cent of the stock of Metropolitan Playhouses for the payment to United Artists Theatre Circuit of $275,000 or to relinquish its option and receive $150,000 from the theatre company. The exercise of the option would leave Joseph M. Schenck with 40 per cent of the new Fox Metropolitan stock and Keith-Albee-Orpheum with 10 per cent. Failure to exercise it would give Schenck 80 per cent and K-A-O 20 per cent.

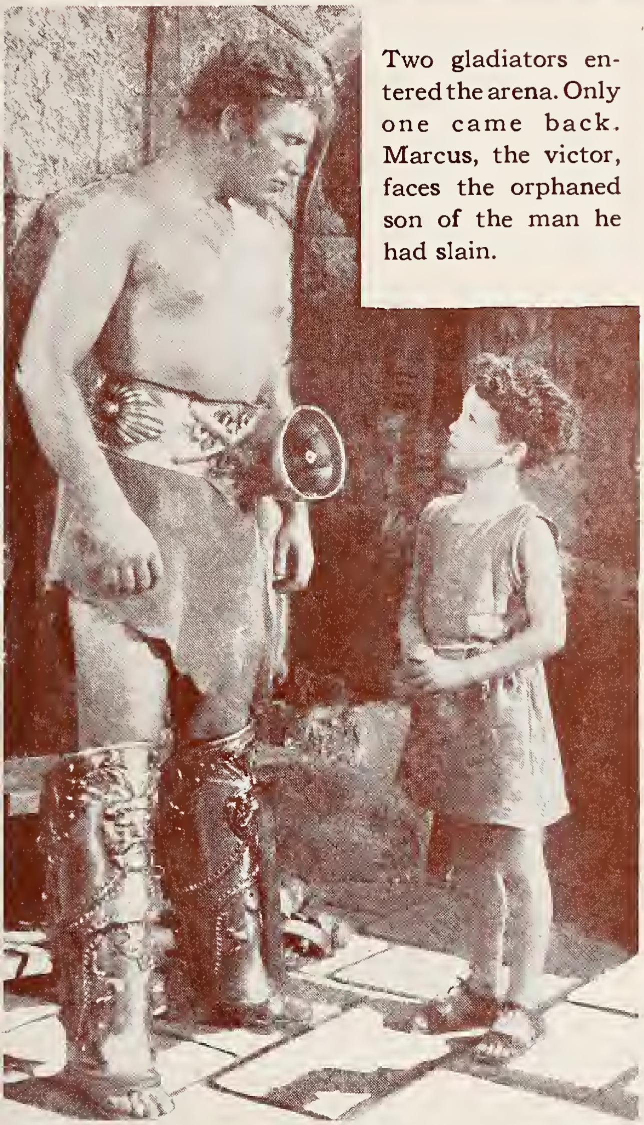
A preponderance of creditor sentiment expressed at Tuesday's hearing was opposed to the exercise of the option by Fox Theatres. Attorneys for U. A. Theatre Circuit and K-A-O also appeared to oppose any extension beyond November 2 of the time in which the Fox Theatres' receiver may exercise the option, declaring that this was a part of their contract with the receiver and could not be disturbed by the court.

Federal Judge Julian W. Mack on Tuesday extended to October 18 the time in which the receiver for Fox Metropolitan may file exceptions to a $4,500,000 claim filed against it by Fox Theatres. The claim has been settled by an agreement made a part of the Fox Metropolitan reorganization plan which grants Fox Theatres the option to purchase for $275,000 one-half of the stock of reorganized Fox Metropolitan or to forego the purchase and receive $150,000.

It is also expected that Judge Mack will also very shortly set a date for the hearing of applications for more than $800,000 for fees and expenses in the Fox Metropolitan reorganization. Judge Mack has had jurisdiction over the Fox Metropolitan rehabilitation since the inception of its receivership early in 1932.

Meanwhile, the results of the lengthy investigation by the Sabath Congressional Committee of Fox Metropolitan Playhouses, Inc., and its reorganization will be laid before United States Attorney Francis H. Adams shortly, according to Murray W. Garsson, director of the investigation. Mr. Garsson expects that the committee's disclosures may lead to indictments.

THE HEART-HOLDING POWER OF A GREAT HUMAN STORY LEAPS FROM THE SCREEN IN RKO-RADIO'S TOWERING BOX-OFFICE SHOW!



Two gladiators entered the arena. Only one came back. Marcus, the victor, faces the orphaned son of the man he had slain.

Flavius, adored son of Marcus, who had become the uncrowned king of cruel, pagan Pompeii, is jailed with the slaves he had tried to rescue . . . torn from the arms of the girl he loved.

Cleon, slave trader, who taught the disillusioned Marcus the shady secrets of his trade.

Pontius Pilate, "the greatest man in Judea," gives Marcus his first chance at the "big money" . . . a deal whereby the former gladiator is furnished with an army of desperate men to raid neighboring countries.

Unknowing, Marcus looks upon the face of actually 'the greatest man in Judea,' . . . A miracle is wrought before his anguished eyes, as his little son is healed by this lowliest of men, whom followers call "Master."

"THE LAST DAYS OF POMPEII"

BEHOLD THE WONDERS OF THE

Marcus, kindliest of men when a poor blacksmith, had become Marcus, the "butcher" of Pompeii, after events forced him to desert the smudge of his forge for the glitter of the arena.

Fresh from his victories in the field of battle, he was hailed as "Marcus the Mighty." . . . But all his power and wealth and strength couldn't lift even one little finger of his injured son.

BIGGEST SHOW IN 2,000 YEARS!

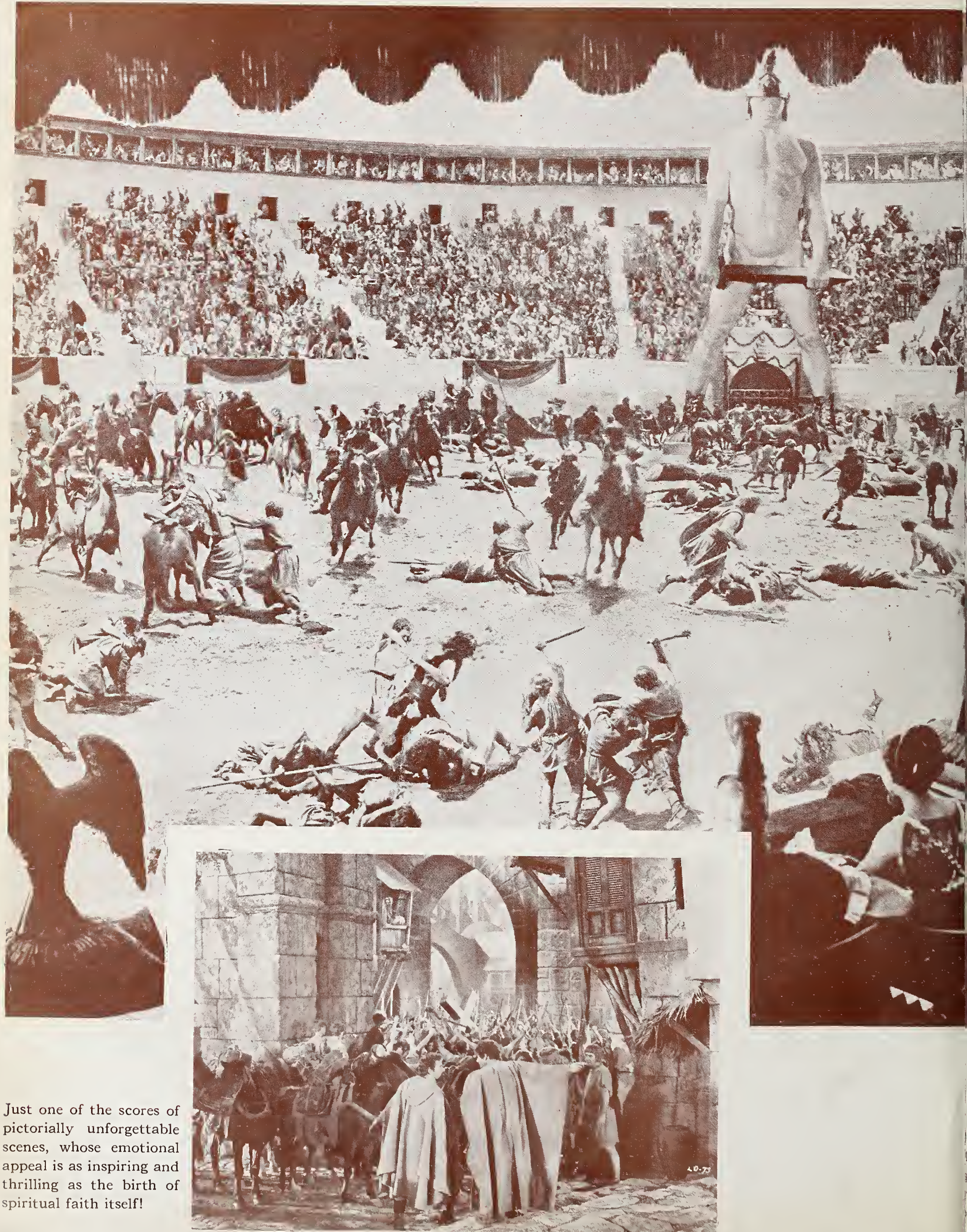
The miracle of love and faith had transformed the world for the son of the richest man and the daughter of the poorest slave.

The eruption of Vesuvius pictured in all its terror-striking beauty and devastating havoc! . . . Monumental buildings toppling to crumpled ruins, burying all beneath! . . . Human beings plunged into black abyss as giant cracks open in the streets! . . . A rain of fire! . . . Explosion! . . . Earthquake! . . . Panic! . . . Pandemonium! . . . Scenes of such fury and excitement as never have been dared before!

Gaius, wealthy citizen, had said to the carefree Marcus: "You are a fool with your ideas of love and honor. Money is the only thing worth while!"

"Marcus, the angry mob is clamoring for the life of the man who saved your son . . . You are rich, strong . . . help him now!" begged the gasping man. Torn twixt gratitude and greed, Marcus turned his back on 'the greatest man in Judea.'

PREVIEW CRITICS PREDICT SE



Just one of the scores of pictorially unforgettable scenes, whose emotional appeal is as inspiring and thrilling as the birth of spiritual faith itself!

SATIONAL BOX-OFFICE SUCCESS!

FILM DAILY SAYS: "One of the Ten Best of this or any other season!" Coast preview critics of the trade press report: "Will take the box-office by storm" . . . "Audience broke into applause in the middle of it" . . . "A great box-office picture."

The hosts of doomed slaves driven into the mammoth arena between the feet of the Colossus that guards the gates of the Pagan Palace of Pleasure! . . . Bloody combat for the amusement of the revelers! . . . Slaves and prisoners poured into the crimson bowl with the promise that whoever on foot survives the mounted soldiers is free!

THE Film DAILY

"THE LAST DAYS OF POMPEII"

with Preston Foster, Alan Hale, Basil Rathbone

RKO Radio 96 mins.

THE LAST WORD IN SPECTACULAR PRODUCTION GORGEOUSLY PRODUCED AND ACTED WITH INTENSELY HUMAN STORY.

Easily one of the Ten Best of this or any other season. It makes all other spectacular productions fade in comparison. The mob scenes are magnificently handled. The scenes in the arena of Pompeii are stupendous and awe-inspiring. And for the climactic smash, the eruption of Vesuvius followed by earthquakes with thousands of people fleeing from the arena has never been equalled for sheer magnitude and spectacular smash and perfect detail. It's a dramatic triumph of impressive magnitude. Combine this with an emotional and very human story consummately acted, and you have a screen spectacle that will have the entire community talking. Preston Foster plays the role of a blacksmith who becomes a gladiator in the arena, and when his wife and baby die from an accident, he is embittered and resolves to attain vast wealth and power. He adopts a boy, son of one of his arena victims, and his entire life is centered about the young man as he grows up. The climax in the arena as the son espouses the cause of the slaves and the father tries to save him from death, followed immediately by the eruption of Vesuvius, is an unforgettable screen experience that will linger in memory. Everything about the production is superb—musical score, photography, directing, acting.

"CAESAR'S SOLDIERS ARE INVINCIBLE!" . . . excepting against the foe that belches fire from the sky and seethes from the very earth itself!

MORE than awe-inspiring spectacle; MOR spiring entertainment . . . EMOTIONAL ashes of a past whose heart-call echoes PANORAMA OF EXCITEMENT HURLED T THAT WILL STORM THE HEARTS OF THE

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LAST
OF PO

MERIAN C. COOPER'S GREATEST PRODUCTION

than great human drama; MORE than in-
DYNAMITE . . . blasted from the living
through the walls of Time . . . A FLAMING
THE SCREEN WITH A SURGING POWER
THRILL-HUNGRY MILLIONS OF TODAY!

HE
DAYS
MPEII

Played by a cast of thousands, headed by ***PRESTON FOSTER***, **ALAN HALE, BASIL RATHBONE, JOHN WOOD, LOUIS CALHERN, DAVID HOLT, DOROTHY WILSON, WYRLEY BIRCH**

Directed by
ERNEST B. SCHOEDSACK

"I find no fault in this man," says the crafty Pilate, as the mob tears the prisoner from the willing guards.

"Proud Pompeii is no more!" cry the frantic slave survivors of the greatest cataclysm in ancient history, as they flee to the sea from a city whose ruins are buried beneath the sands of time, but whose story lives forever!

A love story 2,000 years old, written for this very hour of 1935!

BEGINS EXTENDED RUN ENGAGEMENT AT RADIO CITY CENTER THEATRE... COMPANION SHOWPLACE TO THE MUSIC HALL...ON OCTOBER 16TH ... OPENS IN HALF A HUNDRED OTHER KEY CITIES THROUGHOUT THE NATION NEXT WEEK!...

RKO-RADIO PICTURE

"THE LAST DAYS OF POMPEII"

AL LICHTMAN RESIGNS PRESIDENCY OF UNITED ARTISTS; BOARD ACCEPTS

Directors Act on Resignation at Wednesday Session; Came Into Presidency June 26 When Schenck and Zanuck Joined Fox

Al Lichtman, president of United Artists Corporation, resigned Wednesday afternoon at a meeting of the board of directors in Hollywood. The resignation was accepted.

A joint statement issued by the board after the session stated:

"At today's meeting of the board of directors of the United Artists Corporation the resignation of Al Lichtman was unanimtusly accepted."

Mr. Lichtman, previously vice-president in charge of distribution, had been elected to the presidency on June 26, succeeding Joseph M. Schenck, who with Darryl F. Zanuck and their Twentieth Century Films joined Fox Films.

New Producing Group

Coincidental with Mr. Lichtman's dispute with co-owner Samuel Goldwyn came word from Hollywood that one of the important United Artists producers, in the person of David O. Selznick, had surrounded himself corporately and otherwise with some impressive financial support, forming Selznick International Pictures, Inc., with John Hay (Technicolor and Pioneer Pictures) Whitney, C. V. Whitney, chairman of the board of Pan-American Airways; Robert Lehman, of the noted New York banking firm of Lehman Brothers; Dr. A. H. Giannini, chairman of the executive committee of the Bank of America, and himself a strong financial backer of producers; Myron Selznick and Lloyd Wright, Los Angeles attorney.

Conferences between Mr. Goldwyn and Mr. Lichtman, it is understood, last week reached a stage where Mr. Lichtman protested that his rights under his new five-year contract were being trespassed. At the United Artists sales convention last June the official announcements said Mr. Lichtman would be in complete charge of distribution, including sales, advertising and exploitation, with the Pickford-Chaplin-Goldwyn-Fairbanks-Korda owner-members relinquishing the right they had held since the company's inception to approve film contracts.

It is further understood that last week Mr. Goldwyn expressed dissatisfaction with the sales results on his "Dark Angel" and his "Barbary Coast" and refused to accept further of Mr. Lichtman's contract approvals, the rift then following when Mr. Lichtman stood on his rights and the two clashed.

Mr. Goldwyn was contending that United Artists and not he personally was the motivating factor in the dispute. The producer in the past always has demanded as high rentals as any obtained for United Artists releases, with the exception of Charlie Chaplin's productions, insisting, furthermore, on a comparative ratio between the Cantor and Chaplin pictures.

West Coast Called Factor

Mr. Lichtman's sphere of activity in the corporation is said to have been restricted by the constant demand that important sales matters be referred to the west coast for approval, and Mr. Lichtman felt this infringed his prerogatives is the way the United Artists head is represented as feeling.

Reports that Murray Silverstone, European manager for United Artists, or that James Mulvey, for years eastern representative for Mr. Goldwyn, will succeed to the presidency were not widely credited on the West Coast.

Nathan Burkan, attorney for Charlie Chaplin, a member-owner of United Artists, arrived in Hollywood Tuesday night, and Mary Pickford, another member-owner, arrived Wednesday to attend the meeting of the board.

Mr. Lichtman has spent no time at the United Artists studio since his reported verbal clash with Mr. Goldwyn, it is reported authoritatively. It is understood Mr. Lichtman has received offers from other companies and reports again tie him in with a special post at Twentieth Century-Fox, although Sidney R. Kent, president of that company, commented only: "There is nothing to it."

Started as Usher

One of the pioneer figures in the industry, Mr. Lichtman first was an usher, then a vaudeville actor. He became associated with Exhibitors Advertising Corporation and was eventually the New York manager for that concern. He was general manager for Monopol Film Company, and later became first sales manager for Famous Players Company.

He also was general manager of distribution for Artcraft, selling the pictures of Mary Pickford, Douglas Fairbanks, Elsie Ferguson and other such stars. The merger of Famous Players-Lasky Corporation made him general manager of distribution for the combined organization, and he also filled the same position with Universal. Mr. Lichtman joined United Artists nine years ago as a field representative, later becoming general sales manager and, last June, president.

David Selznick, John Hay Whitney, Lehman and Giannini in New Producing Company with United Artists Release

Selznick Heads New Company

Announcement from Hollywood of the incorporation of Selznick International Pictures, Inc., as a new motion picture producing organization, reached New York at about the same hour on Wednesday afternoon as the board of directors of United Artists was in session on the coast on the Lichtman matter.

Mr. Selznick is president and executive producer, John Hay (Jock) Whitney, who releases his own Pioneer Pictures (Becky Sharp) through RKO, is chairman of the board, the members of which include both of the aforementioned and C. V. Whitney, Mr. Lehman, Dr. Giannini, Myron Selznick and Mr. Wright.

The executive committee, apparently vested with charge of operations, is comprised of David Selznick, Jock Whitney and Dr. Giannini.

Said the announcement: "Principally interested in the new company, no stock in which will be offered to the public, are John Hay Whitney, C. V. Whitney, Charles S. Payson, Robert Lehman, Myron Selznick, David O. Selznick and other prominent eastern interests."

The new corporation has taken over all of the assets and contracts of the comparatively recently formed David O. Selznick Productions, Inc., including its releasing contract with United Artists.

Second To Be in Color

The first picture of Selznick International will be "Little Lord Fauntleroy," starring Freddie Bartholomew, production starting November 15. United Artists released the original silent version of "Fauntleroy," co-owner Mary Pickford having produced and starred in it some 14 years ago.

Productions in Mr. Whitney's Technicolor will form a large part of the new organization's program, and the first Technicolor subject will go before the cameras immediately after "Little Lord Fauntleroy." This color subject will be directed by George Cukor, who is under Selznick contract. The third production will star Ronald Colman.

Mr. Selznick's career in motion pictures began with his father, the late Lewis J. Selznick.

Wisconsin Attorney to Head A. T. & T. Inquiry

Samuel Becker, Wisconsin attorney and political aid of Governor Philip LaFollette, has been chosen by the Federal Communications Commission as assistant general counsel in charge of the Commission's inquiry into activities of the American Telephone and Telegraph Company. Mr. Becker will receive $9,000 a year. John H. Bickley, also of the LaFollette camp, is chief accountant of the investigation.

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5 Per Cent Admission Tax Goes Into Effect in Cuba

A new tax of five per cent of the gross price of admissions to theatres of the first and second class in Cuba has been approved by the government and is now in effect, according to Commercial Attache Walter J. Donnelly, of Havana, in a report to the Department of Commerce in Washington.

Film Carriers Discuss New Law At Annual Meet

Operating adjustments made necessary by enactment of the Motor Carrier's Act, which was passed at the last session of Congress, comprised the chief business on the agenda of the National Film Carriers' Association, in their annual convention in New York.

C. C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America, addressing the meeting recommended the establishing of local arbitration groups, which could be set up in every exchange center if distributors would adopt two contract forms, one with a voluntary arbitration provision and one without it.

All officers were re-elected at the closing session Wednesday. Officers are James P. Clark, president and treasurer; H. C. Robinson, Detroit, vice-president, and Clinton Weir, secretary.

The following were elected members of the executive committee: George Callahan, Pittsburgh; H. C. Robinson, Detroit; George Blackman, Syracuse; James P. Clark, Philadelphia, and John Vickers, North Carolina. Members of the board of managers are Thomas Gilboy, San Francisco; H. Decker, Boston; E. E. Jamison, Kansas City; C. W. Trampe, Milwaukee; Charles E. McCarthy, Minneapolis; L. M. Miller, New Orleans; F. Smith, Syracuse, and S. E. Wall, Columbus.

The meeting which was presided over by James P. Clark, president, devoted its morning session on Monday to a discussion of the new Federal law pertaining to motor carriers and to a reading of the president's report on organization activities since the formation of the association two years ago. Harold Shertz, general counsel for the association, led the discussion of the Motor Carriers' Act which places all trucking under the jurisdiction of the Interstate Commerce Commission.

Ted V. Rodgers, president of the American Trucking Association, addressed the meeting on Tuesday. Mr. Rodgers said that under the new act trucking rates would have to be made public and that rate committees were now engaged in drafting schedules in all sections. The rates would not represent unreasonable increases in any instance, he said. Mr. Rodgers also stressed to the carriers the necessity for safety in the operation of their trucks.

Pointing out that only compulsory arbitration has been outlawed by Supreme Court decisions, and not arbitration as such, Mr. Pettijohn said that contracts which offer exhibitors no alternative but to submit their differences to arbitration are "compulsory." This can be avoided, he said, by offering two contract forms.

Tower Files In Bankruptcy

Tower Magazines, Inc., publishers of six monthly periodicals which have been sold through the F. W. Woolworth stores, filed a petition in bankruptcy this week in the Scranton federal court. Catherine McNelis, president, listed liabilities of $400,000 and blamed high printing costs for the bankruptcy.

Zanuck Reorganizes Production Staff

Darryl F. Zanuck has reorganized the Twentieth Century-Fox production staff in a way that eliminates supervisors and puts all pictures in charge of associate producers. William E. Goetz, as executive assistant to Mr. Zanuck, heads the new group. Another division finds Sol M. Wurtzel, after 16 years of presiding at the Western Avenue studio, retaining his position as executive producer with John Stone and Edward T. Lowe as his aides.

At the Westwood plant six producers will function. They are: Nunnally Johnson, Raymond Griffith, Kenneth Macgowan, B. G. DeSylva, Henry Duffy and Bogart Rogers.

Other production executives are: J. J. Gain, studio manager; William B. Dover, personnel manager; Julian Johnson, story editor; Fred Metzler, studio treasurer; Edward Eberle, production manager; William Darling, art director, and Lew Schreiber, casting director.

Mark Kelly, former sports editor of the Los Angeles Examiner, has also been signed by Mr. Zanuck to a long-term writing contract.

Restraint of Trade Charged Against RCA

F. A. D. Andrea, Inc., has filed a suit in the United States district court of Wilmington, Del., against the Radio Corporation of America for injunctive relief, charging restraint of trade and monopoly. It is charged that in 1919 RCA entered into conspiracy with various other companies to obtain a monopoly in radio apparatus and especially in the manufacture and sale of radio broadcasting receivers. Patent pooling is also charged in the complaint.

Manhattan Theatre Tax Assessments Raised

Manhattan theatre assessments have been raised approximately $350,000 for 1936 by the Department of Taxes and Assessments. This is a gain of approximately $200,000 for theatres in buildings owned by film companies and a gain of $150,000 for theatre buildings alone.

Brooklyn theatre assessments declined $10,000, but on theatres in office buildings the levy remains the same.

Griffith Receiver Ordered

Judge Murray Hulbert in the New York federal court ordered a receiver appointed for D. W. Griffith, Inc. The application was made in connection with a suit by John A. Manning.

Palumbo Wins at Warner Golf

Leonard Palumbo of the Warner Brothers publicity department won the major prize donated by H. M. Warner, president of the company, for the low gross score of the Warner Club handicap tournament, held at the Riverdale Country Club in New Jersey.

Amateurs' Third Film Finished

The third of the "Stars of Tomorrow" series, with amateurs as the cast, produced by E. Schwartz and featuring Harry Jans, was completed Friday at the West Coast studio, New York.

GTE's Plan for Reorganization Is Set for Hearing

Plans for reorganization of General Theatres Equipment, Inc., have been submitted to the chancery court in Wilmington, Del., and a hearing will be held November 13. The plan provides for issuance of 800,000 shares of capital stock to replace the existing $28,687,839 of debentures, 1,893,946 shares of common stock and 938,090 shares of preferred stock and further provides option warrants under which holders of secured notes and debentures and holders of notes and accounts payable to the company may acquire units of Twentieth Century-Fox stock.

Chase National Bank has agreed to advance $2,000,000 working capital to a new corporation, if the plan gets court sanction.

The basis of exchange follows:

To holders of secured obligations and debentures—for each $1,025.82 of indebtedness, 10 shares of capital stock of the new company, with warrants to purchase one and three-quarters units of capital stock of Twentieth Century-Fox at $60 per unit on or before Oct. 1, 1936, and at $70 per unit on or before Oct. 1, 1937.

To holders of notes and accounts payable—for each $1,024.82 of indebtedness, seven and one-half shares of capital stock of the new company, with warrants to purchase one and one-quarter units of capital stock of Twentieth Century-Fox at $60 per unit on or before Oct. 1, 1936, and at $70 on or before Oct. 1, 1937.N

To holders of preferred stock—for each 10 shares, warrants to purchase one share of capital stock of the new company on or before Oct. 1, 1937, at $12 per share.

To holders of common stock—for each 25 shares, warrants to purchase one share of capital stock of the new company on or before Oct. 1, 1937, at $12 per share.

The plan was submitted by a committee made up of Arthur Loasby, chairman; Edward C. Delafield, Harry S. Durand, Lloyd S. Gilmour, Arthur Peck, Conrad H. Poppenhusen, Seton Porter and Ray W. Stephenson. This committee, which now calls itself a reorganization committee, has been functioning since Feb. 10, 1932, as a protective committee.

General Theatres went into receivership Feb. 29, 1932, in Delaware, and Daniel O. Hastings was named receiver. On March 1, the day following, Hastings was also made ancillary receiver by the U. S. District Court for the New York Southern District.

During Hastings' administration obligations of the company totalling $54,193,627.93 at the time of the receivership have been reduced to $47,812,790.72.

Many changes also have been made in assets as a result of the reorganization of Fox Film Corp. and its subsequent merger into Twentieth Century-Fox; the receivership of Fox Theatres Corp.; the sale of Loew's, Inc., stock held by the Film Securities Corp. and the subsequent liquidation of this company. Due to suits pending against All-Continent Corp., controlled by William Fox; the suit of the Chicago Title & Trust Co. against Fox on his guarantee of Roxy Theatres Corp. stock, and suits of All-Continent and Fox against General Theatres, various contingencies are left in the proposed reorganization.

At the time of the receivership General Theatres directly controlled as subsidiaries the following: National Theatre Supply Co., International Projector Corp., Theatre, Equipment Acceptance Corp., J. E. McAuley Mfg. Co., The Strong Electric Corp., The Ashcraft Automatic Arc Co., Hall & Connolly, Inc., lamp manufacturers, and J. M. Wall Machine Co., Inc.

It secured control of Fox and Fox Theatres through purchase of Fox's Class A voting stock in both at the time of his financial difficulties, but this control in turn was largely responsible for the undoing of General Theatres when Fox Film ceased to pay dividends.

The Fox Film and Theatres stock was pledged to the Chase National Bank with other stock for loans aggregating $20,389,769.85. The bank agrees to return the collateral in addition to lending the new company $2,000,000, if the reorganization is approved by the court without changes which it cannot accept.

It is expected that copies of the plan and agreement will be available soon at the City Bank Farmers' Trust Co., the depositary named in the plan and agreement.

MAZE OF COURT ACTIONS FAILS TO HALT SPREAD OF CHANCE GAMES

Decisions Range from Prohibition by Ordinance at Buffalo to Favorable Decree by Courts in Ohio

City, State and Federal Prosecutions Underway; Distributors of Devices Fight Over Copyright Ownership

Neither court prosecutions by city, state and federal governmental agencies, nor the maze of copyright infringement legalities, combined with the retaliations of competitors and the repercussions of disgruntled patrons holding losing tickets, are stemming the countrywide spread of Bank Nights, Screeno and other such box-office stimulants, so-called, in motion picture theatre operation.

Opinion still is divided over the value of the chance game to theatre operation. For the most part exhibitors are reflecting the position that its use is more or less compulsory because of its adoption by competitors, and in many places, principally Los Angeles, this attitude has caused "wars" of retaliation against the original users.

Entangled in Courts

Not in years has the structure of motion picture exhibition been so entangled in the courts over the matter of theatre procedure and practice, being the target of city, state and federal prosecution on the grounds of lottery-law violation.

Buffalo invoked a city ordinance against chance games, but Ohio's courts decreed in their favor. A test case is due in Iowa, while North Dakota declared the plan to be legal. Newspapers reiterated their orders against the publication of chance game copy in theatre ads, the while California's Better Business Bureau likewise expressed disapproval of chance game procedure. New England officials were turning a scrutinizing eye toward the policy, while in New York city courts completely vindicated the idea. On the other hand, Philadelphia held four owners on charges of violating the lottery statute, and a test case was due in Rochester.

Further complications are developing over the fight among chance game distributors on the right to the copyright.

Buffalo Ordinance Brings Warrant

Raking up an old city ordinance prohibiting giveaways by theatres, Buffalo police served a warrant on Max Rosing, as manager of the Roosevelt, for operating "Treasure Night," in use for weeks at that theatre on the basis of a $35-per-week award.

Police cited a local lottery statute, served the warrant as the winner was in the act of receiving it on the stage, and confiscated the prize for use as evidence.

Called Stimulant in Chicago

Midwest owners, while realizing that giveaways and chance games are not a regular procedure of exhibition, nevertheless admit that were it not for these games they would be a great deal worse off than they now are.

Since the inception of Bank Night, Screeno and such devices, owners in the Midwest territory, as represented by Chicago exhibitor spokesmen, are said to have experienced the best business they have had in a long time, much better, they claim, than with dual picture policies.

Hundreds claim that they would have been compelled to close during the summer were it not for the chance games, more than 60 houses in Chicago which usually darken during the summer, remaining open this year, profitably. Both de luxe runs and subsequents are favorably inclined toward the idea, there being instances where the Bank Night award reached a high figure and grosses for that night equalled or exceeded those of a full normal week. Even standees must hold tickets, which are good for any other night when they are unable to enter the theatre on Bank Night.

However, they expect that with the arrival of the better quality product that is promised this season they will be unable to abandon the stimulant.

With none of the theatres in the tri-states—Davenport, Moline and Rock Island—using Bank Night or Screeno, a cash plan of their own devising is being employed by all houses, both circuit and independent. A $500 cash award is split up and given away every few weeks. Sometimes an automobile is awarded.

However, Affiliated Enterprises, Inc., of Denver, owners of the Bank Night copyright, are proceeding with the prosecution of owners using any plan that is similar to theirs, on the grounds of infringement.

Three suits are being filed, through Halpern, Jacobson, Merric, Nierman and Silbert, of Chicago, against the Alger Brothers Circuit in Peru, the Anderson Circuit, in Morris, and A. B. McCollon, at Hoopeston. The Algers and the McCollom theatres are using "Cash Night," the Anderson Circuit employing "Money Night."

350 Drug Stores Go "Bank Night"

The "Daily Dividend" plan used in 350 Chicago Wahlgren stores has, in order to avoid legal difficulties on copyright infringement, been substituted by Affiliated's Bank Night. The drug concern, taking the idea from local theatres, has been so successful in stimulating business that smaller concerns throughout Chicago are now inaugurating similar ideas.

Even at private parties when several hundred guests are to be entertained, Screeno is fast becoming one of the chief forms of entertainment.

The countrywide record for participating in this connection is claimed by the Mode theatre at Chicago, where Screeno is used seven nights a week.

Huffman, Too, Defends Giveaways

Harry Huffman, Denver independent circuit operator, and one of the first users of Bank Night, last week defended the plan as a box office stimulant. As in Chicago, Mr. Huffman blames a current shortage of quality product for the necessity of using chance games. He has awarded an automobile every week now for 72 weeks, and recently took to awarding homes.

Mr. Huffman denied that a giveaway "war" exists among Denver theatres, as frequently has been reported.

Court Victory for Bank Nights

Bank Night won a signal victory in Ohio's Cuyahoga County when the court of appeals, in an appeal from a Cleveland common pleas court decision denying a petition for an injunction to stop Bank Night, unanimously decreed for the defendant, M. B. Horwitz, operating the Haltnorth theatre in Cleveland.

The decree was rendered for the defendant "for the reason that the plaintiff failed to show any invasion of any property rights entitling plaintiff to injunction relief."

This decision, long awaited, is expected to have far-reaching results, as it is said to be the first decision of a higher court on the status of Bank Night.

Meyer Fischer and his Fountain theatre, Cleveland, were the plaintiffs against Mr. Haltnorth's Haltnorth. Mr. Fischer had charged that Bank Night at the Haltnorth was unfair competition.

Idea Grows in Dallas

"Bank Nights, Screeno and the like are now being used in 100 theatres in the Dallas territory, representing about 25 per cent of those operating.

Iowa Test Case Due

On October 15 the status of Bank Night in Iowa will be determined in the state supreme court where G. P. Hundling, Newton, Ohio, theatre owner, will seek for a reversal of his conviction in a lower court on the use of Bank Night. His defense is that persons seeking the prize offered at his theatre were not compelled to buy admission tickets.

Not Illegal in Dakota

Bank Night does not constitute a lottery and therefore is legal in North Dakota, the district court ruled at Jamestown, N. D., in dismissing a complaint against Ben Ashe of the State theatre.

Mr. Ashe had been arrested on charges for operating the game at his theatre, but his attorney, Sam Halpern, of Minneapolis, filed a demurrer contending the plan is legal. The decision was said to have the effect of sanctioning Bank Nights in the state, inasmuch as it climaxed a test case instituted by the Attorney General, who had ordered all owners in the state to cease and desist.

Newspapers Refuse Advertisements

Following orders issued by the United States Post Office last summer, exhibitor users of Bank Night and Screeno in Kansas City have been ordered by the Kansas City *Times* and *Star* to discontinue advertising of either plan in their newspaper ads.

Meanwhile W. R. Thomsen of Des Moines was named Bank Night sales representative in the Kansas City territory, by R. W. McEwan, distributor of the franchise.

Retaliatory War on Coast

Declaring that independent owners belonging to the Independent Theatre Owners' Association had sufficient time to curtail their chance game activities, in line with Fox West Coast's warning, that circuit last week adopted the policy throughout its system.

The ITO made a futile effort at the last moment to obtain a 10-day extension from Fox West Coast and the war of competition is on.

Bank Nights and such games have spread so alarmingly throughout Los Angeles and that

(*Continued on following page*)

CHANCE GAME FIGHT IN THE FIELD

(Continued from preceding page)

territory that West Coast officials insisted they must meet the challenge.

Where giveaways and games were formerly confined to the outlying districts, they are now sweeping downtown Los Angeles, following court decisions favoring Bank Night in patent infringement suits in several states.

Fifteen subsequents have just been given franchises and an equal number is expected to sign before October 15, according to Ray Olmstead, local dealer for Affiliated Enterprises.

Far West Exchanges, California distributors of Movie Sweepstakes, have installed the plan in eight Warner subsequent runs. Other operators are adopting Gift Stamp Nights.

The Better Business Bureau in Los Angeles joined the fight against chance games in a radio broadcast by Robert Sample, over Stations KFI and KECA, urging the public to report any collusion between theatres running Bank Night and persons winning prizes as part of the Bureau's campaign against socalled "rackets." The hazard to patrons, the Bureau claims, lies in the failure of theatres to give away designated prizes on the night advertised and allowing it to accumulate. The Bureau has called the alleged existence of the hazard to United States District Attorney Pierson Hall and to District Attorney Buron Fitts of Los Angeles county.

The Bureau announced that "from the number of inquiries and complaints we are receiving regarding the socalled Bank Nights which are held by some theatres, it is apparent that the plan is gaining considerable momentum and therefore seems to be a growing evil. We have discussed the matter with the city attorney's office, who expressed his thought that at least some of the theatres have the scheme set up in such manner to circumvent lottery laws. In his opinion such theatres operate the scheme in such a way as to preclude any legal action."

Minneapolis Owners Interested

From Minneapolis came reports that newspapers are receiving complaints from patrons about the manner in which Bank Nights are being conducted, and that independent exhibitors both in Minneapolis and St. Paul have decided not to use Bank Night, or any other chance game, more than once a week and no gift will be in excess of $250. A chance game war impending was said to have brought on the agreement for modified use.

Bank Night Wins Boston Decision

Roy E. Heffner, of New England Bank Night Company, in Boston, explained the decision which was handed down in the suit of Affiliated Enterprises, copyright owners of Bank Night, against James E. Kennedy and Federal Distributing Corporation, distributors of Gold Mine, said: "In the United States district court at Boston, Federal Judge Hugh E. McLellan entered a final decree forever enjoining the defendants (Kennedy-Federal) from the use or sale of Gold Mine to exhibitors and from the use or sale of Bank Night or of any infringing or competing system."

Mr. Kennedy, according to Mr. Heffner, "waived all right of appeal."

With Bank Night, Screeno and giveaways spreading throughout New England, where from 60 to 75 per cent of all theatres were reported to be using the idea in one form or another, an appeal from a Fall River, Mass., court decision holding Broadway Handicap to be a lottery was taken to State Supreme Court by Philip Smith, operating a New England circuit. He declared the game will continue in operation pending the appeal.

CENSORS CLEAR FILMS, RIDDLE VAUDEVILLE

Not one elimination was ordered by the Department of Public Safety at Boston, operating under the Massachusetts Sunday censorship law, in 43 pictures placed upon the latest list of approved pictures.

At the same time, vaudeville acts did not fare so well. More than half of those inspected were either barred or modified by the board, which is headed by Commissioner Paul G. Kirk. Eliminations were ordered on eight stage acts and three others were ruled out entirely. Eight were given a clean bill.

Too, Ernest Michelfelder, of the Capitol theatre, Fall River, was adjudged guilty of promoting a lottery with a picture showing at his theatre, in a decision handed down in Second District Court by Judge Benjamin Cook. The plan in use was a horse race.

Greyhound Derby is the latest giveaway to be introduced in Boston. It is handled by the new B-G Film Company, headed by Myer Gruber and Harry Bloomberg.

Other echoes to chance games were heard throughout New England. In Portland, Maine, County Attorney Walter Tapley, Jr., said that steps will be taken to rid Cumberland County of such devices "if there is any way of driving them out." Attorney General Clyde R. Chapman was reported to hold similar views. Meanwhile Portland newspapers started refusing chance game advertisements in theatre ad copy.

Beano was growing through the section as a stimulant for church, civic and lodge functions. However, Attorney General Chapman in Maine declared the stunt to be illegal and in Massachusetts a move was started by federal officials to halt its growth.

In Worcester, Mass., Beano parties ran as high as $50,000, conducted by the American Legion. Some $100,000 worth of tickets were sold. Exhibitors were complaining that the Beano parties at church socials and elsewhere were taking customers from their box offices.

Chance Games Cutting Giveaways

Before the advent of Bank Night and such cash awards in New Orleans the average weekly cost to theatres for dishes, towels, etc., for giveaways, totaled $50,000, and now has fallen to less than $25,000 weekly.

Henry Lazarus, president of Allied Theatre Owners of Louisiana, was reported dissatisfied with the results from cash awards, declaring that the idea, which formerly crowded local theatres, has lost much of its drawing power.

Court Rules in New York

Barr and Barr, New York attorneys, reported that a complaint alleging the conduct of a lottery for the playing of Lucky was dismissed in the Seventh District Magistrates' Court in Brooklyn, New York. The house involved was the Rivoli, one of the Weinstock Circuit.

The hearing was held a few weeks ago, but decision was reserved in order to give the District Attorney's office and the Legal Bureau of the New York Police Department an opportunity to submit briefs. Barr and Barr also submitted a brief.

The district attorney's office then expressed itself through the assistant district attorney, who, in joining with the defense counsel's motion to dismiss the complaint, declared: "In the opinion of the district attorney's office, it is established that no consideration passes in the conduct of these games and they therefore do not constitute a lottery."

Immediately seven New York theatres in the Consolidated Circuit reinstated Lucky after desisting for weeks following activities of the police.

Bank Night will be tested legally in the Bronx shortly when a case is heard in Magistrate's Court against Harmon Yaffa's Majestic theatre.

Five other chance game cases will come before Judge Croake in Stapleton, Staten Island Magistrate's Court on October 15, ex-Senator M. Smith representing four Harry Shiffman theatres. However, another delay will be asked for pending a Special Sessions hearing on October 17 on the legality of chance games.

Injunction proceedings by Playmore Premiums, Inc., against Charles Streimer's ad service was for a change of venue so that the action might be tried in Manhattan, not in Queens County, where the suit was originally filed.

Playmore claims Streimer with infringing on Sweepstakes in the New York territory, which the defendant denies.

Meanwhile Loew's decided to install Bank Night in 16 New York theatres.

Philadelphia Owners Held

Four neighborhood theatre owners in Philadelphia are being held in $400 bail for the grand jury by Magistrate Hamburg under the anti-lottery laws, for the use of chance games. A new court test on the legality of the game is foreseen as a result of the arraignment. Those held are John Ehrlick, Ideal theatre; Emanuel Lewis, Jumbo theatre; Isidore Schwartz, of the Frolick, and Allen Lewis, of the Girard.

From Pittsburgh came word that Bank Nights and similar games and giveaways are spreading throughout western Pennsylvania.

Screeno in Court in Rochester

Pending the filing of briefs, the Liberty, North Side Schine Circuit theare, is free to operate Screeno under an injunction restraining Rochester police from interfering.

The stunt was called a lottery law violation by Deputy Corporation Counsel Charles Forsyth.

Tampa Patron Sues for Prize

Typical of some of the reactions of patrons elsewhere to the conduct of chance games, Mrs. Hazel Greene Felix filed suit against the Tampa theatre in that city for refusal to pay her a Bank Night prize of $650. Hearing was set for October 15.

MGM Contributes to Park Fund

The first contribution to the newly established National Park Trust Fund has been made by Metro-Goldwyn-Mayer, and acknowledged by Harold L. Ickes, secretary of the interior.

$1,500,000 WORTH OF SHAKESPEARE FORMALLY PRESENTED BY WARNERS

"Midsummer Night's Dream" Premiere on Broadway Never Matched by Hollywood; New Exploitation Fields Conquered

Harry, Albert and Jack, the brothers Warner, formally presented to the world on Wednesday evening, in New York, $1,500,000 worth of William Shakespeare—"A Midsummer Night's Dream." (A showman's review of the picture appears on page 38.)

The most glittering Hollywood premieres never had introduced even the most epochal of super-classics to a first-night audience of such eclat, amid a setting of such splendor as that which limousined to the liveried lobby of the Hollywood theatre on Broadway, there to see, for the first time in talking motion pictures, the Bard's Theseus, Hippolyta, Lysander and Helen, Bottom, Flute, Snout and Puck in their Hollywood-made pantaloons and doublets and many-petticoated gowns of the fantasy of old Athens.

William Shakespeare wrote "The Dream" on a rush assignment, somewhere along about 1590. He dashed it off in six days as a compliment to a wealthy patron who was to be married amid "pomp and revelry," and it was first performed at the wedding celebration. But Warner Brothers took 365 days to get it into the negative and another 60 days to the sabled, low-gowned, top-hatted and stiff-bosomed bigwigs who gathered there on Broadway Wednesday evening from Park Avenue and Wall Street to witness this newest progress of the cinema in its career esthetic.

It was an audience steeped deeply in anticipation that listened to a "canned" overture from Mendelssohn's "Dream" score, the while they awaited the results of Max Reinhardt's efforts to transplant the Joe E. Browns and the James Cagneys, the Hugh Herberts, Frank McHughs, Dick Powells and Mickey Rooneys from the Hollywood Boulevard of 1935 to the ethereal forests of Athens of 1590. (A study of the music of the production appears on the two following pages.)

Pre-premiere commendations were announced from some of the hardest-to-crack channels in the world of Shakespearean literature, and from leaders in cultural and social and civic and educational fields. There were teas and banquets, dinners and receptions, a nationwide radio broadcast over the national networks. The press was invited the night before to a special "dress rehearsal" preview, "to give you ample time to make deadlines."

Billboard announcements were placed on 20,900 locations in the New York area, where they posted 56,620 sheets, many running 102 sheets apiece.

Warners dispatched Dr. Richard Burton, "literary adviser"—(unique in Hollywood)—and a member of the faculty of Rollins College on a lecture tour.

There was much newspaper publicity accruing, too, from the arrangement which "won" from Professor Max Reinhardt (Warners) the promise to give to the Folger Memorial Shakespeare Library in Washington the original "working script" with which the Professor made "The Dream." Harry Warner at the same time notified Dr. Joseph Quincy Adams, librarian of Folger, that his corporation will accede to his request that a print of the film be placed in the vaults.

Added to the many exploitation and publicity expressions in the press and over the air were hundreds of free inches in the news columns of New York newspapers for several days prior to the opening. The New York *American* of William Randolph Hearst, whose Cosmopolitan Productions are distributed through Warner Brothers, reported that "the pride and pleasure with which America and New York welcome Max Reinhardt as a prospective citizen were warmly expressed" Tuesday night at a civic reception dinner given the stage producer, now an admitted dyed-in-the-wool Hollywoodite, at the Waldorf Astoria hotel the night before the premiere.

Warners made a world event of the screen play's launching with simultaneous premieres in the Adelphi theatre, London, and in Vienna, Amsterdam, Manila and Sydney, Australia.

Attending the London premiere were the Honorable R. W. Bingham, American Ambassador to the Court of St. James, Countess Oxford, Lord Ivor Spencer Churchill, Marquess and Marchioness of Queensberry, Earl and Countess of Rosslyn, Earl and Countess of Durham, Lord and Lady Glenconner, Countess Hollenden, Ladies Livingston, Erleigh, Crawfard, Dashwood, Hulton, Cochran and Macrobert, Honorable Mrs. Frederick Cripps, Honorable Katherine Norton, Sir Adrian and Lady Baillie, Honorable Reginald and Mrs. Winn, Sir Arthur and Lady Colefax, Mrs. Dudley Banks, Sir D. Banks, Sir Guy Marshall, Sir John Baldwin, Sir Clive Morrison, Sir H. White Smith, Honorable E. Roper Curzon, Sir Gerald Regan, Mrs. Winston Churchill, Mrs. A. A. Milne, Mrs. Claude Beddington, Honorable Evelyn Fitzgerald, Edward Marsh, Mr. and Mrs. James M. Beck, Sir Philip Ben Greet, Conrad Nagel, Basil Dean.

Other premieres are: Chestnut Street Opera House, Philadelphia, October 14; Hanna theatre, Cleveland, October 18; Victory, Dayton, Ohio, October 19; Wilson, Detroit, October 20; Royal Alexandra, Toronto, October 21; Strand, Albany, October 24; Bushnell Memorial theatre, Hartford, October 24; National, Washington, D. C., October 27; Nixon, Pittsburgh, and His Majesty's, Montreal, both October 28; Auditorium, Baltimore, November 3; Campoamor, Havana, November 13; Radius theatre, Budapest, November 15; Calcutta (Regal theatre) and Bombay and Rangoon, in India, November 23; Maryland and Savoy theatres, Barcelona, Spain, December 20; Palads theatre, Copenhagen, Denmark, January 1.

Premiere at $11 a Ticket

The New York premiere—at $11 a ticket—was held for benefit purposes under the auspices of the English-Speaking Union of New York, of which John W. Davis, former Ambassador to the Court of St. James's, is the president. Mr. Davis made an address before the showing and read a message from the Prince of Wales, as president of the English-Speaking Union in England.

The guest list included Professor Reinhardt and Anita Louise and Jean Muir, the Titania and Helena, respectively, of the story. Others invited included: Merlin Hall Aylesworth, Joseph Bernhard, Jules Brulatour, Sir Gerald and Lady Campbell, A. E. Davison, Frederic A. Delano, Marquis de la Falaise, Sir Henry and Lady Grayson, Will Hays, Allardyce Nicoll, J. B. Priestley, Captain Edward Rickenbacker, Mrs. James Roosevelt, David Sarnoff, A. W. Smith, Jr., Herbert Bayard Swope, Deems Taylor, Major Leslie Thompson, H. S. Van Bomel, Major Albert Warner, Grover Whalen, Sir William Wiseman, Edward Ziegler and Adolph Zukor.

Message from Prince of Wales Read, Before Showing, by Former Ambassador Davis for English-Speaking Union

Sponsoring Committee

The sponsoring committee of the English-Speaking Union who were invited included: Mr. and Mrs. Dana Converse Backus, Mrs. Robert Bacon, Mrs. August Belmont, Miss Mabel Choate, Paul D. Cravath, Honorable and Mrs. John W. Davis, Mrs. E. Marshall Field, Mr. and Mrs. H. J. Fisher, Dean Virginia C. Gildersleeve, Mrs. Morgan Hamilton, Mr. and Mrs. Edward Harding, Ernest Hutcheson, Mr. and Mrs. Thomas Lamont, Mr. and Mrs. Henry Goddard Leach, Mr. and Mrs. H. G. Lord, and Mr. and Mrs. Charles F. Robbins, Jr.

Also Mr. and Mrs. John D. Rockefeller, Jr., Judge and Mrs. Samuel Seabury, Mr. and Mrs. F. Louis Slade, Mr. and Mrs. John Sloane, Mr. and Mrs. Myron C. Taylor, Mr. and Mrs. Lowell Thomas, Mr. and Mrs. Frank A. Vanderlip, Miss Marguerite Valentine, Dr. and Mrs. George E. Vincent, Mr. and Mrs. Felix Warburg, Honorable and Mrs. George W. Wickersham and Mrs. Leonard Wood.

Among others: Mrs. Alfred L. Aiken, Miss Anne Alexander, Mrs. Henry Clinton Backus, Mrs. Robert Bacon, Mr. and Mrs. John Boettiger, Mrs. Willis Booth, Col. and Mrs. Franklin Q. Brown, Mrs. Winthrop G. Bushnell, Mrs. Charles M. Chapin, Dr. and Mrs. Leland Eggleston Cofer, Mr. and Mrs. George A. Crocker, Mrs. Stuart Crockett, Miss Elizabeth Curtis, Mrs. Henry P. Davison, Mrs. Forrest F. Dryden, Mrs. Carl Fischer, Jr., Mrs. H. H. Flagler, Mr. Harry Forsythe, Mr. and Mrs. William Dawson Gaillard and Mrs. Morgan Hamilton.

Others Invited

Also Mr. and Mrs. Loring B. Hoover, Mrs. Shepard Krech, Rev. and Mrs. John C. Lord, Mr. and Mrs. Robert McKelvy, Miss Caroline Morgan, Mrs. C. W. Palmer, Mrs. Edgerton Parsons, Mr. and Mrs. Paul G. Penneyer, Mrs. Frederic B. Pratt, Mrs. John T. Pratt, Mrs. Benjamin Prince, Mr. and Mrs. Hugh Rankin, Mr. and Mrs. Herbert L. Satterlee, Miss Dorothy Schieffelin, Mr. and Mrs. Whitney Shepardson, Rev. Dr. Minot Simons and Mrs. Simons, Mr. and Mrs. Kenneth Spence, Mr. James Speyer, Mr. and Mrs. Henry W. Taft, Mr. and Mrs. J. Kennedy Todd, Mr. and Mrs. Thomas J. Watson and Miss Caroline White.

Other celebrities invited included: Lily Pons, Kirsten Flagstad, Giovanni Martinelli, Richard Crooks, Lillian Clark, Helen Gleason, Edward Johnson, Lucrezia Bori, Edward G. Robinson, Joan Crawford, Franchot Tone, Rudy Vallee, Dorothy Mackaill, Mr. and Mrs. Frank Buck, John Charles Thomas, Anna May Wong, Mr. and Mrs. James Melton, Ruth Bryan Owen, Fannie Hurst and Daniel Frohman.

Beginning Thursday seats will be sold at road-show prices, the Hollywood theatre being scaled at a $2.20 top price.

A matinee will be given over to a children's "world premiere," 1,500 high school students having been invited.

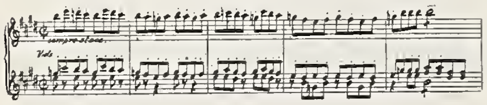
Mendelssohn's Melody Interprets Shakespeare's 'Dream' on Screen

And Those Other Twins, Korngold and Reinhardt, Add Magic

by JOSEPH O'SULLIVAN

When Shakespeare wrote "A Midsummer Night's Dream" there were many things (to paraphrase Hamlet) 'twist Heaven and Earth not dreamed of in his craft. The motion picture screen was one of them.

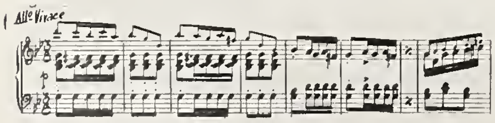
Like much of the tradition pertaining to the life and works of the bard, the data concerning the writing and first production of this fantasy are conflicting. Some authorities say it was written in 1590 to celebrate the marriage of the Earl of Essex to the widow of Sir Philip Sidney. Another tradition is that it was not written until 1598, to mark the wedding of the Earl of Southampton to Elizabeth Vernon. Still others assert that Shakespeare intended it as a tribute to Queen Elizabeth. However, the best authenticated information places its first production in Shakespeare's Globe Theatre between the years 1593-1595.



OVERTURE to "A Midsummer Night's Dream," Felix Mendelssohn-Bartholdy, used in the picture to illustrate the main title. It also leads over into the proclamation which announces the homecoming of Theseus after having defeated and captured Hippolyta, queen of the Amazons.

Two centuries later another creative genius—a youthful composer in Leipzig—reading a German translation of "A Midsummer Night's Dream" for the first time, conceived the idea of epitomizing in an overture the elfin spirit of the play.

Felix Mendelssohn Bartholdy was only seventeen years old at the time, and if ever young genius was gifted with prophecy the composer who was destined to give to the world symphonic works, oratorios, and concertos for violin and piano that rank among the greatest in all musical literature, Mendelssohn was that darling of the musical gods. For, when seventeen years after composing the famous Overture he was commissioned by the King to write the incidental music for the entire play, the various sections of the Overture fit into the fantasy as though written after, instead of before, the incidental music.

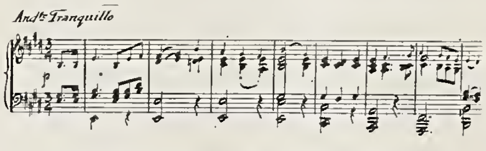


SCHERZO from Mendelssohn's work. In the picture it interprets the forest awakening and shows the fairy world at play with the Indian Prince, Titania's appearance coming down the moonbeam and joining the Prince in play until they are disturbed by Oberon.

Composed in 1826, the Overture had its first public performance in February, 1827, at Stettin, Germany, Mendelssohn himself conducting. It was not until October 18, 1843, that the complete score of the "Dream" music was played at the Neue Palais, Potsdam, and on October 19, 20 and 21 at the King's theatre in Berlin.

A veracious chronicler of the day reported that the play was for long "a subject of wonder to the Berliners," that "some disputed whether Tieck (the translator) or Shakespeare was the author," but all acclaimed it the work of genius. Mendelssohn's music made a profound impression, and in the light of modern music with its freedom of form and its dissonance, the opinion of the music critics of that day is interesting. Of the Overture, one authority reported: "It is asserted by one who has the best right to judge, and is not prone to exaggeration, that no one piece of music contains so many points as does this, and they have none of them the air of experiment, but seem all to have been written with certainty of their success."

Another century passed. Another master of drama and another inspired composer resumed where Shakespeare and Mendelssohn were compelled to leave off. Max Reinhardt and Erich Wolfgang Korngold, protagonists of a new art in a new era, utilized the flexibility of the camera and the audible screen in fusing the fantasy of Shakespeare and the music of Mendelssohn into something new and strange and compelling in its beauty and artistry.

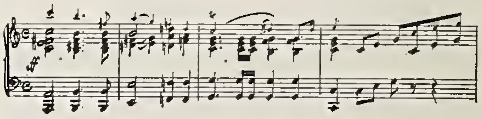


NOCTURNO from the Mendelssohn opus, used for the Nocturno Dance depicting the passing of night when Oberon and his batmen gather in the fairies and make them leave the forest at the approach of dawn.

Thus we arrive at the apparent anachronism of three widely divergent centuries and as many remotely related creative minds collaborating in the production of a very significant contribution to the very present art of motion picture entertainment.

Erich Wolfgang Korngold, famous operatic composer who was brought to Hollywood by Warner Bros. to arrange and adapt the Mendelssohn music to the film production, has retained all the original music written for the stage play, augmenting it with excerpts from such other Mendelssohn works as the *Scotch Symphony*, the *Italian Symphony*, and the *Song Without Words*.

A faithful and elaborate transcription of the Shakespeare classic, music assumes its place on the screen as a true integer of the fantasy and spectacle, the choreographic and mimetic art of the production. Embodying, as it does, the ebullient outpourings of the prolific Mendelssohn, the sound screen, through its unlimited scope, does for the music what the stage could never do. It holds up the magic mirror to tonal nature, materializing the fanciful visions that raced through the composer's imagination to find vent in musical idioms.

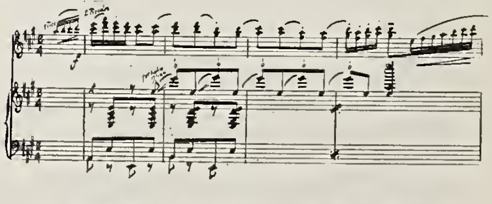


WEDDING MARCH, from Mendelssohn's "A Midsummer Night's Dream", is employed for the marriage procession of Theseus and Hippolyta, Hermia and Lysander, Demetrius and Helena. It assumes a satirical form in the dream sequence showing the wedding of Titania and the Donkey (Bottom).

In considering this function of music in "The Midsummer Night's Dream," it is interesting to note that Max Reinhardt has been quoted as saying that Shakespeare needs the screen to give complete expression to his fantasy. It is also significant when it is recalled that several years ago Reinhardt was reported as expressing the opinion that the motion picture was not an art but merely a novelty entertainment.

However, the great director now confesses a newly found respect for the motion picture media. The coming of sound to films and the magic of the camera have convinced him that the audible screen has possibilities unattainable on the stage. "When sound came,

(Continued on following page)



MUMMER'S WHISTLE, from Mendelssohn, is the theme for the Craftsmen in the picture. It is heard chiefly while the Craftsmen walk through the woods to their rehearsal of the comedy they are going to put on at the wedding of Hippolyta and Theseus.

NEW DAY IN MUSICAL PHOTOPLAYS

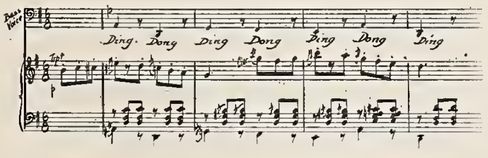
(Continued from preceding page)

the screen jumped farther in a few years than the stage was able to crawl in centuries," is Reinhardt's opinion.

Reinhardt and his associates have produced ample evidence to support his dictum. They have also demonstrated that when music is so closely woven into the texture of the production as is that of Mendelssohn's illuminating music in "A Midsummer Night's Dream," the audible screen is the one authentic medium. For the Shakespeare classic is pure fantasy, and the power of music to interpret the stuff that dreams are made of, has endowed with immortality the imaginings of two great creative geniuses.

The craftsmanship of Reinhardt has conjured up on the screen aerie, faerie visions synchronized to the tonal fancies of Mendelssohn, fitted into the tapestry of musical media by the gifted Korngold.

The visions sections of the Overture occur and recur throughout the picture, symbolizing and interpreting the action in a manner that is at times uncanny, taking on new meanings in the camera visualizations. Played first strictly as an overture and to illustrate the main title, the Overture carries over into the proclamation announcing the homecoming of Theseus after having defeated and captured Hippolyta, Queen of the Amazons. The *vivace* is heard again in the fog scene where Lysander and Demetrius chase each other with swords, egged on by the mischievous Puck, bent on mutual destruction. When Titania awakes from her dream in which she has fallen in love with the Donkey (Bottom) and flies away with Oberon, the *vivace* wafts them to the realms of Fairyland.



RURAL MUSIC, from Mendelssohn's work, is used in the screen production when Titania gives instruments to the gnome orchestra to cheer up the Donkey (Cagney as Bottom), while Pease Blossom and Mustard Seed scratch the Donkey's head.

The Scherzo is revealed as tonal sprites come to life, playful, elf-like caperings of the dream world, with an orchestra of gnomes fiddling for the revels of Titania's crew. After the forest awakening and the fairy world is shown at play with the Indian Prince, with Titania floating down the moonbeam and joining the Prince in play until the appearance of Oberon, the Scherzo gives wings to fairy action and melodic meaning to fairy revels.

Tranquillo.
Oberon:
I know a bank where the wild thyme blows, where oxlips and the nodding vi-o-let grows;
Strings

I KNOW A BANK. This is recited by Oberon against background music when Puck returns with the magic flower.

In pointing the significance of the twin advent of Shakespeare and Mendelssohn upon the motion picture scene in "A Midsummer Night's Dream," Joseph O'Sullivan draws upon a rich experience which began with stage direction for the Boston English Opera and the Chicago English Opera, following with the post of director of musical service for Mutual Film Corporation and Robertson-Cole. From general musical director for the Granat Circuit in Mexico City he returned to the opera setting as general manager of the Montreal Grand Opera Company, thence to W. W. Hodkinson and to Pathe, producing several musical subjects. Since 1931 he has specialized in writing and composing.

The Wedding March serves in both authentic and satirical episodes. In the opening scene it climaxes the spectacular *maestoso* upon the return of Theseus to Athens. It assumes satirical form in the dream sequence showing the wedding of Titania and the Donkey (Bottom), and provides a stirring climax in the marriage procession of Theseus and Hippolyta, Hermia and Lysander, and Demetrius and Helena.

The Nocturne, most melodious of the "Dream" music, is given a hauntingly beautiful screen interpretation in a fantasy ballet depicting the passing of night when Oberon and his batmen gather in the fairies and compel them to leave the forest at the approach of dawn.

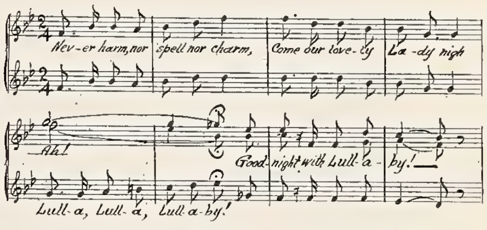
THE FOG DANCE interprets the materialization of the elves out of the fog.

In its fusion of musical and visual media, its fanciful and poetic conception, the term Nocturne—a song of the night—reveals its true significance to the music lover as well as to the musical philistine who takes his melodies as he finds them; and the proletariat as well as the cognoscenti will comprehend what Shakespeare and Mendelssohn envisioned in their imagination—"The forms of things unknown, the poet's pen turns them to shapes, and gives to airy nothing a local habitation and a name."

Those familiar with the incidental music which Mendelssohn wrote for the Shakespeare classic at the behest of the King nearly a score of years after the Overture was composed, will recognize all of Mendelssohn and quite a little of Korngold in the voluminous score, which includes the Rural Music played by the gnome orchestra to cheer up the Donkey (Bottom), the Mummers' Whistle, used very effectively as a theme for the craftsmen throughout the picture, the Fog Dance, a weird tone picture interpreting the materialization of the elves out of the fog, the dramatic underscoring to Oberon's recitative "I know a bank," and the Lullaby sung by the fairies in putting Titania and the Indian Prince to sleep.

Throughout the score the masterful touch of Korngold is significantly evident in adaptation, arrangement, thematic development and recapitulation. The Viennese composer reveals himself as a genius of picture music-drama production, with the unlimited scope of the screen a fertile field for his distinctive talents. No detail of the musical pattern has escaped him.

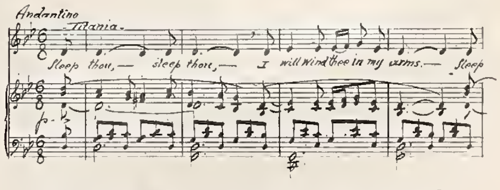
Those who have observed with some trepidation and pessimism the tendency of the motion picture producers to "vocalize" their musical productions at the expense of veracious musical dramatization and motivation will greet with loud paeans of joy "A Midsummer Night's Dream" as marking a new era in musical-photoplays.


Nev-er harm, nor spell nor charm, Come our love-ly La-dy nigh
Ah!
Good-night with Lull-a-by!
Lull-a, Lull-a, Lull-a-by!

LULLABY sung by the fairies in putting Titania and the Indian Prince to sleep.

The Sheep-Stealer of Avon and the Dream-Lad of Leipzig would surely thrill at the spectacle of their brain-children materialized. Rare Ben Jonson and Chris Marlowe would gasp in amazement at the screen re-creation of the work of their contemporary. Perhaps the spectacle would not faze some of the contemporary composers of Mendelssohn—those swashbucklers in music, Hector Berlioz, Liszt and Wagner.

The producers of "A Midsummer Night's Dream" have dared magnificently. In doing so, they have achieved a masterpiece of music-photo-fantasy that exalts the screen into a truer and greater medium for the expression of a completer and greater art.


Andantino
Titania.
Sleep thou, — sleep thou, — I will wind thee in my arms. — Sleep

SLUMBER SONG, sung by Titania as she lulls the Donkey (played by James Cagney) to sleep.

FILM SERVICE BARRED TO THEATRES IN CANTON DEDUCTING CENSOR FEE

Shutting Out of Paramount Pictures from Chinese City Brings Action from Eight American Distributors in United Protest

by J. P. KOEHLER
Shanghai Correspondent

Following the action of the Canton board of film censorship in barring Paramount from Canton, the eight major American distributors who constitute the membership of the Film Board of Trade (China) at Shanghai have countered with a "stop-service" order on all Canton first-run houses which deduct Canton censor fees from the distributor share of film rentals. This action will affect at least three if not six first-run theatres in Canton.

The difficulties follow out of a long protest against the Canton city government's special censorship fees. When a large Cantonese cinema deducted the Canton fees from Paramount's rental and the theatre refused to pay, Paramount shut off all film supply. Then the Canton board retaliated.

Petition has been sent to the Central Film Censoring Committee at Nanking, asking for a ruling on the Canton censor fee matter, which is in contravention of the National law guaranteeing freedom from local censor fees to all which have paid and passed the Central Board at Nanking.

Further petitions have been forwarded to the Nanking authorities asking for establishment of an Appeal Board, as at present appeals can be made only to the same committee that censors films.

J. E. Perkins, Paramount's general manager for China, is in Hongkong to discuss the Canton situation with the Hongkong representatives of the distributors. Mr. Perkins is also president and chairman of the Film Board of Trade (China). It is understood that Mr. Lo Kan, active in South China cinema affairs, has lent his good services to endeavor to arrange a settlement of this exasperating censor question in Canton. As is often the case, compromises may be effected to satisfy all parties concerned; since the matter has a slightly political aspect, due to Canton's order having been enforced without Nanking's approval.

Protest Title Substitution

A decision of importance may be expected soon on a matter which is peculiarly of interest to distributors. Recently the censors at Nanking objected to a Chinese title for a foreign picture, and substituted therefor a Chinese title selected by the Board. The distributor objected, stating the title given by the censors would have an adverse effect on receipts, and questioning the right of the censors to apply a Chinese title. The question still is pending.

"The Battle" ("Thunder in the East"), released by United Artists in China, has been banned by the Chinese and Shanghai censors as not conducive to peace of mind in the present stage of political sensitivity.

Scenes deleted by Chinese censors in recent censorships include these:

"Bride of Frankenstein" (Universal): Reel 2, Monster murders Hans and wife; reel 3, Monster attacks peasant girl; reel 7, Dr. Pretorious orders Denehmen to seize a woman.

"Mad Love" (MGM): Reel 1, Fitter's model without head; reel 3, Lorre at guillotine.

Shirley Temple Sets Record

Breaking all-time records for Shanghai's largest cinema, the 2,000 seat Grand, Shirley Temple in "Our Little Girl" made an extraordinary run of nine consecutive days, August 23 to 31, inclusive, and this in the heat and humidity and with most foreigners out of town on vacation. As a premier attraction for Chinese patrons, Shirley Temple has no equal. The first five days piled up a gross of over Sh.$23,000 and it was said the final check might make it over Sh.$30,000.

So popular has little Miss Temple become in China that a private screening was requested and given for Madam Chiang Kai Shek, China's first lady. The wife of Generalissimo Chiang Kai Shek expressed herself as highly pleased with the clean entertainment offered to the Chinese public by this winsome lass of the screen.

▽

Howard Winner, Universal cameraman, arrived to make scenics of China for a few weeks, before going on to Java and the islands south. Good luck, Winner, but will wager after you get through all the red tape and find your shots cut, confiscated, and so on, by the Chinese, you will be glad to sail on! Getting real shots of real China past the Chinese censors is tougher than trying to masticate a water-buffalo filet steak in July. Carry the scene in your mind's eye and build it up at the studio, is our advice. And look what happened to Gareth Jones up north! (No, we aren't trying to scare away the cameramen.)

Wonder what will be the reaction in Nanking to "China Seas" (MGM) and "Shanghai" (Paramount). But whoever heard of a rich heiress falling in love with her rickshaw coolie! Wow! That scribe sure has imagination! Would you (girls) fall in love with your Chinese laundryman? And the laundryman is 10 stages higher socially than a rickshaw coolie. And no Chinese with a drop of foreign blood would pull a rickshaw anyway! However, it intrigues the imagination and may even start a new fashion in Shanghai!

▽

With silver dropping, American distributors are shivering in their boots. What with the gross down 30 per cent this year, saved only by the high silver price, there won't be anything to send to the H. O. soon if silver keeps on sliding. It may possibly mean a hike in admissions; but exhibitors will fight this unless forced to do it through high costs of maintenance.

▽

Chinese government law now prohibits children under 6 years from attending the cinema. One good law! The squalling of infants has broken up many a good show and, besides, out here there are other reasons for banning babies—not moral ones, either!

New Union Pact Is Expected Soon

A ten year agreement on the new wage scales negotiated by Loew's and RKO theatre interests in New York with the Operators' Union, Local 306, is believed likely to materialize despite some opposition within the union's ranks to a long term pact.

The negotiating committee for Local 306 originally favored a one or two-year agreement, but is now reported to be divided on the question, with a possible majority favoring a longer term and some supporting the circuits' request for the full ten-year pact.

Advantages Debated

The advantages of a long term agreement to the union are said to be the guarantee it affords of continuous employment without encroachment by new operators' organizations and the elimination of lengthy and costly negotiations on the expiration of short term pacts.

In other quarters, however, it is said that the fear of being branded a company union will cause Local 306 to reject any proposal for signing any contract of longer than two years' duration with the circuits. All the difficulties between Loew's and RKO are expected to be ironed out this week when officials of the three groups meet.

The union's negotiating committee will also meet next week with the larger Manhattan independent circuits, such as Skouras, Randforce and Fabian, and it is expected new contracts will be drawn up without difficulty.

The merger between the Allied Motion Picture Operators' Union with Local 306 has reached the stage where little progress is being made and it has been said that it will require several months to terminate the negotiations.

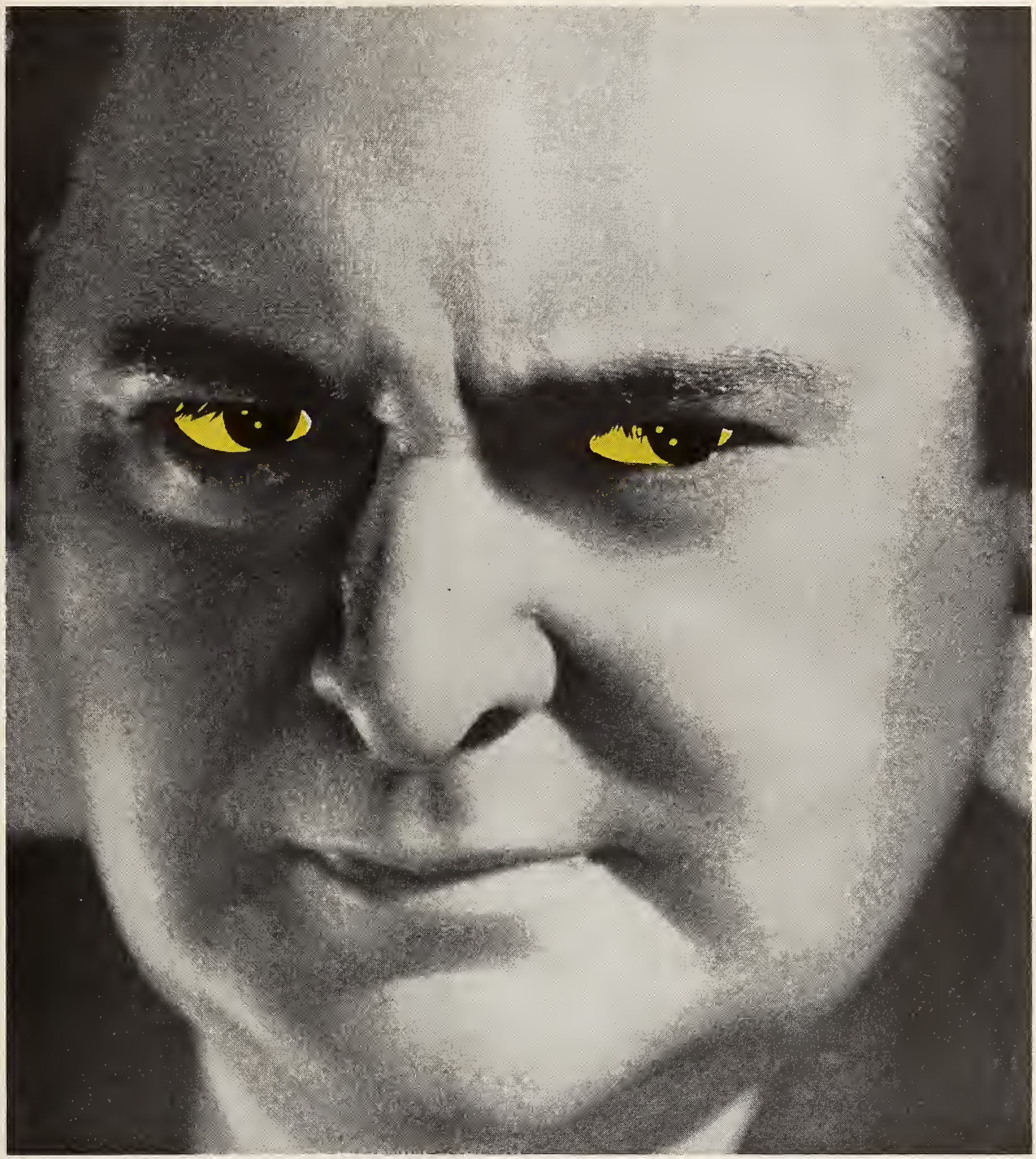
Indianapolis Strike Ends

In Indianapolis, however, a short strike which closed three downtown first runs Friday night ended when an agreement was reached with the union on a new one-year contract. The new scales were not revealed. The houses that were forced to close are the Indiana, Circle and Loew's.

In Philadelphia the anticipated settlement of the difficulty between musicians and the Earle theatre calls for six basic men in the pit and twenty on half time, or an orchestra of sixteen men at all times. The Fox theatre presently employs fifteen men regularly and twenty on half time. The musicians originally asked for two orchestras on part time, but the theatres refused because of the rehearsal difficulty that would ensue. The use of a basic number of full time men at each show is believed to have overcome this objection, however.

A meeting was held in Kansas City last Thursday to determine the future procedure of the Kansas City Theatre Owners Emergency Council, which is composed of all theatre owners employing union labor and deals exclusively with union relations.

At the same time, John P. Nick, vice-president of the International Association of Theatrical and Stage Employes, has completed all arrangements to place union operators in Kansas City and has left for Atlantic City to attend the annual convention of the American Federation of Labor.



Nothing escapes the penetrating eyes of uncanny Danny Harrison, the most ingenious, most lovable detective the world has ever known! Portrayed by the star of "Diamond Jim" in Universal's startling new production . . . . . .

CARL LAEMMLE
proudly presents a million dollar cast in Universal's picture of a thousand surprises . . . . from the novel by Adam Hobhouse . . . . the story that's making millions talk ! . . . . . .

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EDWARD ARNOLD • CONSTANCE CUMMINGS • SALLY EILERS

and **ROBERT YOUNG** *in*

REMEMBER LAST NIGHT?

JAMES WHALE'S GREATEST ACHIEVEMENT

with **ROBERT ARMSTRONG • LOUISE HENRY • GREGORY RATOFF**
REGINALD DENNY • ED BROPHY • MONROE OWSLEY

A CARL LAEMMLE, JR. PRODUCTION

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

FLOYD ODLUM'S financial holdings in the motion picture corporate structure—in Paramount, Fox, and perhaps eventually RKO—make him eligible for mention in the motion picture press. So, we pass along Whitney Bolton's story about the Odlums and the near-collapse of the century-old dignity of New York's extremely dignified Union League Club.

Seems that Mr. Odlum, who buys up ailing corporations and gives them a dollar-sign shot in the arm, recently bought a withering women's wear store—one of the big ones—and appointed Mrs. Odlum president of the new acquisition. In due time she received notice of a stockholders' meeting for two in the afternoon at the Union League Club. She got there at 1:58 and a stern guardian at the door refused admittance to her.

"But there is a stockholders' meeting here of a firm of which I am president!" she protested.

"I cannot help that, madam," he said. "No woman ever enters here. No woman ever has."

She got fairly firm and the custodian finally went in to see the boys about it. They'd forgotten about the woman president when they arranged the meeting. They hastily got together and talked it over. The decision was that the no-women-allowed traditions of the Union League Club were more sacred than the stockholders of the dress firm. So the meeting was adjourned to the orchid-decorated tea room of Sherry's.

▽

Newsreel photographers now in Abyssinia for the American producers are learning much about some of the unique customs of the Ethiopians the while they observe Benito Mussolini conducting his African war. In parts of Ethiopia, they have observed, a native cannot marry until he has killed at least one man. In other places a woman who marries is allowed to associate with five lovers. As for shoeless soldiers and natives, they have found this simple explanation: The callouses of the soles of their feet are thicker and tougher than the heaviest walking shoes worn by white men today. And, in the desert, the only landmarks are the thinly covered graves of travelers the natives have killed.

And to Broadway's "Beau Broadway" we are indebted for the text of the bluntest orders issued to American newsreel cameramen concerning their Ethiopian coverage, as forwarded to Fox Movietone's crew by Laurence Stallings in this tone:

> *"We have got to point our little boxes at shell holes in the act of creation, at bullets on their way to work, AND NOT REMAIN BEHIND PLAYING POKER WITH THE GENERAL STAFF!"*

▽

The stories of the expressions of wrath of the great John Barrymore during and subsequent to his recent escapades de protege in New York are many, but best of all is the incident where a woman clerk in a bookshop, not noticing his identity, asked him for his name.

"Your name please," she queried when John told her to send the package to his hiding place.

"Will you spell it?" she continued after he had replied "Barrymore."

He spelled it.

"Now, your first name, please," the damsel went on.

"ETHEL!" roared the "Great Lover" as he stamped out of the place.

"The Night of January 16," Broadway stage play, has 12 of the audience for a jury, and two endings, depending on whether the vote is "guilty" or "not guilty." Most of the verdicts, incidentally, are "not guilty."

"Not guilty" it was the other night when the jurors' vote was counted backstage. They filed back into the jury box, so Johnny Chapman tells us, and the judge ordered the verdict. The foreman, a mild little guy with spectacles and a "dead pan" countenance, rose. "Guilty!" he shouted.

There was a buzz in the jury box, but the play went on to its prescribed ending for such a verdict. Afterward, the eleven other customers asked their foreman what was the idea of reporting their verdict as "Guilty," when they had voted "Not Guilty." "Oh, nothing," declared the timid foreman. "I thought she was guilty but I knew I couldn't do anything with the rest of you."

▽

The latest newsreel "scoop" is the "Fox Movietone News" cocktail on the cocktail list of "Sloppy Joe's" bar at Havana. It is made of the juice of half a lime, one-third Scotch whiskey, one-third Italian vermouth, one-third cointreau and drops of Curacao. Shake well with cracked ice, serve in a "Manhattan" cocktail glass and call in the Cuban army.

Jose Abeal (Sloppy Joe) went from Spain to Cuba in 1904 and tended bar at Galiano and Zanja Streets, Havana. He bartended there and in New Orleans and Miami for the next 12 years, returning to Havana in 1918 to the "Greasy Spoon." Later, while in business for himself, friends remarked about the sloppiness of his place. Since then he has become internationally known as "Sloppy Joe."

▽

"At our new Minsky's Music Hall in Hollywood," drolled Herbert Minsky, "Minsky Burlesque" king, "we do not call the production by such a name as burlesque. Oh, no! We call it a Nudeal Revuesque, which is far more refined."

But it's still burlesque, isn't it, Mr. Minsky?

▽

Into our editorial workroom the other day walked one whose profile and frontface so strongly resembled Mr. President Roosevelt that for the moment we thought F.D.R. was acoming askin' for some advice on governmental procedure. He introduced himself as Mr. J. Henry Smythe, of the Pennsylvania Smythes, a Who's Whoian who said he has received overtures to impersonate President Roosevelt in motion pictures.

Mr. Smythe is the chap—(he's 52, the President is 54)—who led the movement in the Methodist Episcopal Church for revision of the half-century-old ban on dancing, theatregoing, card playing, the circus and such. Largely through his efforts the M. E. Church rule was abandoned. The Dancing Masters' Association made him an honorary member. Seems his gal had turned him down because she, not being a Methodist-Episcopalian, became annoyed because his religious affiliation prevented their dancing, theatregoing, card playing.

J. Henry Smythe admits that he's the world's best slogan maker:—"Buy and Keep Liberty Bonds!" "Do Your Bit and Keep it Lit!" "Lend to Defend!," et al. He, with stars and stripes and a megaphone, led the cheering in the Republic National Convention, in 1904, that led to the nomination of Teddy Roosevelt as president.

▽

Mark Hellinger says the average Broadwayite has his own formula for success. He wants to start at the top—and work his way up!

ONE Kansas exhibitor is walking around on air these days. He is W. J. Burke, of the Strand at Oxford, Kansas, where they brought in the state's largest oil gusher the other week. Mr. Burke's theatre has had a wiggly career, opening and closing on and off these five years, for the town has never been able to support a showhouse consistently. But with three or four gushers gushing, and a well going full blast right on the main street, the folks thereabouts should be able shortly to support his Strand handsomely. Burke may even tear it down and dig for oil himself.

They say that Kansans are quite able to conceal their discouragement. Perhaps the case of hopes deferred and final reward for patience and perseverence is best illustrated also by the western Kansas settler who has the euphonious name of Ezra Dingleberry.

During the first year of the long drought in 1931-34, Mr. Dingleberry sowed 100 acres to wheat. Not a grain sprouted. The following spring he sowed oats in the same ground. Nor did they sprout. In May he planted corn with the forlorn hope of getting a crop, but the corn didn't come up either. In the fall he sowed rye, again hoping for a fall pasture. It didn't even sprout. Undaunted, the next spring he sowed sorghum cane. He began to get discouraged when that did not grow, but bucked up in the fall and seeded the ground to wheat again. There was no rain, and the wheat did not sprout.

But along in the winter a fine rain came and the wheat grew and made 30 bushels to the acre. Then things began to happen quickly. Mr. Dingleberry and his sons had just got the wheat harvested when the sorghum came up. The first of September they harvested that. They had a tremendous crop of rye. Things had been coming along so well they went away for the winter to hunt in Canada. When they returned in the spring, the oats were well up and when harvested, turned out a bumper crop. They had no more gotten the oats harvested when they found the corn coming up, and it turned out to be the best raised in that section. And, last straw of all, the second crop of wheat he had sowed came on.

Dingleberry sold out and moved away, sore as an angry pup that "the dern country a-needed too much harvesting."

▽

Neatest trick of the year, by Jean (Midsummer Night's Dream) Muir: "I shall talk to Professor Einstein to confirm the opinion that I cannot understand the theory of relativity."

▽

The "milk bottle tops" issued by Missouri's authorities as mills in making change for consumers paying the one per cent sales tax, are carrying some significant slogans written in on their backs. "J. P. Morgan paid no tax—Just us poor suckers" is typical. "The rich get richer—the poor get sales taxes," is another. It used to be "The rich get richer and the poor get children."

▽

"I've wanted a farm for years, a small one, remote and practical," whimpered Joan Crawford, as she walked into a four-room suite of great dimensions and pretensions, running half-a-block long in the sumptuous Waldorf-Astoria Hotel in New York.

▽

William Shakespeare's crashing into motion pictures with his "Midsummer Night's Dream" caused *Advertising Age* to observe, "You just can't keep a good man down."

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

A Midsummer Night's Dream

(Warner Bros.)

Shakespeare

"A Midsummer Night's Dream" must be viewed by the showman as a great adventure in both the art and the industry of the motion pciture. It is as special and daring for its day and time as were "The Great Train Robbery," "Quo Vadis," and "The Birth of a Nation." It is as magnificently experimental as "Intolerance," although on what appears surer ground. It partakes of the excited zeal that brought sound with "The Jazz Singer" and remade the art.

Unlike those historic primitives, "A Midsummer Night's Dream" comes to the screen as pioneering in concept, in the status of the screen, rather than the exploration of the medium. This flight in Shakespearean drama is taken on full fledged wings.

The activities and concerns of the showmen who are presenting and who are to present this picture to their publics will be considerably more importantly related to audience groups and states of mind among potential patrons than to the intrinsic content of the three hours of screen time. The impending furore of discussion accompanying the early presentations will in this instance more than in the case of any previous work of the screen tend to establish an attitude and opinion likely to prevail through the whole working life of the piece.

It may be observed that the followers, students and patrons of Shakespeare will now discover the motion picture while the motion picture's vast and motley public will be introduced to Shakespeare. The motion picture can face the meeting with a large assurance. Mr. Shakespeare will have to take care of himself.

The motion picture, in the person of the Brothers Warner, has brought to bear all that the creative techniques of the drama, the dance, pageantry and music of the world today can give, through the services of Dr. Reinhardt, Eric Korngold and Nijinska, superimposed upon the superbly glamouring capacities of the motion picture makers of Hollywood, none the less great in that they are familiar to the screen world.

Shakespeare for his share has delivered a script, time tried on the stages of three centuries and enriched by both his tradition and its own, and having acquired on the way a score by the illustrious Mendelssohn.

The glorification and promotion, with all manner of acquisitions of cultural and academic color, has been in process now since about 1596.

Exploitation today will therefore consist chiefly in telling the right people about it and letting nature take its course. In time it is possible that it will be found necessary to have seen the picture version of "A Midsummer Night's Dream" to maintain residence or get a transport.

In the editorial columns of *Motion Picture Herald* some weeks past the writer of this review observed in substance that while Shakespeare had had the notion over three hundred years ago it had really been brought to completion this season in Hollywood. That stands as opinion both of the piece and its new medium. The motion picture has been able to present Shakespeare's fantasy with a completeness and fluid facility of perfection beyond anything that the playwright could have dreamed in 1596. He wrote beyond the scope of his instrumentation. It is likely that this will come with some bitterness to the diehards of the stage. Within the week the radio carried an appeal from Heywood Broun for the preservation of the stage as the sole custodian of fantasy, declaring for the screen the while special properties in the realm of realism.

If dreaming is to be done the screen will do that, too.

Meanwhile in obvious realization that the presentation of "A Midsummer Night's Dream" is to put the motion picture in a very definite sense on trial before the scholars and academicians, the producers have been at pains to permit no movie violence to the ancient classic. It is Shakespeare and he did it. On this point there may be, to be sure, argument, and of profit to the fame of the picture.

And while the literati are getting acquainted with what the screen has wrought, the motion picture public will encounter no doubt considerable surprise at familiar figures in such unaccustomed roles. There is something akin to shock at the first glimpse of James Cagney as "Bottom," Joe E. Brown in the role of "Flute" and Dick Powell as "Lysander." For a moment their well established and highly contemporary personalities come between the screen-experienced spectator and the land of Shakespearean illusion. The shock gives way to acceptance and presently acceptance becomes enthusiasm. No such experience will be had in the higher strata of Mr. Shakespeare's fan following, but many a picture patron will experience it, and enrich his experience thereby. Now if Charles Chaplin wants to play "Hamlet" it may be considered possible.

The production is also rendered especially significant by reason of its musical components, certain to have a considerable share in winning the attention of the new public that it promises to bring to the screen. The musical score and its story are discussed in detail by Joseph O'Sullivan on page 32 of this issue of the *Herald*.

Of beautiful girls and dance pageantry there is no end, all presented with allure and grace and magic, mostly in the strange affairs of that mad night in the enchanted wood. Special word may well be set down for the performance, outstanding among outstanding performances of the cast, of Mr. Cagney as "Bottom," and young Master Mickey Rooney as "Puck," arch conspirator and, in the Shakespearean manner, a master of ceremonies of sorts.

If they come to see Mr. Cagney they will see "Bottom."

At last a motion picture has been made with sufficient weight to enable the roles to dominate the stars and make players of them. Whether Shakespeare did it, or if one should credit Dr. Reinhardt, is immaterial. It has been done—in Hollywood.

—TR.

Produced and distributed by Warner Brothers. Directed by Max Reinhardt and William Dieterle from William Shakespeare's classic arranged for the screen by Charles Kenyon and Mary C. McCall, Jr. Musical arrangement by Erich Wolfgang Korngold, with Mendelssohn's "A Midsummer Night's Dream" music. Dances directed by Nijinska. Costumes by Max Ree. Photography by Hal Mohr. Special photographic effects by Fred Jackman, Byron Haskin and H. F. Koenekamp. Production Code Certificate No. 752. General audience classification. Running time, 132 minutes. Release date to be determined.

CAST

Bottom, the weaver	James Cagney
Flute	Joe E. Brown
Snout	Hugh Herbert
Quince	Frank McHugh
Oberon	Victor Jory
Hermia	Olivia De Haviland
Demetrius	Ross Alexander
Egeus	Grant Mitchell
First Fairy	Nini Theilade
Hippolyta, Queen of Amazons	Verree Teasdale
Lysander	Dick Powell
Helena	Jean Muir
Theseus	Ian Hunter
Titania	Anita Louise
Puck	Mickey Rooney
Snug	Dewey Robinson
Philostrate	Hobart Cavanaugh
Starveling	Otis Harlan
Ninny's tomb	Arthur Treacher
Mustard Seed	Billy Barty

Two Hands— YOU CAN BET YOUR SHIRT ON

A
2
NIELA GOODELLE
EARL OXFORD
FRED LIGHTNER
NELL KELLY

FOUR ACES in "*Rhythm of Paree*"

Music and lyrics by Marcy Klauber and Charlie Williams

TWO MUSICAL COMEDY FEATURETTES PRODUCED BY AL CHRISTIE, EACH WITH FOUR STARS, AND PACKED WITH CATCHY SONGS, DANCES, LAUGHS AND FOUR-ACE ENTERTAINMENT.

Presented by
E.W. HAMMONS

A
LUCILLE PAGE
BUSTER WEST
TOM PATRICOLA
RITA RIO

FOUR ACES in "*Moonlight and Melody*"

Story by William Watson and Arthur Jarrett

Educational Pictures
"THE SPICE OF THE PROGRAM"

Distributed in U.S.A. by
20th Century-Fox Film Corporation

The Eagle's Brood

(Paramount)

Western

For those who specialize in fast-moving outdoor action adventure entertainment as well as those anxious to provide their clientele with an intelligently produced, directed, acted and exciting western feature, "The Eagle's Brood" has plenty to fill the bill. It's all that anybody expects of a western; a picture that moves with exciting action; so full of shooting that one can almost smell the powder smoke, yet at the same time carrying an honest atmosphere of human interest, and as it concentrates on the elements that have audiences, particularly the youngsters, yelling and cheering, it does not bother to interfere with its he-man character by dragging in a lot of sentimental love interest.

Finely selected natural and stage backgrounds giving an air of class, the picture is straight western in tone.

To repay powerful ex-bandit El Toro for saving his life, Hop-Along-Cassidy and his pal Johnny embark upon the rescue of El Toro's kidnaped grandson, Pablo, whose father and mother have been killed by a gang of bad men. The whole ensuing situation is contrived to permit a grand series of wild riding chases and gun-roaring melees which result in restoration of Pablo to his grandfather after Hop-Along has wiped out the entire brood of bandits.

As the picture makes no pretense to be anything other than what it actually is, its selling should concentrate on that quality. A natural for the kids, it must not be forgotten that there still are many grownups, men and women, to whom nothing can surpass a western thriller as an entertainment feature. Let that contingent of audiences know that this should satisfy them to the last degree.—McCarthy, Hollywood.

Produced and distributed by Paramount. Produced by Harry Sherman. Directed by Howard Bretherton. Associate producer, George Green. From Clarence E. Mulford's novel with the central character, Hop-Along Cassidy. Screenplay and adaptation by Doris Schroeder and Harrison Jacobs. Assistant director, Ray Flynn. Film editor, Edward Schroeder. Sound, Earl Sitar. Music by Sam H. Stept. Photography by Archie Stout. Production Code Certificate 1264. General audience classification. Running time when seen in Hollywood, 60 minutes. Release date, Oct. 25, 1935.

CAST

Hop-Along Cassidy	William Boyd
Johnny Nelson	Jimmy Ellison
El Toro	William Farnum
Big Henry	Addison Richards
Spike	George Hayes
Dolores	Joan Woodbury
Mike	Frank Shannon
Dolly	Dorothy Revier
Steve	Paul Fix
Pop	Al Lydell
Ed	John Merton
Pablo	George Mari
Estaban	Juan Torena
Sheriff	Henry Sylvester

The Last Days of Pompeii

(Radio-Cooper)

Dramatic Spectacle

Spectacular in story quality and production value, this is a picture to stir the minds of exhibitors and patrons alike. A massive feature, reflecting in every phase the care, thought and diligence put into it by producers, director, and players, it is screen merchandise of a caliber that should inspire the most extraordinary showmanship in order that commercial returns which its entertainment value more than justifies should be returned.

As the title indicates, "The Last Days of Pompeii" sets its time as that of Christ's last years on earth and the early part of the Christian Era and establishes the locales as ancient Rome, Judea and Pompeii, and this likewise establishes it as a costume picture. But whether costume or not, together which the production features—the gladiatorial combats reflecting the almost inhuman decadence of a pagan race, the cruel sports of the Colosseum, the atmospheric presentation of the Crucifixion, or the vivid manner in which its picturization of ancient racketeering parallels the most flamboyant of modern gangsters—it tells a story of human drama which from the point of view of power of theme and emotional impact is as attention arresting as the most moving current happenings. The cataclysmic eruption of Mount Vesuvius and the earth shattering destruction, which climax all the previous spectacles, seldom if ever have been duplicated on the screen either

Bare of the wealth of substantiating production detail, awe inspiring features which lend great power to the motivating story, "Pompeii" is drama. It's the drama of Marcus, a tragedy embittered man, who came to believe that only in the possession of money and power could happiness be found, of a merciless gladiator of the arena, champion of champions, who in glory found solace in the adoption of a boy to replace his dead child.

Climbing the ladder of success, he becomes a promoter, allying himself with Pontius Pilate. He becomes a slave trading racketeer providing the human fodder to satisfy the depraved tastes of the roaring arenas. In Jerusalem, he hears of a great Teacher, a man who believes in meekness, kindness and humility, the direct antithesis to the character he is. His son being injured, Marcus again knowing a fear that once chilled his soul, he takes him to the Teacher. The boy is healed. Then follows the drama, atmospherically presented, of Calvary.

Years pass. Marcus, now the most important influence in the Roman empire, knows that his association with Pilate can do much for his son Flavius, now grown to manhood. But a different spirit motivates Flavius' life. He has never forgotten the presence of the martyred Teacher. In love with one of his father's slaves, Claudia, Flavius becomes an enemy of his father. He makes it possible for the slaves to escape. This wild horde threatening the very existence of Rome, the dramatic situation is menacing and is made more so when Flavius actually casts his lot with them. But the power of Roman arms is not to be denied. The slaves, Flavius and Claudia among them, are to be massacred for the delight of the mob. Marcus sees his son go down in the onslaught. Then the volcano erupts. Lava pours down on the ruins of Pompeii that earthquakes have razed. In the thrilling climax, Marcus with the words of the Teacher ringing in his ears helps Flavius and his bride Claudia to escape, he himself dying

In every way this is a big picture, rich in all the necessities required by any type of showman to satisfy the demands of his patrons. There's a story to sell and there's amazing production to help make the appeal of that story more impressive. The strength or weakness of cast names—and the personalities presented are worthy of anyone's best efforts—is of little comparative significance. All that is needed is a sincere effort to convince the public of the show's worth, a matter for which all the essentials are provided.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. A Merian C. Cooper production. Directed by Ernest B. Schoedsack. Screen play by Ruth Rose. Collaboration on adaptation, Boris Ingster. Original story by James Ashmore Creelman and Melville Baker. Production associate, John Speaks. Music by Roy Webb. Photographed by J. Roy Hunt. Chief technician, Willis O'Brien. Art technician, Byron Crabbe. Photographic technician, Eddie Linden. Photographic effects by Vernon Walker. Special effects by Harry Redmond. Sound effects by Walter Elliott. Art director, Van Nest Polglase. Associate, Al Herman. Costumes by Aline Bernstein. Set dressing by Thomas Little. Recorded by Clem Portman. Music recorded by P. J. Faulkner, Jr. Edited by Archie F. Marshek. Assistant director, Ivan Thomas. P. C. A. Certificate No. 1263. Running time, when seen in Hollywood, 85 minutes. Release date, October 18, 1935. General audience classification.

CAST

Marcus	Preston Foster
Pontius	Basil Rathbone
Flavius (as a boy)	David Holt
Burbix	Alan Hale
Flavius (as a man)	John Wood
Prefect	Louis Calhern
Claudia	Dorothy Wilson
Leaster	Wyrley Birch
Julia	Gloria Shea
Gaius	Frank Conroy
Cleon	William V. Mong
Judean Peasant	Murray Kinnell
Warder	Henry Kolker
Calvus	Edward Van Sloan
The Wise Woman	Zeffie Tilbury
Slave	John Davidson

The Three Musketeers

(Radio)

Historical Romance

Spirited thrill action entertainment, this picturization of Dumas' classical historical romance is a rare opportunity for discerning showmen. Fundamentally it is a deft example of understanding production craftsmanship. As all the swashbuckling color and wallop of the famous original—elements that have excited the interest of people for generations—are retained and embellished, they are screened in a manner that's just as up to date as today. Moving speedily, the picture is packed with an air of at-swords-point romantic adventure. It bristles with menacing political intrigue which has for its point the honor of a Queen, the destiny of a King and the fate of a nation. There's plenty of love interest, but not too much. Comedy is not neglected, rather serving as a pleasing offset to the basic drama, and the thrilling culminating chase is just as effective as the U. S. cavalry riding over the hills to the rescue of the beleaguered pioneers. The blending of the essentials is a worthy combination of exciting modern screen material and exploitation availability.

The theme is familiar. It's the story of d'Artagnan, a Don Quixotic character, a boy embarked on a man's business, riding forth to join the King's forces. A happy hero, he immediately becomes embroiled with de Rochfort, arch conspirator and toughest guy in France, who adapts the most modern gangster methods to rid himself of a bothersome yokel pest. d'Artagnan joins in the Musketeers and right away gets into a brawl with the trio, Athos, Aramis and Porthos.

As several situations interlude with comedy for their basis, d'Artagnan falls in love with Constance, lady in waiting to the Queen. His romance plunges him into a welter of political intrigue, through which march the figures of Cardinal Richelieu and his illustrious contemporary friends and enemies. Then it's d'Artagnan and his one-for-all, all-for-one pals, the central cogs in an action packed series of situations to frustrate de Rochfort's treacherous plot to dethrone a dynasty and to confound the priestly master politician. It's d'Artagnan, pretty much a bewildered tyro in the hands of the clever Milady de Winter, a hero more by accident than intention, who comes through with the help of the three musketeers to revenge himself upon de Rochfort, save the King, Queen and their state and win the love of Constance.

The complete picture affords so much with which to sell it that in no case should it be necessary to rely upon one single angle. It provides sock story quality, effective production features and name values of established worth. Two players, Walter Abel and Rosamond Pinchot, get off to an impressive start that augurs well for the screen careers.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Cliff Reid, associate producer. Directed by Rowland V. Lee. Music by Max Steiner. Production associate, Robert Sisk. Screen play by Dudley Nichols and Rowland V. Lee. From the novel by Alexandre Dumas. Photographed by Peverell Marley. Photographic effects by Vernon Walker. Chase scenes directed by Otto Brower. Art director, Van Nest Polglase. Associate, Carroll Clark. Costumes by Walter Plunkett. Set dressing by Thomas Little. Fencing arrangements by Fred Cavens. Technical advisor, Louis Vandenecker. Recorded by John L. Cass. Music recorded by P. J. Faulkner. Edited by George Hively. Assistant director, Edward Donahoe. P. C. A. Certificate No. 1266. Running time, when seen in Hollywood, 93 minutes. Release date, October 25, 1935. General audience classification.

CAST

d'Artagnan	Walter Abel
Athos	Paul Lukas
Milady de Winter	Margot Grahame
Constance	Heather Angel
de Rochefort	Ian Keith
Porthos	Moroni Olsen
Aramis	Onslow Stevens
Queen Anne	Rosamond Pinchot
Planchet	John Qualen
Duke of Buckingham	Ralph Forbes
Richelieu	Nigel de Brulier
Bernajou	Murray Kinnell
de Treville	Lumsden Hare
Kink Louis XIII	Miles Mander.
Peylerand	Wade Boteler
Villard	Stanley Blystone
Jussac	Ralph Faulkner

The Rainmakers

(RKO-Radio)

Comedy

As far as entertainment worth goes, this is pretty much for the Wheeler-Woolsey devotees who can take their particular brand of screen fun with or without much amusement. Oddly enough for a film that is practically a continual comic gagging of two rather serious bits of natural phenomena, a dust storm and a drouth, the antics delivered are suggestive of much unique exploitation. These stunts are possible if one possesses that happy faculty of concocting his ballyhoo in the clever way that makes folk laugh at past troubles.

The picture opens to the fury of a midwest dust-storm, brought on when rainmaker Roscoe's apparatus backfires and brings on a catastrophe instead of the anticipated manna from heaven in the form of gentle rain. Then it transfers to California where the lima bean growers are suffering a prolonged drouth. There's quite a lot of skulduggery going on as land-grabber Parker endeavors to turn the misfortunes of his neighbors to his own profit and his son, Orville, attempts to impose his attention on Margie, whose banker father, Spenser, also is being given the works by Parker.

Into this situation arrive Roscoe and his pardner Billy; there's an immediate romantic conflict triangle built up among Billy, the girl and snooty Orville. Comedy goes on apace, with much that is irrelevant yanked in, until Roscoe conceives the idea of having a head-on collision between two locomotives as the means of drawing the necessary crowd to make his contraption work. Ensues a long drawn-out chase between two engines, one loaded with dynamite, and the final crash, coming just as a missing part of the rainmaking machines is recovered. The explosion brings a deluge, which turns into a blizzard, and everybody but Parker and his son are very happy.

Suffering in comparison with the most recent Wheeler-Woolsey pictures in entertainment worth, the picture offers little to hold the interest of mature patrons. Its excitement and general foolishness, however, is something that under the stimulation of comedy premised showmanship should rouse the attention and probably appreciation of the kid contingents and those who'll laugh at anything no matter what the reason.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Associate producer, Lee Marcus. Directed by Fred Guiol. Screen play by Grant Garrett and Leslie Goodwins. Story by Albert Treynor and Fred Guiol. Musical director, Roy Webb. Photographed by Ted McCord. Photographic effects by Vernon Walker. Music and lyrics by Louis Alter and Jack Scholl. Art director, Van Nest Polglase. Associate, Feild Gray. Costumes by Walter Plunkett. Sound effects by Walter Elliott. Recorded by George D. Ellis. Edited by John Lockert. Assistant director, Gene Yarbrough. P. C. A. Certificate No. 1268. Running time, when seen in Hollywood, 72 minutes (to be cut). Release date, October 11, 1935. General audience classification.

CAST

Billy	Bert Wheeler
Roscoe	Robert Woolsey
Margie Spencer	Dorothy Lee
Simon Parker	Berton Churchill
Orville Parker	George Meeker
Henry Spencer	Frederic Roland
Kelly	Edgar Dearing

I Live for Love

(Warner)

Comedy

Comedy, precipitated by the mad personal, professional and romantic gyrations of a volatile prima donna is the entertainment and exploitation substance of this show. While not a big picture, it is a pleasing bit of fast moving romantic excitement, presented against colorful backgrounds to the tune of several charming musical numbers in which there is an unusual quota of tricky and attention-engaging situations. Its cast made up for the most part of well known screen players, it introduces a newcoming songster, Everett Marshall, whose career on the stage and radio has made him familiar to many, so that he is a subject for special attention in drawing the interest of music lovers to the film.

With hectic comedy the accompaniment, glamorous stage star Donna insists that her personal romantic hero, Rico, be the leading man in her new show. Producer Fabian knows that the man is a bust. Fabian, in addition to having a big financial stake in the show, also has a promising embryo star, Roger, in line for the part. Donna will have none of it and as a result of catering to her fiery whims the first and second presentations are flops. In the meantime, Roger has become a terrific feature of Henderson's radio program. Anxious to make his broadcast tops on the air waves, he makes a deal with Fabian for Donna.

When she finds out she is to sing with Roger she indulges in another tantrum, but as Rico has been shunted off to South America, she goes on and, as everyone suspects, out of the strange association love is born. Together Donna and Roger are hits and their love is a hurly burly thing. He wants to marry her and get away from all the furore, but the thrill of being in the public eye and enjoying all its acclaim is Donna's life blood. The two have a serious spat just as Rico returns, and, to spite her partner, she's ready to marry Rico, until Roger's voice singing a love song is too much for her. Though lavish preparations have been made for an elaborate wedding, Rico is left standing at the altar while the battling songbirds embark on the trail of a simple wedding.

Strength of cast being a quality that must be considered in exploiting the attraction, substantiating features are the fun the production provides together with the lure of several good numbers.—McCarthy, Hollywood.

Produced and distributed by Warner Bros. Supervised by Bryan Foy. Directed by Busby Berkeley. Original story and screen play by Jerry Wald, Julius J. Epstein and Robert Andrews. Lyrics and music by Mort Dixon and Allie Wrubel. Photographed by George Barnes. Running time, when seen in Hollywood, 64 minutes. Release date, September 28, 1935. General audience classification.

CAST

Donna Alvarez	Dolores Del Rio
Roger Kerry	Everett Marshall
Townsend C. Morgan	Hobart Cavanaugh
Rico Desaro	Don Alvarado
Howard Fabian	Berton Churchill
George Henderson	Guy Kibbee
Stooges	Shaw and Lee
Stooge	Eddie Conrad
Jim McNamara	Allen Jenkins
Clementine	Mary Treen
Toyo	Mike Morita
Critic	Robert Greig

Music is Magic

(20th Century-Fox)

Comedy

Although this title, which has more than ordinary commercial value, might suggest that this is inspired by and all about music, such is not entirely the case. The picture is an all-family comedy; not altogether unique, but it's a fun packed satire on stage folk and picture people. The substantiating story is geared for fun and laughter; the music more or less interludes but in it there is much amusement and consequently quite a bit of exploitation material with which to convince patrons of the whole show's entertainment worth. Absolutely devoid of anything even remotely resembling seriousness, that quality should serve as a tip-off as to the type of showmanship with which to sell it.

As the yarn opens, Diane DeValle, passé picture star, is making a personal appearance tour as a means of convincing the yokels that she's still a big number. On the same vaudeville bill with her are Peggy and Jack, and Peanuts and Eddie, a bunch of fifth rate vaudevillians. The tour flops and all make for Hollywood, that land of milk and honey, where one and all think that if they put up a good enough bluff, they'll crash the pictures. Although Diane gets a new break, things don't go so well for Peggy, who becomes a laundry worker, and Jack, who goes to work in a lunchroom.

However, the allied trio are not to be denied. The merry mad antics of the Jack-headed group in turning restaurants topsy turvy, making life miserable for picture executives, stealing street cars and substituting themselves for bosses and directors on the sets when they don't happen to be around, provides plenty of amusement. When Diane again gets temperamental, Jack has Peggy in her spot just at the psychological moment to convince producer Pomroy that he's discovered a star in the rough.

In most ways the picture is the kind of attraction that undoubtedly never will stir any great amount of enthusiasm among the sophisticates or the intelligentsia who consider that the screen should always be a medium of elevating theatrical art. But there are definite values for the folk who pay their money to see the show and to whom fast moving comedy, full of familiar but pleasing situations, means something, together with the several lilting tunes incorporated, plus the glamour of an inside peek at how things might be done in Hollywood.—McCarthy, Hollywood.

Produced and distributed by Twentieth Century-Fox. Associate producer, John Stone. Directed by George Marshall. Assistant director, William Eckhardt. Screen play by Lou Breslow and Edward Eliscu. Adapted from the play "Private Beach" by Gladys Unger and Jesse Lasky, Jr. Gowns by Rega. Musical director, Samuel Kaylin. Photographed by L. W. O'Connell. Sound, Bernard Freericks. Film editor, Alex Troffey. Art director, Duncan Cramer. Music by Oscar Levant, Arthur Johnston and Raul Roulien. Lyrics by Sidney Clare. Dance director, Jack Donohue. P. C. A. Certificate No. 1423. Running time, when seen in Hollywood, 65 minutes. Release date, November 15, 1935. General audience classification.

CAST

Peggy	Alice Faye
Jack	Ray Walker
Diane DeValle	Bebe Daniels
Peanuts	Frank Mitchell
Eddie	Jack Durant
Shirley	Rosina Lawrence
Tony Bennett	Thomas Beck
Producer Ben Pomroy	Andrew Tombes
Senor Castellano	Louis Alberni
Theatre manager	Charles C. Wilson
Amanda	Hattie McDaniels

Remember Last Night

(Universal)

Murder Mystery

Here's something brand new in the line of murder mystery entertainment. It is a picture which, while holding strictly to established formula as far as motivating character is concerned, introduces much that is distinctively unique to set it completely apart from any such type of picture previously seen. In general aspect it is deep, double-dyed-in-the-wool mystery melodrama with a refreshing comedy twist. As such, and as it proceeds to erect baffling, complicated, suspense packed situations, with fine individual player characterizations making for sustained interest, it is a broad satire on this type of entertainment. Additionally, whether relevant or not to the basic theme, it includes within itself many theatrical ingredients of amusement or commercial worth. Furthering the different entertainment-exploitation value of these features, it presents a cast of first water name players to tell the story. This factor alone, but naturally in cooperation with the other assets, should make business-creation for the attraction and unusually simple matter.

In the story, there's not one murder to solve, rather there are four or five intertwining slayings to so complicate the affair that any possibility of the super-sharp amateur sleuth putting his finger on the guilty culprit is practically impossible. It is benefited by lavish production that accentuates its substantiating gayety.

A bunch of high-flying socialites start out on a continue-till-all-are-drunk progressive party. There's a lot of fun to this feature, which takes on a rather daring tone as the various husbands and wives get amorously mixed up. There's a bit of absorbing drama, which presages what is going to happen as Vic Huling threatens Billy Arnold, who, in addition to owing him money, Huling also believes is getting too friendly with his wife. However, when Carlotta and Tony Milburn wake up the next morning, they find Huling dead in bed. Detective Harrison is

(*Continued on page 44*)

Warner, Lloyd Films Are First Gifts to Museum

John Hay Whitney, president of the New Museum of Modern Art Film Library, announced Wednesday the acquisition of the first two groups of motion pictures, from Harold Lloyd and Warner Brothers, for inclusion in its proposed museum of important films and for showings at universities. The Lloyd films cover the work of the comedian from his earliest days into his later dialogue films. The Warner group is made up of outstanding examples of both silent and sound films and includes an historically important series of experiments in sound film through the years 1925 to 1928. The Film Library has also acquired many examples of early films produced by Vitagraph, which was later merged with Warner Brothers.

Mr. Whitney said important gifts of outstanding films have been promised by the other companies and by individuals long connected with the industry. These acquisitions will be announced as they are received.

As it becomes available, all this material is being catalogued by Iris Barry, curator, and reviewed by the "Selection Committee" of the Film Library so that the most illuminating and outstanding films may be chosen for the study of each step forward in the development of the art, and constructive program notes prepared for the museums and colleges to which these programs will be circulated.

In commenting on the gifts, Will H. Hays said: "The project undertaken by the Museum by which students for all time may study the progress of the film as a living art—the great modern art of the 20th century—deserves and will receive, I believe, the cooperation of every responsible factor in motion pictures."

The motion picture films given by Mr. Lloyd to the Film Library are as follows:

Just Nuts, 1915
Luke's Fatal Flivver, 1916
Luke Joins the Navy, 1916
Fireman Save My Child, 1918
Pipe the Whiskers, 1918
High and Dizzy, 1920
I Do, 1921
Grandma's Boy, 1922
Safety Last, 1923
The Freshman, 1925
Welcome Danger, 1929

The gift from Warner Brothers is composed of the following motion pictures:

Selections from the old Vitagraph Company films
Beau Brummel, 1924
Lady Windermere's Fan, 1925
Early experimental sound films
The Jazz Singer, 1927
Lights of New York, 1928
Outward Bound, 1930
Little Caesar, 1930
Public Enemy, 1931
I Am a Fugitive, 1932
Wild Boys of the Road, 1933

In May, 1935, the Museum of Modern Art, New York, received a grant from the Rockefeller Foundation for the purpose of establishing a department of motion pictures to be known as The Museum of Modern Art Film Library. The Film Library was organized the same month with the following officers: John Hay Whitney, president; John E. Abbott, vice president and general manager; Edward M. M. Warburg, treasurer, and Iris Barry, curator.

Independents Delay Naming of Officers

Election of officers of Independent Theatre Circuit, Inc., has been put off indefinitely. About 90 theatres have pledged support to the new buying combine, but exhibitors who operate about 50 of the signed up theatres have failed to send in their necessary membership checks.

Interstate Theatres, Inc., another cooperative exhibitor unit with S. S. Stevenson as president, H. R. Berry as vice-president, and B. L. Strozier as secretary, has received its incorporation papers and started operating, with headquarters in Henderson, N. C. Object of unit is to effect operating economies, avoid destructive competition and promise better service to the public.

Chase Holdings in 20th Century-Fox Shown in Detail

Chase National Bank holds 574,753 shares of new preferred, or 42.29 per cent, and 287,376 shares of new common stock, or 23.43 per cent, of Twentieth Century-Fox Film Corporation, it has been disclosed in an amended registration statement made public recently at the New York Stock Exchange, New York.

The bank is also listed as the beneficial owner of an additional 200,000 shares of the preferred and 100,000 shares of the common, which, with the shares of record, bring the total percentages up to 57.01 and 31.58 respectively.

Joseph M. Schenck, chairman of the board of the new company, holds 55,283 shares of preferred and 214,642 shares of common, representing 4.07 and 17.50 per cent. Darryl F. Zanuck, head of production, is listed as the holder of 21,945 preferred and 183,979 common shares. Percentages here total 1.61 and 15. William Goetz, executive assistant to Mr. Zanuck, holds 4.07 per cent or 55,283 shares of preferred, and 17.50 per cent, or 214,642 shares of the new common stock.

White, Weld & Co., of New York, also is listed as holding 212,630 preferred, 106,315 shares of common and $9,700 of 6 per cent convertible gold debentures due April 1, 1936. White, Weld has made known that it is not the real or beneficial owners of any shares of stock that are registered in its name but is the beneficial owner of $9,700 of the 6 per cent debentures.

The Amerex Holding Corporation also holds 7,832 stock purchase warrants expiring March 21, 1936, while Hayden, Stone & Company holds 2,583 similar warrants.

The New York *Times* said in comment:

"Few registration statements filed this year with the Securities and Exchange Commission by industrial corporations have revealed such concentrated control as that shown last week in the statement of the Twentieth Century-Fox Film Corporation, formerly known as the Fox Film Corporation. What might lead to a technical corner in the stock in the event that a large short interest developed is the apparent control held by five interests, which together own 1,119,894 shares, or more than 80 per cent of the company's preferred stock, and 1,106,954 shares of the common stock, or 90 per cent of the amount outstanding."

Detroit Guild May Move Against Ban On Russian Film

Legal action against Joseph Kollar, Detroit police censor, for his banning of "Youth of Maxim," a Soviet-made film, is being considered by attorneys of the Detroit Cinema Guild, under whose auspices the film was to open a week's run at the Institute of Art.

Kollar confiscated the print after a preview when American Legion heads and others branded the film Communist propaganda. The censor had approved it for showing to the Guild's members, but revoked the license when it became known that it was to be shown to the public. The action was taken under the Dunckel-Baldwin sedition bill passed at the last session of the legislature, it is understood.

Meanwhile "pinks," Reds, liberals and radicals were protesting the action to Mayor Frank Couzens and Police Commissioner Heinrich Pickert, demanding that the film be released for public exhibition.

Attacks on "Red Salute" (Reliance-United Artists) were continued over the weekend in New York, while in Cambridge, Mass., the executive committee of the Liberal Club voted to ask the management of the University Theatre to refrain from showing the picture, which the students regarded as an attack on campus radicalism.

Last week's demonstration against "Red Salute" at the Rivoli on New York's Broadway, which resulted in the arrest of 19 youthful pickets, was repeated on a larger scale last Friday night. About 125 students, half of whom were girls, were arrested on charges of unlawful assembly but later released because of "insufficient evidence."

Magistrate Perlman severely reprimanded the demonstrators, however. Upon learning that none of them had seen the picture, he told them they had no conception of what they were protesting and therefore had no right to create a disturbance. He cautioned them against a recurrence.

While all was peaceful at the Rivoli this week and intimidating telephone calls, letters of protest and picketing had ceased, a police guard was still maintained at the theatre as a precaution.

Full Support Pledged Maryland Theatre Drive

All members of the Motion Picture Theatres Owners of Maryland, Inc., have notified Frank A. Hornig, president, of their cooperation in the campaign, "October Is Go To Movies Month," now being put on by the organization. Jack Whittle is chairman of the committee of arrangements for the exploitation.

Schumann-Heink and May Robson to Team

Metro-Goldwyn-Mayer has announced it will team Mme. Ernestine Schumann-Heink and May Robson in "Gram," by Kathleen Norris. John W. Considine, Jr., will produce the picture. No other cast assignments have as yet been made.

Dressed for Business

An advertising agency's production expert sat down beside us on the New Canaan Express the other evening, with Motion Picture Herald in hand.

"Why," he asked, intending to suggest, "do you spend so much money on a weekly in the movie trade field? You could cut paper costs, printing costs and you only need two staples on the binding edge—and you've got a lot of expensive cuts—also you re-set your tables and standing matter oftener than you need to. That runs into money."

Our answer was: "You wouldn't send out a salesman to call on your customers with a second day shirt and three days' beard. You do not scribble letters on cheap stationery and you swear at your secretary if there's a blur or a smudge on the page. There are plenty of papers to demonstrate typographical neglect and bad manners—but The Herald is always dressed for business, because it has to make its appearance, every issue, before practically all of the showmen in the world."

The world's greatest motion picture circulation—and it's A.B.C. Audited.

MOTION PICTURE HERALD

(*Continued from page 41*)

called in and he arrives with his "flat-foot."

As the investigation proceeds, no one can remember what happened last night. Tony calls in a criminologist who specializes in hypnotism to awaken the subconscious minds. As he is about to put his case together, he is killed. As suspense piles up, with illusion giving audiences much opportunity to exercise their imaginations and uniquely contrived comedy situations are tossed in to add to the confusion, Tony and Carlotta bump into the situation that leads to the killing of the roadhouse proprietor, Faronea. Mystery becoming thick enough to cut with a knife, to the tune of a load of suspense-packed goings on, Chauffeur Baptiste is found dead and Chauffeur Flanagan, who took a run-out in the first part of the picture, is picked up and accused by Harrison as the killer. But Tony has other ideas and in collaboration with Harrison sets the stage for a surprise climax that should prove as bewildering to audiences as it does to the characters in the story.

The course to follow in directing patron attention to this picture is to convince them that it is completely new and different. There are all the standby elements of a well produced mystery melodrama to sell. There is a comedy contrast that fully justifies anyone labeling this as an all-laugh feature. There's a romantic angle, spicy, thrilling and sometimes daring, that suggests an entirely new publicity trend. The title has a significance that makes possible a whole host of catchy and tricky exploitation gags. Names should suit the purposes and needs of anyone. While it is a picture that probably is a little too deep for children and younger adolescents, it's one that can be sold to mature audiences with the confidence that what they see will hold their attention from start to finish and will send them out of the theatre talking in such a manner that word-of-mouth advertising will bring in much additional business.—McCarthy, Hollywood.

Produced and distributed by Universal. Produced hy Carl Laemmle, Jr. Directed hy James Whale. From the novel hy Adam Hohhouse. Adaptation and screenplay hy Harry Clork, Doris Malloy and Dan Totheroh. Photographed by Joseph Valentine. Assistant director, Scott R. Beal. Music score by Franz Waxman. Art director, Charles D. Hall. Film editor, Ted Kent. Wardrobe by Ernst Dryden and Vera West. Editorial supervisor, Maurice Pivar. Sound supervisor, Gilhert Kurland, Production Code Certificate 1586. Adult audience classification. Running time when seen in Hollywood, 76 minutes. Release date, Oct. 28, 1935.

CAST

Danny Harrison	Edward Arnold
Carlotta Milburn	Constance Cummings
Bette Huling	Sally Eilers
Tony Milhurn	Robert Young
Fred Flanagan	Robert Armstrong
Jake Whitridge	Reginald Denny
Billy Arnold	Monroe Owsley
Vic Huling	George Meeker
Maxie	Ed Brophy
Baptiste	Jack LaRue
Penny Whitridge	Louise Henry
Professor Jones	Gustav von Seyffertitz
Faronea	Gregory Ratoff
Phelps	Arthur Treacher
Mme. Bouclier	Rafaela Ottiano
Florahelle	Alice Ardell

Also E. E. Clive, Frank Reicher and others.

Car of Dreams

(Gaumont-British)

Romantic Comedy Musical

Not a GB Picture (*U. S.*) *Release*

Blending fantasy and realism and occasionally adopting the musical comedy idiom, "Car of Dreams" is light, amusing and varied in appeal. It is not staged on the scale of the American musical but its theme, essentially whimsical, does not demand spectacle. A pleasant love story, amusing characterization and a series of songs by Sigler, Goodhart and Hoffman keep it moving entertainingly.

Starred are John Mills, who ranks among the very best British juveniles, and Grete Mosheim, recently understudy of Elisabeth Bergner and showing considerable resemblance to her in features and method. Paul Graetz, of "Power," is another cast notable. J. Robertson Hare's broad comedy is British but understandable.

Vera Hart, daughter of a German antique dealer, loves so much the fine things she cannot afford to buy that she has developed the dangerous habit of visiting shops and inspecting expensive clothes and other luxuries, escaping with the pretext of "thinking over" the question of buying them. She is caught when she announces her intention of purchasing a super-auto ordered by Robert Miller, son of a wealthy factory owner. Bob, infatuated by her, offers to let her have the car and, when it becomes obvious that she cannot pay for it, makes it a gift. Her parents are placated by the story that it is a prize.

Vera works in father Miller's musical instrument factory. Bob, on holiday, persuades her that he is an out of work chauffeur and offers to run the car on hire for weddings and the like, splitting the takings with her parents. The ruse works and for some time he pays the imaginary "percentage" for the privilege of driving the girl to work every day and into the country other times.

Making the mistake of sending instructions to the factory that Vera's wages are to be enormously increased, he deepens the scandal already caused by the anomaly of the work girl who comes to her job in a Rolls Royce. Anne Fisher, Bob's secretary, plots with Butterworth, a departmental manager, to catch the couple at an ice carnival. Bob, to prevent Vera learning who he is, has persuaded his friend Peters to borrow the identity of "the young boss." Anne spitefully points out to Vera the real Mr. Miller and leads her to believe that Bob has been planning a dishonorable relation, but the misunderstanding is happily cleared up and the conclusion shows the young couple touring in their "car of dreams."

"Good-bye Bubbles" is a good theme song, cleverly presented, and the tuneful background of the film as a whole is an asset.—Allan, London.

Produced and distributed by Gaumont-British Corporation. Directed by Graham Cutts and Austin Melford. Adapted by C. Stafford Dickens and R. Benson from the original by V. Miklos and V. Laszlo. Camera, Mutz Greenbaum. Art direction, A. Junge. Sound, A. C. O'Donohue. Songs by M. Sigler, A. Goodhart and A. Hoffman. Running time, 72 minutes. "G."

CAST:

Robert Miller	John Mills
His father	Mark Lester
Anne Fisher	Norah Howard
Henry Butterworth	J. Robertson Hare
Vera Hart	Grete Mosheim
Mrs. Hart	Margaret Withers
Mr. Hart	Paul Graetz
Molly	Glennis Lorimer
Peters	Jack Hobbs
Chauffeur	Hay Plumb

The Last Outpost

(Paramount)

Dramatic Romance

The story which motivates this production is unappealing. In developing its dramatically premised triangle romance situation, which culminates in a noble but unnecessary sacrifice, it becomes a mechanical and artificial thing. So constructed it is totally devoid of such a feature's most necessary ingredient—the power to stimulate audience sympathy.

Timed to the World War period, the locales are Mesopotamia and Africa. Here settings intended to intensify production values assume the character of a travelogue composite of pictures similar to "Grass," "Chang," "Trader Horn," "The Big Trail," "Beau Geste," "The Lost Patrol," as well as a vivid atmospheric digest of the career of the mystic Lawrence of Arabia.

Andrews, a British officer, is captured by the Kurds. His most cruel captor, liberating him, turns out to be John Stevenson, a sort of Lawrence of Arabia character. His big job is to move an Armenian tribe, friendly to the British, from the fury of the Turks. Tough and dangerous as it is moving the tribe and all its belongings across deserts, through rushing torrents and over Alpine-like mountains, Stevenson has an equally tough and dangerous job in keeping Andrews away from Ilya, alluring wife of the head chief.

The job completed, the locale shifts to a hospital in Egypt, where Andrews, injured in a scuffle with Stevenson, is recuperating. Andrews gets interested in nurse Rosemary Haydon, who, descriptive dialogue makes obvious, is the wife of Stevenson. Stevenson gets a furlough for his accomplishments and in some miraculous way lands in Cairo. His amazed wife, who hasn't seem him since their wedding day, is cold and he finally becomes aware of a situation that the audience has known right along. Bent on revenge, he takes up the trail of Stevenson, who has been assigned to mop up some enemy nomad tribes. Ensues a lot of 'Beau Geste" stuff as all but Andrews and Stevenson of the desert fort's defenders are wiped out. Both set off across the desert to contact an advancing relief party. Comes the dramatic thrill of "Lost Patrol" as the pursuing tribesmen pot shot the pair, to be followed by the flag waving arrival of the British cavalry. Stevenson, mortally wounded, forgets his wife as he commends the welfare and care of his wife to the great love that Andrews has for her.

There's a lot of thrill and color to the substantiating production values and they actually are the basis of the showmanship campaign which, as far as straight dramatic or romantic story values are concerned, should test the ability of the most astute exhibitors.—McCarthy, Hollywood.

Produced and distrihuted by Paramount. Producer, E. Lloyd Sheldon. Directors, Louis Gasnier, Charles Barton. Assistant director, Edgar Anderson. From story hy F. Britten Austin. Screen play by Philip MacDonald. Adaptation by Frank Partos, Charles Brackett. Sound, A. W. Singley. Film editor, Jack Dennis. Art directors, Hans Dreier, Earl Hedrick. Photographed by Theodor Sparkuhl. P. C. A. Certificate No. 1021. Running time, when seen in Hollywood, 75 minutes. Release date, October 11, 1935. Adult audience classification.

CAST

Michael Andrews	Cary Grant
John Stevenson	Claude Rains
Rosemary Haydon	Gertrude Michael
Ilya	Kathleen Burke
Lieut. Prescott	Colin Tapley
Mirov	Akim Tamiroff
Corporal Foster	Billy Bevan
Turkish major	Georges Renevant
Nurse Rowland	Margaret Swope
Cullen	Jameson Thomas
Haidar	Nick Shaid
Amrak	Harry Semels
Armenian patriarch	Meyer Ouhayoun
Armenian officer	Frazier Acosta
Armenian guard	Malay Clu
Head nurse	Elspeth Dudgeon
Nurse	Beulah McDonald
Sergeant in general's office	Robert Adair
Sergeant Bates	William Brown
General	Claude King
Doctor	Olaf Hytten
Colonel	Frank Elliott
Surgeon	Frank Dawson

The Great Air Mystery

(Universal)

Action Serial

Bringing to the screen in serial form "Tailspin Tommy," the widely publicized cartoon by Hal Forrest, Universal has captured the action and thrill of adventure inculcated in the original newspaper strip. The first three episodes of this twelve-chapter serial offer plenty of inducements to draw the children. The serial features Clark Williams as "Tailspin Tommy," Noah Beery, Jr., Jean Rogers and Delphine Drew. The setting is the mythical Latin-American island of Nazil. William and his pal, Beery, are hired to make an aerial survey of oil property in Nazil. Disaster overtakes them at the start, when their dirigible is wrecked in a storm. Safely out of that predicament they land in another. The principal mystery element is the mysterious eagle plane and its equally mysterious pilot. The romantic angle is capably handled by Williams and Jean Rogers. Each chapter runs approximately 20 minutes.

Casino Exchange Moves

The Casino Film Exchange, headed by Joseph Sheinmann and Munio Podhorzer, importers of European films, has established new offices at 1499 First Ave., New York.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
CAMEO			
"Rich Relations"	Novel by Priscilla Wayne. Screen play, Joseph O'Donnell. Director: Clifford Sanforth.	Ralph Forbes, Frances Grant, Barry Norton, Muriel Evans, Ethel Clayton, Crawford Kent, Harry Myers, Rosemary Theby, Mary Maclaren, Gertrude Astor, Edward Biby, Wesley Barry, Jeannie Roberts, Mary Carr, Vera Steadman.	Shooting
METRO-GOLDWYN-MAYER			
"Riff-Raff"	Original, Frances Marion. Director: J. Walter Ruben.	Jean Harlow, Spencer Tracy, Joseph Calleia, Una Merkel, Allen Jenkins, Roger Imhoff, J. Farrell MacDonald, George Givot, Paul Hurst, Wade Boteler, Victor Killian, Mickey Rooney, Helen Flint, Baby Jane Quigley.	Shooting
"Rose Marie"	Book, Otto Harbach. Screen play, Alice Duer Miller. Director: W. S. Van Dyke.	Jeanette MacDonald, Nelson Eddy, George Regas, James Stewart, Robert Grieg, Lucien Littlefield.	Shooting
"The Great Ziegfeld"	Director: Robert Leonard.	William Powell, Luise Rainer, Fanny Brice, Virginia Bruce, Frank Morgan, Nat Pendleton, Ray Bolger.	Shooting
PARAMOUNT			
"Anything Goes"	From the play by P. J. Wodehouse, Howard Lindsay, Russell Crouse. Screen play, Benjamin Glazer, Morrie Ryskind. Director: Lewis Milestone.	Bing Crosby, Ethel Merman, Charlie Ruggles, Ida Lupino, Grace Bradley, Robert McWade, Arthur Treacher.	Shooting
"The Bride Comes Home"	From original story, Elizabeth Sanxay Holding. Screen play, Claude Binyon. Director: Wesley Ruggles.	Claudette Colbert, Fred MacMurray, Robert Young, Donald Meek, William Collier, Sr.	Shooting
"Klondike Lou"	From a story, Marion Morgan, George B. Dowell. Screen play, Mae West. Director: Raoul Walsh.	Mae West, Victor McLaglen, John Roger, Ted Oliver, Soo Young, Helen Jerome Eddy.	Shooting
"Millions in the Air"	From an original story, Sig Herzig. Screen play, Sig Herzig, Jane Storm.	John Howard, Wendy Barrie, Benny Baker, Willie Howard, Eleanor Cummings, David Chasen, Samuel Hinds.	Shooting
"Desire"	Based on comedy, Hans Szekely, R. A. Stemmle. Adaptation, Waldemar Young, Samuel Hoffenstein. Screen play, Edwin Justus Mayer.	Marlene Dietrich, Gary Cooper, Alan Mowbray, Ernest Cossart, John Halliday, William Frawley.	Shooting
"Nevada"	From the book by Zane Grey. Screen play, Garnett Weston. Director: Charles Barton.	Larry "Buster" Crabbe, Kathleen Burke, Glenn Erikson, Raymond Hatton.	Shooting
REPUBLIC			
"$1000 a Minute"	Story, Everett Freeman. Screen play, Joseph Fields. Director: Aubrey H. Scotto.	Roger Pryor, Leila Hyams, Sterling Holloway, Purnell Pratt, Edgar Kennedy, Sid Saylor, Lee Phelps, Fern Emmett, Edward Brophy, Morgan Wallace.	Shooting
RKO RADIO			
"Husk"	Story, Thomas Walsh. Screen play, Rian James. Director: James Flood.	Preston Foster, Jane Wyatt, James Gleason, Harold Huber, Mischa Auer, Moroni Olsen, Jane Darwell, Arthur Hohl, Hattie McDaniels, John Arledge, Charles Wilson, Christian Rubb.	Shooting
"It Happened in Hollywood"	Original, Ray Mayer, Thomas Dugan. Screen play, Garrett Graham. Director: Christy Cabanne.	Wallace Ford, Phyllis Brooks, Molly Lamont, Erik Rhodes, Addison Randall, Maxine Jennings, Ethel Wales, Brian Donlevy, Helen Jerome Eddy, Charles Williams, Hattie McDaniels, Edward Burns, Alan Hale, Emma Dunn.	Shooting
"Seven Keys to Baldpate"	Story, Earl Derr Biggers. Play, George M. Cohan. Screen play, Wallace Smith. Director: Edward Killy, Wm. Hamilton.	Gene Raymond, Margaret Callahan, Molly Lamont, Grant Mitchell, Moroni Olsen, Ray Mayer, Henry Travers, Eric Blore, Emma Dunn, Harry Beresford.	Shooting
20th CENTURY-FOX			
"Buccaneer"	Original story, Frances Hyland. Director: George Archainbaud.	Claire Trevor, Kent Taylor, Pauline Frederick, Paul Kelly, Thomas Beck, Helen Wood, Henry Kolker, Frank Dawson, Barbara Blane, Colin Tapley.	Shooting
"Snatched"	Original story and screen play, Kubec Glasmon. Adaptation, Henry Lehrman. Director: George Marshall.	Rochelle Hudson, Cesar Romero, Bruce Cabot, Edward Norris, Edward Brophy, Warren Hymer, Herbert Rawlinson, Robt. Gleckler, Chas. C. Wilson, Wm. Davidson, Frank Conroy, Edythe Elliott, Wm. Benedict, Orrin Burke.	Shooting
"Paddy O'Day"	Original story. Lou Breslow, Edw. Eliscu. Director: Lou Seiler.	Jane Withers, Pinky Tomlin, Rita Cansino, Jane Darwell, George Givot, Nina Visaroff, Michael Visaroff.	Shooting
"The Littlest Rebel"	From the play by Edward Peple. Screen play. Edwin Burke. Director: David Butler.	Shirley Temple, John Boles, Karen Morley, Jack Holt, Guinn "Big Boy" Williams, Bill Robinson, Sleep 'n' Eat.	Shooting
UNIVERSAL			
"Invisible Ray"	Story, Howard Higgin, Douglas Hodges. Screen play, John Colton. Director: Lambert Hillyer.	Karloff, Bela Lugosi, Frances Drake, Frank Lawton, Walter Kingsford, Beulah Bondi, Violet Kemble Cooper, Nydia Westman.	Shooting
UNITED ARTISTS			
"Splendor"	Story and screen play, Rachel Crothers. Director: Elliott Nugent.	Miriam Hopkins, Joel McCrea, Paul Cavanaugh, Helen Westley, Billie Burke, Katharine Alexander, Ruth Weston, David Niven, Ivan Simpson, Torben Meyer, Reginald Sheffield.	Shooting
"Shoot the Chutes"	Original, Arthur Sheekman, Nat Perrin, Frank Butler. Screen play, Francis Martin, Walter DeLeon. Director: Norman Taurog.	Eddie Cantor, Ethel Merman, Sally Eilers, Parkyakarkus, Helen Lowell, Gordon Jones, Eugenia Falkenberg, Rita Rio, Nick Lucas, Howard Christie, Lindy Hoofers, Clyde Hager, Sunny O'Dea, Chilton and Thomas.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Meet the Duchess"	Based on the play, "A Present from Margate" by Ian Hay and A. E. W. Mason. Screen play, Charles Belden and F. Hugh Herbert. Director: Arthur Grable Collins.	Dolores Del Rio, Warren William, Louise Fazenda, Herbert Mundin, Anita Kerry, Viva Tattersall, Olin Howland.	Shooting
"Country Boy"	Story, Dawn Powell. Screen play, Bertram Milhauser. Director: Wm. McGann.	Barton MacLane, Mary Astor, John Qualen, Dorothy Peterson, Joseph King, John Eldredge, Joseph Crehan, Joe Sawyer, Florence Fair.	Shooting
"Miss Pacific Fleet"	Story, Frederick Hazlitt Brennan. Screen play, Peter Milne, Lucille Newmark, Patsy Flick. Director: Ray Enright.	Joan Blondell, Glenda Farrell, Hugh Herbert, Warren Hull, Allen Jenkins, Marie Wilson, Minna Gombell.	Shooting
"Song of the Saddle"	Story, screen play, Wm. Jacobs. Director: Lou King.	Dick Foran, Alma Lloyd, Julian Rivero, Monte Montague, George Ernest, Charles Middleton, Pat West, Victor Potel, Addison Richards, Kenneth Harlan.	Shooting

LOW COST PRODUCTION IS OPPOSED BY KORDA

Says One "Henry VIII" in One Week Outdraws Five Program Films in Five Weeks

by BRUCE ALLAN
London Correspondent

A record press gathering welcomed Alexander Korda on his return to London, a tribute to the importance attached to his achievement of the status of owner-member of United Artists. That Mr. Korda is the first man to reverse the usual Anglo-American procedure by buying into an American concern instead of selling part-control of his studio to America is a circumstance which the trade, at any rate, rates as historic.

Mr. Korda, always a good press, proceeded to give details of a production program involving a whole series of American directorial and star names. He also made one or two typical comments on general controversies, including the very current problems of just what British films should cost in order to be a commercial success.

John Maxwell made this a front-page story recently when, at Associated British Pictures' annual meeting, he declared that money put into British productions on the strength of such exceptional successes as "The Private Life of Henry VIII" was in danger of being lost. Mr. Maxwell's remarks amounted to an argument that British production was commercially a sound proposition on the basis of programers making a profit in the United Kingdom market; Julius Hagen of Twickenham, supporting this argument, gave the figures of £40,000 ($200,000) and £60,000 ($300,000) as maxima for U. K. and world distribution, resspectively.

These figures, which actually well overstate the average cost of the programers apparently indicated by Mr. Maxwell, compare strikingly with the minimum £80,000 recently mentioned by Joe Schenck and the £100,000 and upwards laid out per picture by Mr. Korda and by Herbert Wilcox (on "Escape Me Never" the cost figure is believed to have been well over this figure) for features aiming at world distribution.

Mr. Korda's comment on the suggestion inexpensive British films were good business was: "If I could make a film for £5,000 or £10,000, I would make one, and retire." He also suggested that the only person who could decide whether a film was really inexpensive or not was the exhibitor. "One big British picture like 'Henry VIII' makes more at the box office in one week than five British program pictures in five weeks. Which is the cheap picture, the one which makes big profits or the five which make small profits, or a loss?"

To the other question whether a basis of £100,000 negative cost was a sound one for British production, or whether "Henry VIII" was a freak picture from which it was unsafe to generalize, he replied that the world gross of "Henry VIII" was $2,500,000 and that it was already certain that this figure would be exceeded with "Scarlet Pimpernel," while "Sanders of the River" promised to do 10 per cent better in U. K. than "Henry VIII."

Whether the insular or the international outlook on production is the sounder from the standpoint of British financiers, conservative or adventurous, is a question which may well be answered by the activities of the new London Films studio at Denham, as outlined by Mr. Korda. The year's output will be 20 features, all made for world distribution, and of these seven or eight will be made by London and the balance by other organizations, including fellow members of United Artists.

Some of the signings announced by Mr. Korda were, in themselves, a comment on the theory that British pictures should be made cheaply. King Vidor, Harry D'Arrast and William K. Howard will each direct a picture and Mr. Korda also hopes to get Eddie Goulding for Merle Oberon's next. He is also negotiating for Frank Lloyd to bring over a complete unit. Marlene Dietrich is his biggest star engagement; she will make a picture at Denham in April.

Mr. Korda is completely sold on color, declaring that if it were available at the present moment he would never make another black and white picture.

Limiting Programs

The Kinema Renters Society announced a day or two ago that it had been asked by the Cinematograph Exhibitors' Association to make effective the agreement arrived at that no program should exceed 3¼ hours in length. It therefore proposed to take "drastic measures" against offenders, which means that any theatre running over the program limit would find its film supplies suddenly and completely cut off. There is practically universal agreement as to the necessity of this reasonable limitation of program time, but it is significant of the balance of power in the British industry that, to enforce its own Council's policy, the exhibitors' association has to rely upon the threat of a distributors' boycott.

No Nazi Union for FBI

The announcement from the Film Producers' Group of the Federation of British Industries that it had decided against applying for membership in the International Film Chamber, planned by the German Reischfilmkammer, was expected.

The Film Chamber was discussed at recent international film conferences at Munich and Venice, but the plan has been suspect from the beginning, due to its inspiration coming from official, which means Nazi, sources in Berlin.

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Basil Dean of Associated Talking Pictures, who has expressed his pique over the fact that an American company (Warner Bros.) is first to place Shakespeare on the screen ("A Midsummer Night's Dream"), announces forthcoming production of Shakespeare's "Twelfth Night" and "The Tempest" at Ealing.

Gerrard-Technicolor Deal

Details published of the agreement entered into, through London Film Productions, between Gerrard Industries (controlling the Hillman Colorgravure process) and Technicolor, show that Gerrard acquires 45,320 shares £1 par, in Technicolor, Ltd., of which 20,000 are paid for in cash at a premium of 4 per cent and the balance represent the surrender value of 6 per cent debentures in London Film Productions, Ltd., exchanged for 100,000 Colorgravure shares under the agreement with London. To pay for the Technicolor shares, Gerrard has raised a 5 per cent loan, repayable in five years and carrying an option to the lenders (unnamed) on 6,500 Technicolor shares.

Production Notes

Herbert Wilcox has signed Tilly Losch, the famous Viennese, for "Street Singer's Serenade." She will be featured in three dances.

* * *

Fedor Otzep has begun direction on Anna Sten's first picture for Garrett-Klement, "A Woman Alone." Henry Wilcoxen and Leslie Banks played in opening scenes.

* * *

Alexander Films gave free entrance to the 8,000-seated Albert Hall in order to get crowd backgrounds for "Excuse My Glove," featuring the British boxers Len Harvey and Don McCorkindale.

* * *

Hans Brahm has taken over the direction of "Broken Blossoms" at Twickenham, for which D. W. Griffith originally was scheduled. Arthur Margetson plays Donald Crisp's old role of Battling Burrows.

* * *

Concordia Films is completing "The Robber Symphony," first of a series of "composed" films, in which the action is interpreted by music and sound. Friedrich Feher, who played the leading role in the original "Dr. Caligari," is directing. Eugen Schufftan, inventor of the process of that name, is cameraman, and the art director is Erno Metzner of "Pitz Palu," "Westfront" and "Kameradschaft" fame. There are only 300 spoken words in "The Robber Symphony," which is to be followed by a similar treatment of "Caligari."

BRITISH 20% QUOTA BECOMES EFFECTIVE

The 20 per cent exhibition quota under the Cinematograph Films Act became effective last week and for the first time exhibitors are compelled to show the same percentage of British films that distributors are required to handle. The 20 per cent became applicable to exhibitors on April 1. The quota is in a final form, operating until the Act, as it stands at present, lapses in 1938.

Mystery Writer Found Dead from Poisoning

Harry Engman Charlot, creator of "The Shadow," sinister figure of many detective tales and radio programs, died in New York late last week in a Bowery hotel in circumstances that, according to the police, may rival the weird deaths of many of his fiction characters. He was thirty-one years old.

When the author's body was discovered, the manager of the hotel revealed that he had been living for several days under the name of Mr. Loe. It was thought at first that the death was due to a heart attack, but when the body was removed to the Bellevue Hospital morgue, it was discovered that death had been caused by poison of an unknown nature. A chemical analysis was ordered.

Mr. Charlot's character, "The Shadow," first appeared in the magazines of Street & Smith, publishers, in 1928. The character, who pitted himself against the police and underworld alike, soon became popular. Radio was the next medium through which it reached the public and Universal produced a series of short subjects in 1932 based on the radio sketches.

SAYS HOUSES HAD ONLY "SLUFF" FILMS

(*Continued from page 16*)

I became southern district manager for the merged company. In 1930 I was made general manager for the Fox Theatres and in 1932 general manager for the Arthur Theatres.

Q. What are the Fox Theatres?

A. They were a group of houses owned by the Fox interests in the East, mostly east of the Mississippi river. They were different from the West theatres.

Questioned in Theatre Holdings

Q. What was the Arthur Theatres?

A. We took a lease on some Fox theatres in New England.

Q. What else?

A. In the middle of September, 1933, I became president of Fanchon & Marco.

Q. What are Fanchon & Marco?

A. They produce and manage stage shows, manage actors, book vaudeville acts and things like that.

Q. Has it any theatres?

A. It actually owns or leases thirteen. *He added that the company also managed the Roxy theatre in New York for the receivers. He said that Fanchon and himself were also interested in some other theatres in the Southeast that were managed by his brother.* We have twenty-three theatres in all.

Q. Any in Nevada?

A. Yes. One at Boulder Dam.

Asks About Pictures

Q. What is the definition of a feature picture?

A. Usually a picture about 5,000 feet in length that forms the principal part of the program. Usually it takes up about three-fourths of the program.

Q. What other kinds of pictures are there?

A. Short subjects, such as novelties, travelogues, cartoons and the like and newsreels.

Q. Can a first class motion picture theatre business be carried on successfully without first class pictures?

A. I haven't heard of any yet.

Q. Can it be done?

A. I don't think so.

(*Objection was then raised to the witness testifying on the grounds that he could only give his personal experiences. The objection was overruled*).

The St. Louis Situation

Q. Are you familiar with the picture situation in St. Louis?

A. Yes.

Q. Were you familiar with it during the three years prior to January 11, 1935?

A. I operated here in 1930-32 at the Fox with the Fox Theatre Corporation. I came here only about once every three months. But since the summer of 1933 I am very familiar with it.

Q. Do you know how many first-run houses there were here during the year prior to January 11, 1935?

A. Yes.

Q. How many?

A. There were eight.

Q. Name them?

A. The Fox, St. Louis, Loew's State, Ambassador, Missouri, New Grand Central, Orpheum and Shubert.

Q. How many first-run theatres were being operated during the year prior to January 11, 1934?

A. The same theatres except the Orpheum and the Shubert.

10 Second-Runs, 40 Subsequents

Q. How many second-run theatres were there here the same year?

A. About ten.

KOPLAR A CENTRAL FIGURE, YET ABSENT

Harry Koplar is charged by the defense with being an "arch conspirator" against the film companies on trial in St. Louis, and in the courtroom there is much speculation whether he will appear as a witness.

The Government has not called him, and the defense does not want to. However, he has been injected so prominently into the proceedings that it is considered probable he will take the stand at some time during the trial. If he does, his appearance is certain to prove one of the real highlights, attorneys predicted.

Q. How many subsequent-run houses?

A. I think about forty.

Q. Who operate the second-run theatres?

A. The St. Louis Amusement Company and others by Clarence Turley and a man named Ansell.

Frederick H. Wood of counsel for Warner Brothers interposed to ask: "Do you mean Turley and Ansell together, or separately?"

A. I don't know, but they book pictures together.

Q. How many second-runs are owned by the St. Louis Amusement Co.?

A. Seven or eight.

Q. What is the difference between first and second-runs and subsequent-run theatres?

A. The time that elapses between the showings. I believe the first-runs have twenty-one or twenty-eight day protection over the second-runs, and so forth.

Product Shown

Q. Whose pictures were shown at the various first-run theatres during the year prior to January 11, 1935?

A. Do you mean any part of the year?

Q. Yes, any part of that year.

A. Well, up to March, 1934, Loew's State was showing Metro-Goldwyn and United Artists; the Fox, Fox Pictures; St. Louis, RKO and Columbia; the Missouri, Ambassador and New Grand Central, Warner-First National, Paramount, and Universal. After the Shubert opened in March, 1934, Loew's State continued to have Metro-Goldwyn and United Artists; Fox, the Fox pictures; the St. Louis had RKO and Columbia, and the Missouri, New Grand Central and Ambassador continued with Paramount and Universal, while the Shubert ran Warner-First National. After August, 1934, Loew's State continued with Metro-Goldwyn and United Artists. The St. Louis was closed, the Fox, Ambassador and Missouri ran Fox, Universal and Columbia, and the Shubert and Orpheum ran Warner-First National, Paramount and RKO.

Asks Why Theatre Closed

Q. Why was the St. Louis theatre closed?

A. Primarily to back up pictures for use at the Ambassador and Missouri.

Q. What do you mean by "back up?"

A. To make available an additional supply of pictures. We anticipated that the Ambassador and Missouri would have an acute shortage in a short time and the only source available was those we already had. We were unable to close the Fox because of the terms of our lease. We perfected arrangements with the landlord of the St. Louis and the receivers of the Fox to close the St. Louis. We gave our best pictures to the Fox and backed up the other pictures for use of the Ambassador and the Missouri.

Q. Could you operate five first-run theatres with the supply of pictures available?

A. That was impossible.

Q. After your company took over the lease of the Ambassador, Missouri and New Grand Central theatres, did you get possession immediately?

A. No, we did not get possession until the latter part of July, 1934. The theatres were closed a week or two to clean up the shows.

Q. You operate the Ambassador?

A. The Ambassador and the Missouri.

Q. Tell the history of your operations.

Says Loss Was Heavy

A. It was disastrous. We lost a lot of money. We had only the sluff pictures of Fox, Columbia, Universal, and the sluff pictures of independents.

Q. What are sluff pictures?

A. Well, they are not the best product of the companies.

Q. You mean that they were not first class pictures?

A. Not by a long shot.

Q. Didn't you have any first class pictures?

A. The only first class picture in the fall of 1934 was Mae West in "The Belle of the 90s," a Paramount picture.

Q. You say that was a Paramount picture? How did you get it?

A. They sold it to us.

Q. Who sold it to you?

A. Neil Agnew.

Q. Have any conversation with him?

A. Yes. It was the latter part of July or early in August, 1934.

Q. What was said?

A. Well, Agnew and I was talking about getting "Cleopatra" for Los Angeles, and some other pictures. He said, "I am Santa Claus today. I have another picture for you for St. Louis, Mae West in 'The Belle of the '90s.' " I said, "what will you take for it?" Then I said: "How can you sell that one to me, Neil? I thought you were committed to Warner Brothers." He said that this one was under the contract, that it happened to belong to the last season contract although we are releasing it this season.

Q. Tell about that picture, "The Belle of the '90s," for use in the Ambassador.

Licensed to Skourases

A. It had been licensed to the Skouras Brothers under their contract. In lieu of fulfilling their guarantee of $2,700 for it they released it to the producers to sell to the best advantage. He chose to sell it to me. The contract was sent to me in a few days. I signed it and we ran the picture.

Former Senator Reed, chief counsel for the Warner Brothers companies, then presented a motion that the court strike out all the testimony relative to the conversation with Agnew, but was overruled by Judge Moore.

Mr. Arthur testified that also the Bondholders Committee had suggested they run stage shows at the Ambassador.

(*Continued on following page*)

JUDGE ADMONISHES ATTORNEYS

(Continued from preceding page)

Q. Did you run stage shows?

A. Yes.

Q. What was your experience?

A. That was disastrous. We went to running pictures.

Q. What pictures did you run?

A. Part of the Fox, sluff pictures and those picked up from independent exchanges.

Q. What do you mean disastrous?

A. I mean we lost a lot of money.

Q. Tell about the history of the Missouri theatre after you ran it up to January 11, 1935.

Dropped Vaudeville

A. It was about the same as that of the Ambassador. We used vaudeville at both houses. We then dropped it and went back to straight pictures.

Q. Was the Missouri closed?

A. No, we didn't close the Missouri.

Q. What was the history of the New Grand Central?

A. We operated it only a very short time, I think about eight or nine weeks.

Q. When?

A. The spring of 1935, I think.

William R. Gentry of counsel for the Paramount companies then moved this testimony be stricken out as relating to something that had happened after January 11, 1935, and his motion was sustained by Judge Moore.

Q. Did you open the New Grand Central immediately after you got your lease?

A. No. It was some time after.

Q. How long after?

A. Six or eight months. I think it was opened on May 15 and operated to July 11, 1934.

Q. Not opened up to January 11, 1935?

A. No.

Q. Why?

A. We couldn't get the pictures.

Calls Industry Sixth Largest

Q. What is the standing of the motion picture industry as to size in comparison with other industries of the United States?

A. It is the six largest.

This testimony was vigorously objected to by Gentry and Reed, they contending that it was merely a personal opinion and that the witness had not shown himself to be qualified to speak with authority. Judge Moore rejected their objections, saying that it seemed to him that the witness could very well have sufficient knowledge of the industry with which he was closely actively associated as to have knowledge of its relative size.

Q. Do you know Jules Levy?

A. Yes. He is sales manager for RKO.

Q. Was he their sales manager for the three years prior to January 11, 1935?

A. I don't think so. Part of the time he had another position.

Q. Who is Cresson Smith?

A. He is western sales manager for RKO.

Q. Has it any connection with RKO Distributing Corporation?

A. Yes. That is the company he is with.

Q. Do you see Mr. Jules Levy in the court room?

A. Yes. *He then pointed to Levy.* He is sitting in the last row. *Mr. Levy, who was seated in a row of seats along the north wall of the court room, stood up and took a bow.*

Q. Do you see Cresson Smith here?

A. Yes. *With that he pointed to Smith, who stood up near the rear of the courtroom. Then in turn he pointed out Gradwell Sears and Harry Warner.*

Q. What is the gentleman with him? (*Referring to a man with Harry Warner.*)

A. I don't know him.

Conversation with Levy

Q. Did you have any conversation with Jules Levy? See him about buying pictures?

A. Yes, sir. Several.

Q. Tell what conversation was.

This brought forth an argument of counsel, the defense contending Arthur should fix the place and approximate time of the particular conversation. They objected especially when Arthur replied he talked particularly to Levy about St. Louis from November, 1933, to the present time. Mr. Leisure contended the witness should not be permitted to roam over such a wide period. Finally, Arthur said:

A. I had a conversation with him in June, 1934, in the Tavern restaurant in New York and in Levy's office in the RKO Building in New York City. I had about four conversations with him in the month of June, 1934, two at the Tavern and two at his office.

Q. Did they relate to pictures in St. Louis?

A. At the first one in the Tavern, I said: "Jules, how come that you committed pictures to Warner Brothers in St. Louis?" He said: "I didn't do it." I said: "Who did it?" He said: "I don't know who did it. I am not sure but what I would have done the same thing under the same circumstances." I then said: "Jules, you must have known about it."

More Legal Arguments

This again precipitated strong objections from defendant counsel. At first Judge Moore overruled an objection raised by Mr. Gentry that Mr. Levy's testimony could not be used against the defendant. Former Senator Reed came forward with the contention that Levy's statement was merely hearsay and that whatever he might have said to Arthur could not apply, since it was not shown that his statement was made in connection with and in performance of his duties for his employer, that he had stated he didn't have anything to do with the picture contract with Warner Brothers.

The jury was excluded from the room while the attorneys argued the legal points involved. Arthur and Levy were also excluded.

In the absence of the jury, Mr. Hardy said that no man was better qualified to speak for RKO than Mr. Levy, its generad sales manager. It was finally agreed that both sides were to submit to the court legal opinions and citations in support of their contentions and that Hardy should continue to examine Arthur on other points with the privilege of calling him back later to go into the conversations with Levy.

The jury came back and Arthur resumed the stand at 11:30 a. m.

Depinet Conversation

Q. Mr. Arthur, can you add to the same conversation of Depinet in March, 1934, about which you testified?

Immediately Mr. Leisure was on his feet with contention that Arthur should fix the time and place if he knew.

A. The RKO Building, the time after the March 6 meeting with Warner Brothers officers.

Mr. Leisure: "Was it in Depinet's office, the building lobby or the street?"

Mr. Hardy: Let him finish saying something.

Mr. Arthur: I would say before April 1. I have been in their building dozens of time. They have a number of different offices, Mr. Levy, Cresson Smith, Depinet.

Mr. Leisure: And the office boy and the secretary.

Mr. Hardy apparently resented the continued interruption of the witness and in turn Judge Moore apparently disliked Mr. Hardy's attitude.

Judge Moore: "I told you, Mr. Hardy, several times that Mr. Leisure is trying to make an objection." Finally Mr. Hardy deferred to the court's wishes and Leisure raised his objection that the time and place should be more specific.

A. I saw Mr. Depinet twice, once in his office; the exact time I am unable to fix. I had another conversation with him in the office of Jules Levy.

When Mr. Leisure again arose and asked for more specific details, Mr. Hardy replied: "If you will sit down long enough you will get one of them."

Judge Moore then remarked: "He has fixed one within a certain range."

A. It was just a statement made to me by Ned. Ned walked into Jules Levy's office when I called on Jules. I again spoke to him about pictures in St. Louis.

Q. Can you fix the time?

A. About the same time, the best of my recollection in March, 1934. That was the month.

Q. What was said?

A. He said: "I don't think they will take them. I think they are just trying to pull you into line."

What did he mean, "pull you into line?"

An objection by Mr. Leisure was sustained.

Q. What else was said?

A. Nothing.

Q. Except what was said and testified to yesterday?

A. Yes, sir.

Mr. Leisure once more arose to say: "I think he should qualify that. There is confusion in the record."

Judge Moore: "That point is well taken."

Frederick H. Wood then cut in with a vitriolic barb at Mr. Hardy, saying: "Except what the witness was expected to do."

Hardy: "What do you mean by that?"

Judge Moore: "I don't care what he means. Let's proceed with the case."

Hardy: "The remark was not part of the case," turning toward Mr. Wood.

"Address your remarks to the court and proceed with the case," Judge Moore ordered.

Q. Did you have a conversation with Depinet in the lobby of the Plaza Hotel?

A. What am I to do?

Q. Fix the time as nearly as possible.

A. Then I will state it was on April 7, 1934, in the Plaza hotel in New York City at 59th street and Fifth avenue in a suite of John S. Leahy.

Mr. Reed arose to announce the defense objected to this testimony being included against any of his clients. At various times the court had instructed the jurors not to accept the conversations or statement of any defendant against any other defendant not present. This was repeated.

Q. Who was present at that meeting?

A. John S. Leahy, Ned Depinet and myself. I said, "Mr. Leahy, RKO pictures possibly will

(Continued on following page)

MEETING WITH CUMMINGS DISCUSSED

(Continued from preceding page)

be committed to Warner Brothers in St. Louis." Leahy picked up the conversation, saying: "Does Mr. Depinet realize his action was illegal? It will go hard for you if what Mr. Arthur tells me is correct. It is illegal." Mr. Depinet replied, "I don't know whether it was illegal or not. That is what the legal department is for." Mr. Leahy then began to elaborate upon the legal points, of the anti-trust laws, and held that Mr. Depinet's action was distinctly illegal. Depinet replied that he had already committed the pictures and that was all there was to it so far as he was concerned.

Q. Was that all that was said?

A. Yes, a lot was said, but I can't recall it well enough to testify to it under oath.

Q. Can you give the substance of it?

A. That was the substance of it.

Washington Conference

Q. Mr. Arthur, were you present at a conference in the office of the Attorney General of the United States in Washington on May 17, 1935?

A. Yes, sir.

Q. Who was present?

At this point an objection by defense counsel was overruled. Mr. Reed then asked for permission to argue the law points involved and the jury was excluded. Mr. Hardy then asked that Robert W. Perkins of counsel for Warner Brothers, as well as Mr. Arthur, be excluded from the room. Judge Moore, however, declined to bar an attorney for the defense from the courtroom. The court then asked if others who were present had been at the Washington meeting.

Mr. Hardy then proceeded to outline to Judge Moore the line that the testimony he proposed would follow through Arthur.

He said that Mr. Perkins, acting on behalf of the Warner companies, had come to the Department of Justice in company with Tom Dysart, Ernest Wilkinson, a Washington attorney, Mr. Arthur, Sol Rosenblatt.

Judge Moore interrupted to ask who was Sol Rosenblatt.

"He is a New York attorney," Hardy replied.

Frederick H. Wood was on his feet, declaring: "There is no secret about who Mr. Rosenblatt is. He was the head of the NRA."

Hardy turned toward Wood, responding: "That is not a correct statement. Mr. Johnson was head of the NRA."

Wood answered that Rosenblatt was the NRA so far the motion picture industry was concerned.

Says Rosenblatt Was Consulted

Mr. Hardy continued his narration of what had transpired at the Washington conference, which he had attended personally:

"Rosenblatt said that Mr. Dysart or Mr. Skouras had come to him about the picture situation in St. Louis, that the situation was bad in regard to the inability of the three theatres (Ambassador, Missouri and New Grand Central) to get pictures, and this was creating a situation that was very, very hurtful to the motion picture business. He said that the companies named in the indictment and Mr. Arthur's company had effected a settlement of their differences, that the terms of this agreement were satisfactory to Mr. Arthur and his associates and satisfactory to the defendants, and that if the settlement was satisfactory to the Department of Jusice it would be a good thing to terminate the situation."

CIRCUIT REQUIRED FOR OUTLET, SAYS REED

Reciting the large-scale theatre acquisitions by Paramount, Fox, RKO and MGM in explanation of the reason why Warner Bros., to assure an outlet for its product, also had to form a circuit, former Senator James A. Reed in his address to the jury said:

"All of these companies were and are in the keenest kind of competition with each other and with Warner Bros. Instead of there being a 'monopoly' or combination or understanding between them, each was and is fighting for territory and contending for business in practically every town, city and village of the United States."

Mr. Hardy said that when Mr. Rosenblatt had concluded his statement Attorney General Homer G. Cummins declared that the Department of Justice would not be a party to the agreement. Mr. Hardy continued:

"The Attorney General then declared that the agreement was not satisfactory to the Department of Justice, saying, 'You can't compromise the Department of Justice. You can't compromise the United States. The department will not call off the St. Louis indictment. This prosecution will go on, even if the defendant companies had agreed to furnish pictures to the three theatres.

" 'The Department of Justice has been receiving very serious complaints concerning the motion picture companies from all parts of the country.' "

Mr. Hardy then told Judge Moore that he had a memorandum presented to the Attorney General touching on these complaints, and said he desired to have it put in the record. He also told of a letter sent to the Chief Justice of the United States, Charles Evans Hughes, relative to having another judge appointed to handle the local case so as to avoid delay. This was early this year prior to the appointment of Judge Moore and when District Judge Charles B. Davis was endeavoring to handle the dockets of two divisions of the court. At that time there was also some question as to whether Judge Davis should be disqualified for alleged prejudice.

Judge Moore said to Mr. Hardy relative to the memoranda: "You would do well to put it all into the record."

Mr. Hardy added that Attorney General Cummings had said that the Department for years had endeavored to handle the situations complained about through civil actions, saying: "Maybe a conviction will do some good. We have tried all other means. Now we will try this one."

"The Attorney General," said Mr. Hardy, "then turned to Mr. Arthur and asked him if the complainants wished to quit. Mr. Arthur said 'No.'

"Mr. Perkins then asked if he could say something. He said it is about ten words. He was told that he could. He then declared that while his clients still insisted that they were innocent of the charges against them and had been unjustly indicted, the proposal made by Mr. Rosenblatt was a feasible settlement and they would go along with it, and hoped that the Department of Justice would dismiss the indictment or let it slide."

Judge Moore then asked Mr. Hardy if he knew of any way to get all of that into the record.

Mr. Hardy replied that he did. He added that he could cite various legal decisions in support of his contention that any conduct on the part of a defendant either before or after he was indicted indicating that he had guilty knowledge of a crime could be used against him.

At this stage of the proceedings, William R. Gentry of counsel for the Paramount companies said to Judge Moore, "I note that the members of the press are busily engaged in making copious notes of all that it is being said while the jury is excluded from the room. I respectfully ask that the court order the press not to publish it, since it may get into hands of the jurors."

"The Department of Justice does not join in that request," Mr. Hardy said. "It is based upon the suspicion that the members of the jury will violate the solemn instructions of the court not to read about or discuss the trial with anyone. If such a suspicion was true a mistrial could be declared. The Department is making no such request."

"I will make no such order," Judge Moore said, "but I hope that the press will not publish it at this time."

Reads Court Decisions

Continuing his argument in support of the contention that the facts about the Washington conference should be used against Mr. Perkins' clients, Mr. Hardy said: "If they could stop a restraint of trade, then they must be the cause of it. They said we will see that they get the pictures if you do not press this suit."

He proceeded to read court decisions touching on the general rule that it is for the jury to determine whether statements made by a defendant under such circumstances are an admission of guilty knowledge of the crime.

"Has the supreme court passed on that point? I think it did in the Al Capone case," he was asked.

Mr. Hardy replied: "I don't think so. We have made a search of cases and found no supreme court ruling."

Mr. Gentry then protested that it would be impossible for the jury to avoid the effect of such testimony on the other defendants even if instructed to apply it only to the Warner companies.

Wood Charges Prejudice Aim

Mr. Wood then arose, saying: "I desire to make a statement. The court should not permit this evidence to go in until it knows what it is all about. The whole purpose, and the only purpose, of the Government in bringing it in is to prejudice the jury. The counsel for the Government knows that and that it is only against the participants that it is admissible."

Mr. Hardy arose to protest against the accusation against the Department of Justice.

"Please let Mr. Wood finish his statement," Judge Moore ordered.

"When this court asked Mr. Hardy about Mr. Rosenblatt, he said he was a New York lawyer," Mr. Wood went on. "With equal lack of candor he did not tell the court that Mr. Rosenblatt as a coordinate officer of the United

(Continued on following page)

SAYS U. S. 'RENEGED'

(Continued from preceding page)

States Government and acting in his capacity as head of the NRA code for the motion picture industry had taken the initiative in bringing about the proposed settlement. Mr. Hardy knows that he did so with the knowledge, the consent and the encouragement of the Department of Justice."

Again Mr. Hardy sought to interrupt to defend the department from this attack, protesting that he did not see the purpose of it.

"Sit down," Wood directed him. "You will understand what my purpose is in a very few minutes, if you are capable of understanding."

Turning toward Judge Moore, Wood continued.

Questions Rosenblatt's Absence

"It is strange that among all of the forty-seven witnesses called by the Government in this case, Mr. Rosenblatt alone is missing. Yet Mr. Rosenblatt was a member of a coordinate branch of the Government. And of all of the witnesses that could be called, Mr. Rosenblatt is missing, and is the one person who knew all about this settlement. He does know the whole story and could tell it if the Government sought to prove it through him. He knew the circumstances of Mr. Perkins' statement and it was not an admission of guilt.

"The Department of Justice led him to believe that the settlement that Mr. Rosenblatt proposed was satisfactory. And then the Government reneged on the settlement. Hardy knows that. If Rosenblatt would be among the forty-seven witnesses he could give a purely impartial version. And, remember, he was in a coordinate department of the Government. If he was among the forty-eight witnesses, he might place the Department of Justice and Mr. Hardy in a bad light in the eyes of the jury and in the eyes of the public."

Mr. Hardy was on his feet at once shouting to Mr. Wood: "Call him. I am willing to be put in that light. I am willing to call Mr. Rosenblatt."

Mr. Wood then announced that he proposed to tell the court what actually happened and what was said. Mr. Hardy cut in to say that he would ask that the record contain as an admission against the defendant any admission Mr. Wood might make.

Says Rosenblatt Was Umpire

Mr. Wood continued: "The facts are that some went to Mr. Rosenblatt in his capacity as administrator of the code for the motion picture industry and told him that there was a bad situation in St. Louis and that for the good of the entire industry something should be done about it."

Mr. Hardy interposed that it was either Skouras or Dysart that made the request.

"Mr. Rosenblatt when he took his job as administrator undertook to cure all of the ills of the industry and through practical business methods settle or compromise and adjust various disputes, such as labor troubles, and so forth. That is the way they operated under the NRA. He was the umpire. They went to him to see if he couldn't work out an adjustment of the situation. He went immediately to Mr. Hardy, for he knew that there had been an indictment. He wanted to make sure Mr. Hardy knew about the proposal. He was encouraged and then proceeded to settle this controversy. If this settlement was made it follows that it was done with the knowledge, consent and encouragement of the Department of Justice. The Department never said in advance that it would dismiss this indictment. They never say that."

Mr. Hardy interrupted once more to deny that the Department of Justice encouraged or consented to the proposed settlement.

Mr. Wood's reply was vitriolic: "Your statement to me means nothing. What you said would carry very little weight."

Mr. Hardy responded that he didn't intend his statement to carry weight with Mr. Wood.

Mr. Wood replied heatedly: "Mr. Hardy, would you mind waiting until I finish my statement?"

Wood then told the court that Perkins had never applied to Hardy, the Attorney General or Mr. Rosenblatt asking for a dismissal of the indictment.

"What he did say was that in order to dispose of the matter his company was willing to go along with the settlement proposed by a Government official, and that at the very outset of his statement in the Attorney General's office he declared that his clients were not guilty. And then the Attorney General of the United States arose with great dignity and said: 'Nothing doing. You can't compromise with the United States,' when it was an officer of the United States Government worked out the entire plan and gave it to the defendants to accept. They all know that is the correct story of that Department of Justice conference. That's the story. If Mr. Arthur is asked about it he will admit that the proposition came from Mr. Rosenblatt.

"The Attorney General's conference was nothing else but a trap laid by Mr. Hardy to enable him to make this offer he has made in this court today. He wished to get into the record and before this jury the sweeping uncomplimentary remarks of the Attorney General against the industry generally."

Reed Explains

Former Senator James A. Reed then asked the indulgence of the court while he explained what happened at the Washington meeting. He said Perkins for the Warner companies had joined in the peace move proposed by Rosenblatt in his official capacity, but that at the meeting, when Arthur said that the settlement was not satisfactory to him, that he wanted a lot of money, then the Attorney General said that the Department of Justice was not in the business of a collection agency. He added: "We have made no propositions of compromise, no admissions, and agreed to the peace plan only to reopen some of the houses that had been closed and help along the film industry."

Defense counsel then asked for the opportunity to cite legal authorities against the admission of the proposed evidence concerning the Washington meeting.

Mr. Hardy, when finally given the opportunity to respond to Mr. Wood, said: "I was very much astonished when Mr. Wood questioned my good faith. I have legal authorities to support my claim that what Mr. Perkins said was a highly incriminating episode in this conspiracy and may properly be used against his clients. I have no reason to conceal any facts. It is my duty to see that every fact is brought out. We want the truth, the whole truth, 100 per cent, presented to the jury. The Department of Justice gave not one word of encouragement or consent whatsoever to the settlement plan. On the contrary, the Attorney General told Rosenblatt that the department would proceed with the indictment."

TRAVELERS

Barrett Kiesling has returned to the Metro-Goldwyn-Mayer publicity department in Hollywood after a two months tour.

Y. Frank Freeman, Paramount theatre head, returned to New York from Minneapolis.

Al Friedlander, of First Division, left New York by plane for the Coast.

John Krimsky arrived in New York from the Coast.

Elliston A. Vinson, former assistant to J. A. Down of RKO Theatres, left New York for Hollywood to enter the studio publicity department under Howard S. Benedict.

Lupton Wilkinson is on a tour of the southern cities and afterwards may vacation in the east before returning to the Hays organization in Hollywood.

Bob Murphy left New York for Hollywood.

William S. Farmer, assistant manager of RKO's Panama branch, has sailed for his post after his first holiday in New York in five years.

Walter Huston and his wife Nan Sutherland, returned to New York from Europe.

Luigi Pirandello left on the Conte di Savoia for Italy.

Ruth Weston returned to New York from Hollywood.

Jean Muir arrived in New York for the premiere of "A Midsummer Night's Dream."

Frank Fay is in New York from the Coast.

Milton H. Feld left New York for the Coast.

Leon Shamroy arrived in New York from Hollywood. He is to direct the next Ben Hecht-Charles MacArthur picture, "Soak the Rich."

John Warburton and Mrs. Warburton arrived in New York from Hollywood aboard the Grace Liner Santa Rosa.

Mr. and Mrs. K. F. Morgan and son, K. F. Morgan, Jr. arrived in New York from Hollywood. Mr. Morgan will attend the Convention of Society of Motion Picture Engineers, to be held in Washington, D. C. October 21-24.

Katherine Alexander and Helen Westley arrived in New York from Hollywood.

Francis Faragoh has left for Hollywood after a summer spent at his farm in Connecticut.

George Weeks, GB's general sales manager, left New York on a tour of the company's branch exchanges in Pittsburgh, Cleveland, Toledo, Detroit, Chicago, Milwaukee and Cincinnati.

Robert E. Sherwood arrived on the Bremen from England where he completed the screen play for the Alexander Korda production, "The Ghost Goes West," to be released by United Artists.

Jimmy Savo arrived in Hollywood to begin work in "Alone, Alas!" for Hal Roach.

Lillian Hellman and William Wyler left New York for Hollywood to begin work on a screen play for Samuel Goldwyn.

Constance Cummings and Benn W. Levy arrived in London.

Gyula Kabos, Hungarian stage and screen player, will come to the United States shortly to make personal appearances under the management of Hungaria Pictures Distributing Co.

Fall Edition of Handy Green Book Published

The Fall edition of the Handy Green Book has been published by the Handy Green Book Publishing Company and is now being distributed through the mails and is on sale on newsstands.

The latest edition measures 3 x 5 1-2 inches and contains 96 pages and is bound with a flexible cover. It contains an alphabetical index of all the individuals and companies of the legitimate theatre industry.

HIGH TAX REVENUE BRINGS HOPES OF LOWER ONTARIO THEATRE LEVY

Reduction on Low Price Tickets Awaited; Eastern Canada's First "Quota" Film Underway with Paramount's Toby Wing

by J. H. COWAN
Toronto Correspondent

Some measure of tax relief for Ontario theatres, probably a reduction in the levy on lower-priced tickets, is expected, though it may not take place for some months yet. The revenues from the new amusement taxes are admittedly higher than the Ontario authorities anticipated.

For June, amusement tax receipts were $239,271, or three times the June, 1934, figure, with the July total of $265,303 jumping to five times the figure for the same period of a year ago and August, at $230,978, 5½ times greater.

In its amusement taxes, the government tapped a rich flow but it should be noted that the revenues are not coming from theatres only. The Canadian National Exhibition, taxed for the first time, will turn in approximately $30,000 in a two-weeks period. The Ontario Government's share on Rudy Vallee's presentation at the exposition amounted to almost $1,000 on one typical big day.

Province-wide protests against the severity of the tax continue. The Allied Sports and Amusement Association is campaigning steadily for a reduction. The immediate objective is exemption on all admissions of 25 cents or less.

Government spokesmen claim that, among the reasons for the enormous increase in collections, is an improved system of nailing the tax-dodgers, though theatre managers insist that there has never been more than a minor amount of evasion on the part of the film industry whatever the rates.

One point to be noted, as far as film men are concerned, is the fact that the Ontario law now catches various types of competitive amusements, including amateur sporting events, formerly exempt, and the theatre does not carry the whole burden of keeping the amusement tax coffers filled.

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First "Quota" Film in Work

Eastern Canada's first "quota" film, "The King's Plate," is being shot by Booth-Dominion Productions on a budget of $50,000, featuring Toby Wing on loan from Paramount. Burt Kelly is the moving spirit in the enterprise, with Sam Neufeld directing. The story is a race track yarn with part of the exteriors to be shot at the Woodbine track during the fall meet. A former skating rink has been rebuilt as a studio. Arthur Gottleib, Film Laboratories of Canada, and Jack Goetz are named as associates in the undertaking.

The reported interest of J. R. Booth, Jr., indicates that the enterprise is adequately bankrolled. He is a son of the late great Canadian lumber king, and thus the heir to millions. The younger Booth has been interested in film experiments for eight years and chiefly concerned with the technical end. He has back of him a considerable amount of experiment with color processes.

There are two Canadian film concerns with the name "Booth." There is no connection between Booth-Dominion Productions, now producing the Toby Wing film, and Booth-Canadian films. The last-named is reported seeking backing and distribution in Canada and the United States. A young Englishman named George Booth is the moving spirit. He seeks to establish a studio. He made a one-reeler of "The Bells" some years ago which he still has.

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Vallee Points a Lesson

For film men, the two-week engagement of Rudy Vallee at the Canadian National Exhibition here was interesting from one viewpoint. Vallee, with his band and a floor show, opened to modest business only, but wound up his 14-day stay to turnaway business. The highlight was the way that Vallee sold himself, particularly to male audiences.

He said that his feminine following had a tendency to prejudice him with men and that this could best be beaten by first-hand treatment. Vallee took full advantage of the opportunity and did a superb job of solidifying his personal reputation in the area. It was an unusual example of the way a film player could use personal appearances to build himself with future audiences. Warner Brothers' Canadian organization cooperated in the Vallee campaign.

ERPI Leases Space In Old NBC Studios

Electrical Research Products, Incorporated, which controls important recording patents used by World Broadcasting System and others and which is in the business of making electrical transcriptions, has leased the three top floors of the old National Broadcasting Company headquarters at 711 Fifth Avenue, New York. The lease runs for ten years.

Erpi will use four studios and will be in active operation at the new quarters by the end of the year or early in 1936. The Bronx studios will be discontinued and activities will be concentrated on Fifth Ave.

This will have no effect on World Broadcasting System, which remains in its present quarters. World Broadcasting is a licensee of Erpi patents and operating as an independent company under the direction of Percy Deutsch, president.

Jacobs to Conduct Course

Lewis Jacobs, editor of Experimental Cinema, is going to conduct a course in film writing at the Institute for Adult Education in New York, starting late this month.

New York 'U' Sets Lectures on Films

The New York University, School of Education, is extending the final date of registration in the new course on motion pictures until October 15 to allow for an increased enrollment in the course, which is being given in conjunction with the National Board of Review.

The list of lectures for the first half-year of the course has been completed and it includes such talks as "The Experimental Film," by Wilton A. Barrett, National Board of Review; "Music in Motion Pictures," by Douglas Moore, associate professor of music, Columbia University; "The Production and Direction of Photoplays," by Jean Benoit-Levy, French director; "The Short Subject and Cartoon," by Fred Waller, director of production of short subjects for Paramount; "The New Newsreel," by John S. Martin, managing editor of Time and The March of Time; "Personal Motion Pictures," by Col. Roy W. Winton, managing director, Amateur Cinema League; "Color in Motion Pictures," "The Critic and the Motion Picture," by Evelyn Gerstein, former dramatic and film editor of the Boston Herald; "The Art of Acting," by a star not yet selected; "The Problems of a Production," by a producer not yet selected, and "The Exceptional Photoplay" by Frederic M. Thrasher, member of the Exceptional Photoplay Committee of the National Board of Review.

Other organizations cooperating with New York University in giving the course include the American Museum of Natural History, New York Public Library, Religious Motion Picture Foundation, Time Magazine, and the Motion Picture Producers and Distributors Association of America.

Southwestern Newsreel Gets First Showing Oct. 15

The first showing of the new newsreel, Southwestern Newsreel, which will record events in Oklahoma, Texas and surrounding territories will be given in theatres in the Southwest starting October 15. Ennis C. Helm, head of the new company, has opened offices in Oklahoma City and has notified theatres the first edition of the reel will be ready.

First Division Adding Short Subject Releases

First Division Exchanges will release three series of short subjects in addition to its thirty features and two series of eight westerns each, according to Harry Thomas, president. The first of the short series will be Irving S. Cobb's Newslaughs, of which there are six, to be followed by six "Thrilling Journeys" and ten Musical Mood one-reelers, half of which are done in Technicolor.

Vast Chain of Costly Stations Called Key to U. S. Television

Europe Sitting Nearer Stage of Events Than America, Says Writer

by BENN HALL
Editor of Television Times

It is no passing coincidence that the leading nations are becoming, officially and unofficially, more and more concerned with the progress of television. America, Great Britain, Germany, Japan, Italy, Canada, France and other nations are making both independent and correlated efforts to introduce practical commercial television to their citizens.

Television is believed to be bound to become one of the next major developments in show business, possibly following a pageant of color; it is also possible that the "magic eye" will be used in the next war just as "wireless" received its baptism in the world conflict.

Europe seems to be sitting nearer the television stage than America. Two radio expositions recently were held across the sea. One, in Germany, exhibited television fully and proudly. The other, in England, took an ostrich-like attitude and bashfully hid her television charms from the public gaze—just as is done, for the most part, here in America.

European observers noted that the Berlin show was well-attended, but more money seemed to have been spent by smaller crowds in London. The German firms that displayed their television wares included Telefunken Loewe, Lorenz, Fernseh and TeKade. All but TeKade showed cathode ray reception, with the picture at the end of the tube itself. Images averaged 8 x 7 inches and were of various line-definitions. The Fernseh 320-line job was considered one of the best. Sets were priced at high figures, starting at over $300. There was much resentment on the part of many English television enthusiasts that the new art was not well represented at their show.

More Than Demonstrations

But there is much more going on than occasional demonstrations. Giant corporations and the wellknown poverty-stricken inventors are laboring in palaces (Alexandra in London) and cellars all over the world. In Italy, Magic Man Marconi is keeping his television strides to himself and the Government, but it is known that he is interested in determining exactly whether the ultra-short waves will be suitable for television images. France is falling over herself to keep up with Germany and England; she took a late start and now fears that television will play an important part in signal corps operations in the next war. In Canada, American inventor William Peck is going ahead with his station and programs in Montreal.

In the United States, interest focuses on the American Telephone & Telegraph coaxial cable between New York and Philadelphia, recently authorized by the Federal Communications Commission. Although the wire services filed objections, these protests were withdrawn later. RCA's announced plan to spend $1,000,000 to develop television has interested many; Farnsworth has patent arrangements with British Baird Television, Ltd., and Germany's Fernseh A. G. The independents are hard at it—from New York to the West Coast.

Link for Propaganda

One obvious reason for Germany's haste with television is the knowledge that the "magic eye" will form a most important link in the vast propaganda chain covering Germany today. Trucks have been equipped with cameras and sound recording mechanism and pictures have been developed and televised 75 seconds later. Germany announced some time ago that the 1936 Olympics would be televised.

Although England is officially committed to television, she makes haste slowly; $900,000 is expected to be spent by the Government to help introduce flying images.

In the Orient, Station JOAK at Tokio is conducting experiments. In Russia, progress is reported with motion picture-television experiments. South America looks to the United States and Europe for television leadership.

In Belgium it is reported that at least 50 applications were received recently for permission to make television transmission experiments.

Here in America, we have 28 experimental stations. A score or so of independent workers are experimenting, but do not transmit programs from stations and, therefore, require no license. Several thousand amateurs (no exact figures available) are tinkering with television, for the most part with reception.

The television "eyes" are seen and seeing in the background during a sight and sound broadcast by Florence Kyte.

Advertising possibilities of television vary in each country. It is safe to assume that advertising television will follow the general set-up of radio; that is, in nations where Government regulations forbid or limit advertising by radio, such a policy will be followed for television, and in nations where radio uses sponsored programs, as in the United States, such a policy will be followed. But there are certain physical, financial and geographical differences that must be understood.

Area a Problem in U. S.

Television programs will be sent either by "wire" from station to receiver or will be broadcast. If broadcast, it is very likely that the short-wave will be utilized. These pygmy waves have a radius of approximately 30 miles, unless Marconi succeeds in "bending" them and increasing their range. If the short waves are utilized and they "circulate" or cover only 30 miles, obviously a huge chain of stations must be maintained to insure a large television audience. Such a network would be highly expensive in America because of the vastness of the territory to be covered. If the new "coaxial line" proves successful, costs will be reduced and uniform programs assured.

But in England and, for that matter, the Continent, the story is different. Areas are smaller and it would be much simpler and less expensive to cover the country well. America, therefore, can learn much from European pioneering, but must, at all times, keep in mind Europe's physical advantages because of its compactness, as contrasted with our scattered and sprawling peoples.

Getting back to the more direct advertising potentialities, the attitude of the Government, particularly because of the worldwide and growing centralization of federalization of power, is of primary importance. A government, by encouraging or discouraging the manufacturers, the experimenters and future advertisers, can do much to advance or retard television.

In England, programs are not sponsored. They are government-prepared and generally designed to "elevate" rather than merely entertain listeners. English law does not forbid the acceptance of "sponsored programs," but the powers that be frown on such procedure. We quote from the official report of the Television Committee of January 31, 1935. Under the heading "Finance" the committee stated:

"We estimate that the cost of providing the London station, including all running and maintenance expenses, program costs and amortization charges (calculated on the basis of a comparatively rapid obsolescence) for the period up to December 31, 1936, will be £180,000 ($900,000).

"We have carefully considered the question of providing the necessary funds. Roughly speaking, the means suggested to us for so doing may be classified under two heads:

"a. Selling time for advertisements, and

"b. License revenue.

"We see no reason why the provision concern-

(Continued on following page)

WHAT THEY FORESEE FOR TELEVISION

(*Continued from preceding page*)

ing sponsored programs in the existing license should not be applied also to the television service; and we think it would be legitimate, especially during the experimental period of the service, were the corporation to take advantage of the permission to accept such programs."

This statement was misunderstood in some British radio and advertising circles and was clarified by Major Gladstone Murray of the B. B. C. Said Major Murray:

"The simple facts are that, according to our charter and license, we are entitled to accept 'provided' programs, that is to say, appropriate program material paid for by outside organizations.

"These, of course, do not contain advertising matter, but we are at liberty to give a courtesy acknowledgment to the providers. The dance music from hotels and restaurants is a case in point."

Which seems to settle the question of television advertising in the British ether. It does not seem likely that England will drop her non-advertising radio policy to take up the practice of selling time on the air for picture transmission.

German Government Control

Plans in Germany, at present, indicate that the government will control television. It is understood that radio advertising will cease in Germany on October 1. A circular from the Propaganda and Public Enlightenment Ministry reports that newspapers and displays will be given the benefit of the advertising concentration.

In 1934, the American Federal Radio Commission adopted rules regarding the use of advertising programs in television transmission. The present Federal Communications Commission has retained these regulations. One requirement for permit to construct an experimental visual broadcast station was that "if sponsored programs are transmitted such sponsorship will not interfere with the program of research, and that the conduct of experiments will not depend only upon the sponsors as a means of defraying the cost of the experiments."

Aside from the many technical problems, there are several serious financial questions that must be solved.

W. R. G. Baker, vice-president of RCA Victor Co., in an analysis of television costs in May, 1934, as reported by the New York *Times*, said:

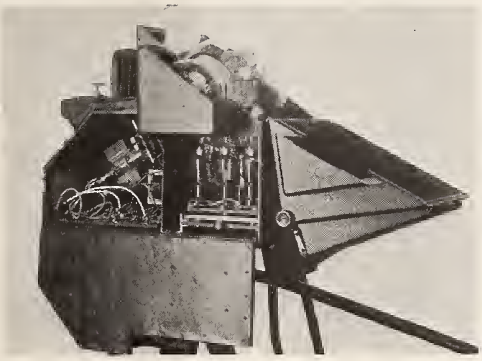
"If 700,000 persons should spend $300 apiece to equip their homes with television apparatus that would require a total expenditure of $210,000,000," he said. "To serve that many persons about 80 transmitting stations would have to be provided at a cost of $40,000,000, and another $40,000,000 would have to be spent to develop an interconnecting network. It would take $58,000,000 a year for costs of transmitter operation and for depreciation."

Added to this tidy little sum would be the cost of providing entertainment. Dr. Alfred N. Goldsmith, radio and motion picture engineer, recently discussed and compared motion picture and radio production and costs. The round figures are:

Yearly Film Production: About 1,000 hours; cost, $150,000,000.

Yearly Radio Production: From 40,000 to 50,000 hours; cost, about $100,000,000.

All of which means it will cost about $120,000 for an hour of film entertainment as compared with $2,500 a radio hour. It is difficult to conceive how present standards of radio output could be produced at today's cost of film productions. The solution seems to lie in reduced costs of films, limited number of television broadcasts and the use of other non-film or less expensive entertainment, such as stage plays, vaudeville, radio studio broadcasts and newsreels. Of course, old reels of pictures might be televised in the beginning. (Germany has done this.) There has been talk that the government, in line with its expenditure of public funds for relief projects, might finance television. It is difficult to see that the radio industry would welcome this support, particularly because of the implied or possible rigid government censorship, if not eventual ownership that might result. There have been suggestions that the government share introductory expenses with the radio industry.



The inside of the iconoscope television camera for outside pickup developed by Dr. V. K. Zworykin, of the RCA Victor television research laboratories at Camden, N. J.

The advertiser and that popular, somewhat elusive figure, the ultimate consumer, often wonder what television will be like. Sensational articles have likened it to a visitor from Mars, here on a buyer's holiday—or a fantastic bit of optical witchcraft which will enable one to see any place at any time by the mere pressure of a magical button. But to more sedate prophets of what television should be like, the matter is something like this. Television receiving sets will contain a screen about a foot or so square; or, mayhaps, larger pictures will be projected on a wall or larger screen similar to the projection of home motion pictures.

Television entertainment may not be continuous. There is no great necessity of seeing everything we hear—once the novelty wears off. A great symphony can be quite completely enjoyed, as they are today, by merely hearing it. If television programs are limited to certain set periods, similar to a legitimate theatre production, the costs to the broadcaster and advertiser in the case of both sustaining and sponsored programs will be lowered.

The field of television entertainment potentialities is about as wide and inclusive as the whole of show business and a great deal of sport events and many other subjects, including news flashes and educational lectures, might be added. It is possible that special films will be made for television programs. Possibly Broadway plays may be televised or special productions arranged for sight and sound transmissions.

Here, too, enters the possibility of sports being sponsored—somewhat similar to the way advertisers broadcast boxing matches. But this is open to all kinds of speculation.

The possibility of government taxation of programs and of sets should be kept in mind. Although, up to the present time, there have been only local and spasmodic attempts to tax radio entertainment, in a nation with a large percentage of its population on a dole (call it what we may) the possibility of taxing programs, possibly sets, may some day enter a legislator's topmost cavity and added complications and headaches will be in order for advertisers, stations and Johnny J. Fan.

Educational programs should find a large public. A University of Iowa professor has made extensive tests with television material and has indicated that television will be a welcome ally to the instructor. He televised various lessons and used charts and diagrams to illustrate the lectures.

Effects on Theatres

Television has divers possible effects on theatre properties. Evidently, judging from our present knowledge of the art, film producers will benefit from television. But the theatre owner, the exhibitor, is busy consulting horoscopes and looking for the right charms to ward off evil spirits that keep patrons away from the box office. On the other hand, some theatres may be aided by television. Newsreels might be flashed immediately to theatres—not to homes.

Most of the advertising, socalled, to date, has been publicity for stores, for theatres, for players and for inventors who sponsored or participated in television demonstrations.

As to advertising possibilities, the largest question of all, certain predictions can be made, based on facts and data which we now possess.

In radio, it is fairly safe to assert that if 5 per cent of a program's time is devoted to advertising, the public will not resent the plug. But when from 10 to 15 per cent of the "hour" is taken up with advertising spiels, the fan does begin to be conscious of the interruption. In publications, however, from 15 to 60 per cent of the contents (let us think of publications in the black) may be devoted to advertising. Imagine a program which contained 60 per cent advertising! Dial it out, kind sir! There seems to be one obvious lesson to be gleaned from such a comparison. The public will stand for more visual than sound advertising. As Dr. Goldsmith recently pointed out, the eye-arresting nature of motion will make it less objectionable than the ear-wearing qualities of much sound.

Interludes for Credits

It is very likely that sponsored programs will devote much of their time to entertainment with interludes for credit lines. But the possibilities of strong dramatizations of products themselves are evident.

All of which leads to the subject of costs. The number of artists suitable for television will be limited. Not only must they possess a speaking or singing personality, but they must have that indefinable element in their personality which will make them appealing "in person." Transmission charges, as already shown, will be high. The cost per fan will be higher than radio. Television receivers, in the beginning, should be high-priced. Therefore, a relatively small audience will be reached. Television, in the beginning, might be considered the "Rolls Royce of Advertising." Therefore, it appears that pioneer television will be particularly suited for higher-priced products intended for a class audience. In the beginning, television should not be particularly competitive to newspapers and magazines because of its higher costs (higher than radio today) and smaller audiences.

EXCELLENT SCREEN PRODUCT

says **VARIETY** *and* **HOLLYWOOD REPORTER** *of*

OTTO KRUGER

in

"TWO SINNERS"

Based on WARWICK DEEPING'S Cosmopolitan
Magazine Novel "TWO BLACK SHEEP"

with

MARTHA SLEEPER
MINNA GOMBELL
CORA SUE COLLINS

★

Directed by
ARTHUR LUBIN

Screen play by
JEFFERSON PARKER

A TREM CARR Production

A REPUBLIC PICTURE

REPUBLIC PICTURES

$2000 ABOVE AVERAGE IN ITS NEW YORK WORLD PREMIERE AT FOX S, BROOKLYN

"Brought to the screen in faithful as well as creditable fashion . . . . Miss Sleeper tops anything she has done."
—*New York American*

"Cora Sue Collins is delightful."
—*New York Post*

"A smart piece of film fare . . . . Good marquee names."
—*Box Office*

"Otto Kruger the perfect figure of Warwick Deeping's character . . . . admirably aided by Martha Sleeper . . . ."
—*Brooklyn Times Union*

WHAT THE PICTURE DID FOR ME

First National

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—Good picture that pleased all. Above average business.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

BRIGHT LIGHTS: Joe E. Brown—By all means the best Joe E. Brown picture to date. Entirely different than any of his other performances. It unquestionably establishes Brown as the screen's most able comedian. Splendid performance on the part of the supporting cast helped to put the picture over. Running time, 83 minutes. Played September 1-3.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. General patronage.

GO INTO YOUR DANCE: Al Jolson, Ruby Keeler—Talk about entertainment! Believe me, this musical has everything. Jolson's singing of "A Quarter to Nine" is the hit of the show. We had requests to run reel No. 5 over and did after the last show and did they enjoy it. When you can make a musical to catch the ear of sawmill hands and miners, you've got something. Running time, 97 minutes. Played September 6-7.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

IN CALIENTE: Dolores Del Rio, Pat O'Brien, Edward Everett Horton—A good musical comedy with catchy songs and well produced musical numbers. The brief part with Judy Canova, of hill-billy fame, stood out. Fine audience response.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

IRISH IN US, THE: James Cagney, Pat O'Brien—Is it fair to the stars to let the exchanges allow the exhibitors to double show pictures like this: "The Irish In Us" and "Judge Priest"? If so, it won't be long before James Cagney will be out of the racket, too. Played at the Globe Theatre in Berlin, Md.—C. E. Carey, Capitol Theatre, Ocean City, Md. General patronage.

IRISH IN US, THE: Pat O'Brien, James Cagney—Did above average business for us. Story good, has all kinds of punch to it. Very good business. Running time, 80 minutes. Played September 13-14.—W. A. Cassidy, Frolic Theatre, Midland, Mich. General patronage.

IRISH IN US, THE: James Cagney, Pat O'Brien—Should click in any situation. Down to earth comedy that makes some of the so called sophisticated offerings of late look like second rate product. Pulled well and pleased as nearly 100 per cent as anything we have screened in a long time. Running time, 84 minutes. Played September 15-17.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

IRISH IN US, THE: James Cagney, Pat O'Brien—Here is one that they like and will tell you they do. In my opinion, this is the best comedy-drama made this year. Another one of those good pictures it's a pleasure to run.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

GB Pictures

MAN WHO KNEW TOO MUCH, THE: Peter Lorre—About as much entertainment in this as a funeral. Skip it, by all means. Running time, 74 minutes. Played September 20-21.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

PRINCESS CHARMING: Evelyn Laye—This picture is below the high aveage set by Gaumont British in their previous releases.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

Mascot

HEADLINE WOMAN, THE: Heather Angel, Roger Pryor, Conway Tearle—A pleasing picture that satisfied.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

HEADLINE WOMAN: Roger Pryor, Heather Angel—This is one of Mascot's pictures that every exhibitor should run. It is exciting from start to finish and every patron will be satisfied. Running time, 70 minutes. Played September 17-18.—Sherman Hart, Palace Theatre, Colorado, Texas. General patronage.

HEADLINE WOMAN: Roger Pryor, Heather Angel Good story and plenty of comedy will make this picture stand on its own. O. K.—John A. Mulligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Metro Goldwyn Mayer

ANNA KARENINA: Greta Garbo, Fredric March, Freddie Bartholomew—The women liked Garbo and I still haven't found a man who did. This picture is one of those long drawn out affairs of the heart which men don't care for. Nothing about the picture to give it top ranking. Just another Garbo.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

BAND PLAYS ON, THE: Stuart Erwin, Robert Young—Well, we have no band here. I guess that's why they didn't come in. It's a rugby picture, our town had just gotten a good beating, so rugby pictures are curtains to us. Poorest weekend business since summer.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BISHOP MISBEHAVES, THE: Edmund Gwenn, Maureen O'Sullivan—Not worth playing. Not a pleased customer in the house. Played one day and was I glad.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

BROADWAY MELODY OF 1936: Jack Benny, June Knight—This is the best musical that has been produced for years. There is none of the "show must go on" stuff in it. The most entertaining song and dance numbers have been worked into one of the smoothest running and most fascinating stories you have ever seen. It's as clean as the proverbial "hound's tooth" and if there is anyone, anywhere, who does not like it, well, I just cannot imagine such a person. It's 100 per cent entertainment, so put your steam behind it and let the folks know it's coming to town. Running time, 99 minutes.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

CALM YOURSELF: Madge Evans, Robert Young—Only a fair picture for Robert Young. Running time, 70 minutes. Played September 6-7.—W. A. Cassidy, Frolic Theatre, Midland, Mich. General patronage.

CALM YOURSELF: Madge Evans, Robert Young—Played this on a double bill with "Alibi Ike." They came to see that one and "Calm Yourself" got a good reception. It has no draw but if you get them in, they'll like it.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

CALM YOURSELF: Madge Evans, Robert Young—A nice little comedy that pleased everyone. Nothing big, but it will please everyone and that's what we're looking for. Running time, 69 minutes. Played September 19.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

ESCAPADE: William Powell, Luise Rainer—This is a good picture of its kind. It brought out the old folks and those who like high class pictures. It lacked appeal to the masses, but nevertheless, did fairly well at the box office. This girl Luise Rainer gives much promise. The curtain speech by Powell at the end is very good. Played September 8-10.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

EVELYN PRENTICE: William Powell, Myrna Loy—They came out crying. Was wonderful picture. They all raved about it, but my crying came in at the box office.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HERE COMES THE BAND: Ted Lewis—Excellent. Plenty of comedy, music and a nice story.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

HERE COMES THE BAND: Ted Lewis, Virginia Bruce—More amusement packed in this picture than we have had for weeks. Do not be afraid of this and get behind it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MURDER MAN, THE: Spencer Tracy, Virginia Bruce—Failed to pull, but pleased all who did turn out. Another title might have meant more at the box office. Picture itself is of clever plot and well done throughout. Running time, 70 minutes. Played September 18-19.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

NO MORE LADIES: Joan Crawford, Robert Montgomery, Frachot Tone—Very good. Business good. Picture good. Everybody happy. There's an Englishman that almost walked off with the picture. Played September 1-3.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

ONE NEW YORK NIGHT: Franchot Tone, Una Merkel—An unpretentious program picture that is entertaining, but not above the ordinary. Satisfactory audience response.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

PURSUIT: Chester Morris, Sally Eilers—A snap-bang-up picture, with everything that it takes to make swell entertainment. Eilers and Morris are a peach of a team and I hope to see them again teamed together, for it's a guarantee of an evening of pleasure. Running time, 62 minutes. Played September 5.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

SEQUOIA: Jean Parker—Good picture of its kind. Pleased. Business off. Let's have more reports in this department. Running time, seven reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and country patronage.

TIMES SQUARE LADY: Robert Taylor, Virginia Bruce—I consider this to be one of the best program pictures released during the year and our patronage seemed to feel the same. Many good comments and feminine raves over Robert Taylor. A fine box office attraction.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

WEST POINT OF THE AIR: Wallace Beery, Robert Young—Real entertainment that creates friends for the theatre. A wholesome blend of action, comedy and romance. Perfect audience response.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

WEST POINT OF THE AIR: Wallace Beery, Robert Young—A fine picture which pleased every one. Packed house second night. Play this.—Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

WOMAN WANTED: Joel McCrea, Maureen O'Sullivan—A feminine gangster picture that's a honey. One of the new 1935-36 pictures that will click in any situation. McCrea's voice in this picture is perfect. Running time, 68 minutes.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

Monogram

HOOSIER SCHOOLMASTER, THE: Norman Foster, Charlotte Henry—Another one of Monogram's surprises as far as showmanship is concerned. This picture, although not having a large crowd, pleased all who came. If well advertised it will do nice business. Running time, 76 minutes. Played September 10-11.—Sherman Hart, Palace Theatre, Colorado, Texas. General patronage.

Paramount

CAR 99: Fred MacMurray, Ann Sheridan, Sir Guy Standing—Used this on midweek bargain nights, and with the exception of "The Silver Streak," pleased the most of any picture run on those nights this year. Educational, thrilling and plenty of comedy. Made to order for our audience.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

COLLEGE RHYTHM: Joe Penner, Lanny Ross—Drew fairly well on return engagement. Picture is fine. Give us more with Lanny Ross. Running time, nine reels.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and country patronage.

DEVIL IS A WOMAN, THE: Marlene Dietrich, Cesar Romero, Edward Everett Horton—No wonder they fired Von Sternberg. If this be art, give us junk. Slow and draggy and each moment seems like the last you can watch. There is better stuff in Dietrich than this. Let's have it. Played September 11-12.—Robert Wile, Granada Theatre, Pear River, N. Y. General patronage.

EVERY NIGHT AT EIGHT: George Raft, Alice

Faye, Frances Langford, Patsy Kelly—A wholesome little flicker with just enough of everything to make it patron-pleasing. Not the great musical that its producers would have you believe, but above the average.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

FOUR HOURS TO KILL: Richard Barthelmess, Joe Morrison, Helen Mack—This picture, adapted from the stage play, "Small Miracle," is an interesting gunman story which has the benefit of more originality than most of the law-and-order sagas, yet it does not rise above program picture classification. Satisfactory audience response.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

GILDED LILY, THE: Claudette Colbert, Fred MacMurray, Ray Milland—This will easily rate in my list of the 10 best pictures I ran in 1935. One of those rare pictures that will come awfully close to pleasing any audience almost 100 per cent. Had many very favorable comments on this.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

GOIN' TO TOWN: Mae West—They came to see the glamorous one in reduced numbers. Mae is losing her vogue. If you ask my audience they would say, too much of the same story. As in all of her pictures, her wisecracking is the main part of the show. But I think that she is on the way out for any exceptional business being done on her pictures.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

GOIN' TO TOWN: Mae West, Paul Cavanagh—The Decency League and those in charge of the Production Code must have taken a vacation while this picture went into circulation. This picture contains as many broad double meaning suggestive remarks as I can recall hearing in a picture. More pictures like this and it won't be long before the League of Decency will be on the warpath again. While this picture did above average business, I am glad I don't have to make my living showing pictures of a suggestive nature as most of the box office draws coming through are of such a nature that they can be shown to the whole family. The League of Decency were a great influence in bringing about the making of more wholesome pictures which helped the entire motion picture industry toward greater prosperity.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

HOP-ALONG CASSIDY: William Boyd, Jimmy Ellison, Paula Stone—This is a dandy. You can show this picture on any change. Not at all like the general run of westerns, but a darn good picture. Didn't gross as I expected, but believe that the rest in this series will bring them in. Watch this boy, Jimmy Ellison; he's going places Played September 20-21.—Ted Stump, Elted Theatre, Absarokee, Mont. Small town patronage.

HERE COMES COOKIE: Burns and Allen—"Gracie Allen's Flop" is what I call it. The picture, while it is produced well and comes up to any standard, does not seem to create any business. Advertised it more than usual, but could not get them in. Burns and Allen do not mean a thing at my box office.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

MAN ON THE FLYING TRAPEZE, THE: W. C. Fields—This is the best picture Mr. Fields has made. Full of comical situations that brings out the laughter. Was immensely enjoyed by our patrons.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

MAN ON THE FLYING TRAPEZE, THE: W. C. Fields—A very deceiving title. Title pulled them in the first night and second night "Brodie" showed what word of mouth advertising does. How they panned it! Running time, 66 minutes. Played September 6-7.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. General patronage.

MAN ON THE FLYING TRAPEZE, THE: W. C. Fields, Mary Brian—This comedy pleased every one and many saw it. Although draggy in places, it keeps the audience entertained and they were well satisfied. Running time, 66 minutes. Played September 10-11.—Sherman Hart, Palace Theatre, Colorado, Texas. General patronage.

MEN WITHOUT NAMES: Fred MacMurray, Madge Evans—The best of the "G Men" pictures. If it had had a name, it would have grossed tremendous figures everywhere. The trouble was Paramount couldn't give us a print for three weeks after availability and then only in the middle of the week. Played September 18-19.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

MEN WITHOUT NAMES: Fred MacMurray, Madge Evans—This picture was exhibited on Bargain Night and plenty of people came to see it. It is a G-Man type of picture and plenty of action. Exhibitors should not hesitate to book this picture. It will prove a box-office success. Running time, 66 minutes. Played August 20-21.—Sherman Hart, Palace Theatre, Colorado, Texas. General patronage.

MENACE: Paul Cavanagh—A very good mystery story that failed to bring them in due to there being no one in the cast to attract their attention. Story very well direced and acting good, but this does not mean a thing if it doesn't keep the box office busy. Running time, 75 minutes. Played September 5.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. General patronage.

ONE HOUR LATE: Joe Morrison, Helen Twelvetrees—Very light story. Morrison sings a few songs and Twelvetrees plays the part of a dumb stenographer. Picture so light in entertainment, several walked out. Running time, 75 minutes. Played September 3-4.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. General patronage.

PARIS IN SPRING: Tullio Carminati, Mary Ellis—You can write the names of all the people in your town on a postage stamp who like this picture. You will not need a magnifying glass to do it.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

SCOUNDREL, THE: Noel Coward, Julie Haydon, Hope Williams— It must be fun to thumb your nose at convention and produce pictures that will make exhibitors hate you. At least, Hecht and MacArthur seem to be enjoying themselves for they have produced another film which is destined to be traded off by small town exhibitors for anything from Dietrich to Betty Boop. The latest H. & M. melodrama has a pseudo-sophisticated story that will undoubtedly convince a host of adolescents that they are seeing life in all its Bohemian glory when Noel Coward wearily says, "I'm not interested in the masses." Julie Haydon, for the first time, is revealed as an interesting personality who can do more than stare blankly and ask, "Papa, what's beer?" as she has been forced to do in her previous picture. The whole cast gives an interesting performance and seems to be having a darn good time in doing it. And the photographer was also in on the fun. My personal opinions? I thought the picture was good. I like spinach, too.—J. W. Noah, New Liberty and Ideal Theatre, Ft. Worth, Texas. General patronage.

SCOUNDREL, THE: Noel Coward, Julie Haydon, Hope Williams—The world's worst. There was not a single person in the audience knew what it was about. They called by phone and in person to ask if we could tell them. Some thought that we had missed a couple of reels in the picture. There is just one word for it: "awful," in every way. One has a lot to live down to give them something like "The Scoundrel" and ask them to like it. The boys that panned "Crime Without Passion" should see this one.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SCOUNDREL, THE: Noel Coward, Julie Haydon—We exhibited this picture on Bank Night, but it wasn't the picture that got the crowd. Although something entirely different, this picture did not please. Our customers are still raving because we showed it. This picture will please a few, but not many. Running time, 90 minutes. Played September 5.—Sherman Hart, Palace Theatre, Colorado, Texas. General patronage.

SHANGHAI: Loretta Young, Charles Boyer—A perfect picture exceedingly well done, and will please a very large per cent of the paying customers. We had average business last three days of week. The performance by Loretta Young is better than anything and supported by a wonderful cast you are assured of an extraordinary offering.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

SMART GIRL: Kent Taylor, Ida Lupino—Just fair title, did not appeal and hence no business. No star name value was another thing that hurt the picture. The public does not waste their money on unknown stars and a poor title.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SMART GIRL: Kent Taylor, Ida Lupino—Although this picture was run on Bank Night, it wouldn't need the Bank Night to get the business. This was a swell picture and every one enjoyed it from start to finish. Joseph Cawthorn and Gail Patrick were excellent and Pinky Tomlin also deserves a merit. Running time, 68 minutes. Played September 12.—Sherman Hart, Palace Theatre, Colorado, Texas. General patronage.

THUNDERING HERD, THE: Randolph Scott, Judith Allen—Used this for a special bargain show and it drew more business than a lot of specials we have run this summer. House was filled a few minutes after the first show started. However, the picture is not average Zane Grey entertainment. Story is entirely too disconnected.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

VIRGINIAN, THE (reissue): Gary Cooper, Richard Arlen, Walter Huston, Mary Brian—Paramount handed us a nice surprise with this one. Drew far beyond anything we had anticipated and pleased fairly well. Principal kicks were on the sound and photography, neither of which were good. Sound has indeed progressed a long way since the days this was made. Print otherwise in excellent shape. Running time, 83 minutes. Played September 20-21.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

WITHOUT REGRET: Elissa Landi, Kent Taylor—Used on a preview showing, this gave good satisfaction. On a regular booking, I doubt it would have drawn. Interesting drama of the romantic sort, with well-worked-out story, rather complicated, but well done. Running time, 75 minutes. Played September 7.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

RKO Radio

ALICE ADAMS: Katharine Hepburn—Just the type of photoplay one would expect from this Booth Tarkington story, and the success of same lies in the box office value in Hepburn and Booth Tarkington's name as the author. It has always been quite a job to reproduce Hepburn's voice, but they did a much better job here and makes it better. Business just average four days first part of week.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

ARIZONIAN, THE: Richard Dix, Margot Grahame—The best western we have ever had. It drew not only western fans, but everyone. One man told me it was "keen," and that seemed to be the consensus of opinion. It drew a big crowd, a big hand and a big gross. Played September 13-14.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

BECKY SHARP: Miriam Hopkins, Frances Dee, Alan Mowbray—I am at a loss to understand all the critical acclaim this picture has received. I appreciate the fact that it is the first feature length picture to be filmed in the new improved Technicolor, but I expected it to offer more solid entertainment. Frankly, it is far less entertaining than "La Cucaracha." The settings and costumes leave nothing to be desired as they have been designed to present the color in all its glory of the rainbow. The story is too episodic to please the average patron and the cast, with the exception of Miss Hopkins, is uninteresting. A very noisy picture results from most of the dialogue being shouted. I may be wrong, but I doubt the success of this picture in the smaller towns.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

BECKY SHARP: Miriam Hopkins—The color is beautiful. There I ought to stop. But the picture is terrible. Hopkins screamed and screeched her way through it and there was no other "name" in it. The story was disjointed and sketchy and the picture boring and tiresome. Played September 15-17.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

CAPTAIN HURRICANE: James Barton, Helen Mack, Helen Westley—Good enough for the simple folk, although a few of the sophisticates complained. Would rate it average entertainment.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

CAPTAIN HURRICANE: James Barton, Helen Westley—Double billed this picture. Did a nice business, but don't know whether it would have stood alone. People thought it all right, so, after all, that's what we want.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FRECKLES: Tom Brown, Virginia Weidler—This little Weidler girl certainly plays the part like an old trouper. Gene Stratton-Porter's stories always well liked; however, story changed to modern times, but pleased those who saw it. Running time, 70 min-

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QUIGLEY BOOKSHOP

1790 BROADWAY NEW YORK CITY

utes. Played September 29-30-October 1.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. General patronage.

HOORAY FOR LOVE: Gene Raymond, Ann Sothern—Ran on Bank Night and our customers left the house well pleased. Plenty of dances and song hits in it. It will please all who come to see it. Running time, 72 minutes. Played September 19.—Sherman Hart, Palace Theatre, Colorado, Texas. General patronage.

HOORAY FOR LOVE: Gene Raymond, Ann Sothern—This one didn't seem to click, although it has all the ingredients to make a good musical. One of those musicals where all they do is talk about it and never get around to the show. However, there are some very good song and dance numbers. The dance Bill Robinson does is worth the price of admission. Did a fair business on it. Played September 15-16.—Chas. Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

INFORMER, THE: Victor McLaglen, Heather Angel—This picture was excellent for its acting, but patrons like McLaglen as hero. He was grand as the Informer. This picture with plenty of advertising will make lots of money. Running time, 91 minutes. Played August 30-31.—Sherman Hart, Palace Theatre, Colorado, Texas. General patronage.

LADDIE: John Beal, Gloria Stuart, Virginia Weidler—Excellent production. One of the best we have shown for months. Not a big special by any means, but full of audience appeal. Clean and most interesting. Played September 28.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

NITWITS: Wheeler and Woolsey—This is a natural. The house was in an uproar from the first scene. They sure went for it in a big way. Plenty of laughs and thrills for the whole family. This is really a comedy; give it a good build-up and do business. The theme, "The Black Widow," is also very timely and offers a chance for some unusual exploiting. Played September 8-9.—Chas. Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

NITWITS, THE: Wheeler and Woolsey—The best from this pair in a long, long time. Played it with the first of the Major Bowes series of two-reelers, and what a program it made. All comments good. Everyone wanted to see more of the Major Bowes subject. Running time, 81½ minutes. Played September 13-14. —G. A. Troyer, New Lyric Theatre, Rugby, N. D. General patronage.

RICHEST GIRL IN THE WORLD, THE: Joel McCrea, Miriam Hopkins—Richest girl to the poorest box office. Too much money for our simple people. Was O. K., but no good for my creditors.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SILVER STREAK, THE: Sally Blane, Charles Starrett—Here's one that will surprise you. Although it gets off to a slow start, it's good all the way through and, any way, no audience could stand a whole show of the thrills that end up this railroad drama. This is the one that has them biting on the seats and going into hysterics because of the last two reels of thrills; they even stood up and yelled. We did a good business on this one on Friday-Saturday night. Play it. Played September 13-14.—Chas. Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

STAR OF MIDNIGHT: William Powell, Ginger Rogers—Gave general satisfaction. However, I think there are altogether too many pictures of this type, a society murder mystery. One had to follow this closely to keep things straight. I missed one short scene and the outcome of the show meant nothing.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

Twentieth Century-Fox

BACHELOR OF ARTS: Tom Brown, Anita Louise —Not bad of its sort, but the print was old. Picture out of focus a lot of the time. What you could see of it was fair. But absolutely no draw.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

BRIGHT EYES: Shirley Temple—Is it so that this little girl, the world's sweetheart, is bad enough to be put in a double feature with such as "Public Hero No. 1," or is Metro-Goldwyn-Mayer's "Public Hero No. 1" so weak it is necessary for it to be played with little Shirley Temple to put it over, like the Globe Theatre in Berlin, Md., is now doing? Answer.—C. E. Carey, Capitol Theatre, Ocean City, Md. General patronage.

COCKEYED WORLD, THE: Victor McLaglen, Edmund Lowe—We revived this roughneck picture and profited as a result. It is vulgar and obvious, but the patrons liked it well enough to ignore the women's out-of-date styles.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

COWBOY MILLIONAIRE, THE: George O'Brien—Not the best picture from this star, but on the whole a very satisfactory one. Our patrons liked it and turned out well. Running time, 66 minutes. Played September 6-7.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

COWBOY MILLIONAIRE, THE: George O'Brien, Edgar Kennedy—Not a real western, but a very interesting and amusing picture. Fairly good action, and, generally speaking, about an average production. Played September 21.—George Lodge, Green Lantern Theatre. Claymont, Del. Small town patronage.

(Continued on following page)

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Better Theatres
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NEW YORK

(Continued from preceding page)

CURLY TOP: Shirley Temple, John Boles, Rochelle Hudson—The little girl still draws them. Good picture for her to show her talents. She is a wonder and it is too bad that she will have to grow up.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CURLY TOP: Shirley Temple—No use to make a report on this picture. I just want to add my indorsement to previous reports that it's her best and the folks come out from the cross-roads to see Shirley.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

CURLY TOP: Shirley Temple, John Boles—How they raved about this little genius. Unquestionably an all-Shirley Temple show with Shirley displaying all her talents. Story merely a "Daddy Long Legs" with Shirley added, but it pleased 100 per cent and that's what counts. Running time, 74 minutes. Played September 8-10.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. General patronage.

DOUBTING THOMAS: Will Rogers—Started a little slowly, but soon became a splendid comedy. Drew the biggest crowd we have had for months. One of his best audience appeal productions to date. Played September 7.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

DOUBTING THOMAS: Will Rogers—Good entertainment with Will Rogers playing an unimportant part. Our patronage is highly pleased to learn of Fox's decision to release Rogers' two last films.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

FARMER TAKES A WIFE, THE: Janet Gaynor, Henry Fonda—Stories for Gaynor are slipping, which is evidenced by the second and third night reaction at the box office. A fair picture, but does not warrant top classification in price. Running time, 91 minutes. Played September 15-17.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. General patronage.

GINGER: Jackie Searle, Jane Withers—Did a good business on this one. It's a picture for the whole family. Very amusing and interesting all the way through. Concerns an orphan in the slums and her adventures with a would-be child specialist on Park Avenue. Jane Withers as "Ginger" is very good. Play it; you can't go wrong. Played September 22-23.—Chas. Summers & Son, Elite Theatre, Seiling, Okla. Small town and rural patronage.

HARD ROCK HARRIGAN: George O'Brien—Just fair. O'Brien fans disappointed. Good story of its kind, but practically a repetition of "Under Pressure." Running time, 60 minutes. Played September 20-21.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. General patronage.

IT'S A SMALL WORLD: Spencer Tracy, Wendy Barrie—One of the nicest pictures we've played for a long time. Everyone liked it; it was 100 per cent clean and just up my alley, but the sad part of it, it did poor business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

JUDGE PRIEST: Will Rogers—(See C. E. Carey's report on "The Irish in Us.")

ORCHIDS TO YOU: Jean Muir, John Boles—Very pleasing program picture, well directed and acted. Not a big picture, but pleased everyone who saw it. Running time, 75 minutes. Played September 11-12.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. General patronage.

OUR LITTLE GIRL: Shirley Temple—Not as good as previous Temple pictures, but above the average at the box office.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

REDHEADS ON PARADE: John Boles—Not so hot. Dozens of pictures have been made with the story about the Motion Picture Industry and they have all been washouts. This one is no exception.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

STEAMBOAT 'ROUND THE BEND: Will Rogers—If Rogers has been a natural in your community, this will mop up. It may not be his best picture, but they will still like it.—Russell Armentrout, Clark Theatre, Louisiana, Mo. General patronage.

WAY DOWN EAST: Henry Fonda, Rochelle Hudson—This is a delightful old story, well played. The scenes are marvelous for their realism. Gets out the old folks who remember years ago paying several dollars to see it. The cast is excellent and fine directing has made a picture chuck-full of entertainment. Running time, 84 minutes.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

WELCOME HOME: James Dunn, Arline Judge—Very weak story. A few laughs, but not a business getter. James Dunn is a very capable star, but Fox is certainly cutting his throat with our patrons with this kind of material. Running time, 72 mnutes. Played September 22-24.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. General patronage.

WELCOME HOME: James Dunn, Arline Judge—Seemed to please the audience; not the best Dunn has played in. Running time, 70 minutes. Played September 19.—W. A. Cassidy, Frolic Theatre, Midland, Mich. General patronage.

FOUR CONTRIBUTORS JOIN REPORTERS

New contributors to "What the Picture Did for Me" in this issue are the following:

W. A. Cassidy, Frolic Theatre, Midland, Mich.

C. E. Carey, Capitol Theatre, Ocean City, Maryland.

Returning to the fold after a long absence from reporting to the department are these:

Robert Wile, Granada Theatre, Pearl River, N. Y.

G. A. Troyer, New Lyric Theatre, Rugby, North Dakota.

Read the reports of these four showmen in the department this week.

United Artists

CALL OF THE WILD: Clark Gable, Loretta Young, Jack Oakie—After playing the Arliss pictures to a select few at a loss, it certainly is a pleasant change to get one from United Artists that pleases. This is a picture you can boost. The box office returns on this one were away above average. Beautiful scenery, comedy by Oakie, and Gable and Young to draw the regular fans. Played September 21-22.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

FOLIES BERGERE: Maurice Chevalier, Ann Sothern, Merle Oberon—This was just an ordinary picture, not nearly as good as it was represented to be. Running time, nine reels. Played September 8-10.—Paul McBride, Avalon Theatre, Fillmore, Utah. Small town and rural patronage.

LET 'EM HAVE IT: Richard Arlen, Virginia Bruce—Another "G Men" picture which gave general satisfaction on the weekend spot. Usual gun play and killing, with capture of the "bad man." Running time, 12 reels.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

WEDDING NIGHT, THE: Gary Cooper, Anna Sten—Pulled poorly, and on the whole did not prove too satisfactory from the entertainment standpoint. Running time, 90 minutes. Played September 11-12.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Universal

CHINATOWN SQUAD: Lyle Talbot, Valerie Hobson—Although this is just average entertainment (the kind that no one kicks or praises), it did draw somewhat better than I expected. Most pictures draw less than we hope for, so when we get an exception like this, we are naturally pleased.—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

GREAT EXPECTATIONS: Henry Hull, Phillips Holmes, Jane Wyatt, Florence Reed—A slow-moving costume picture that does not compare with "David Copperfield." Fair patron reaction.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

IT HAPPENED IN NEW YORK: Lyle Talbot, Heather Angel—One of Universal's best shows in the 1934-1935 group. Drew well, as I used it with last chapter of "Call of the Savage."—L. V. Bergtold, Opera House, Kasson, Minn. General patronage.

MANHATTAN MOON: Ricardo Cortez, Dorothy Page—Clever comedy of the familiar dual role theme, which might have been a real hit, but did not quite make the grade. Dorothy Page of radio fame looks good for the future, with proper casting and stories. Nice voice, but nothing to use it on in this case. Running time, 69 minutes. Played September 21.—M. R. Harrngton, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

PRINCESS O'HARA: Chester Morris, Jean Parker, Henry Armetta—This is a peach of a picture. Has everything, action, comedy, romance, an excellent horse race and everything to make it attractive. No showman will go wrong in booking it. Played September 14.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

SHE GETS HER MAN: Zasu Pitts, Hugh O'Connell—Picture is a good comedy, not much to it in story, but it pleased the audience. Running time, 65 minutes. Played September 26.—W. A. Cassidy, Frolic Theatre, Midland, Mich. General patronage.

WEREWOLF OF LONDON, THE: Warner Oland, Henry Hull—A good picture of the "Dr. Jekyll and Mr. Hyde" type that was well liked by our patrons. Running time, 74 minutes.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

Warner Bros.

ALIBI IKE: Joe E. Brown—Joe opened his mouth and they poured right in. Dusted off the S. R. O. sign and Warners made me do it again. They deliver the goods and the good ones. This one is the best Brown has ever made and it did the best business. Played September 7-8.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

DINKY: Jackie Cooper, Mary Astor—Played this on a double bill with "The Arizonian." It deserved a better fate than it got. Never got a first run in this territory. But better entertainment you can't get. Another example of where Warners delivered the goods. The kid is growing up, but he is still appealing. This one was a "sleeper" for us. We thought it just a picture, but they certainly liked it and gave it a hand. Played September 13-14.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

DON'T BET ON BLONDES: Warren William, Claire Dodd, Guy Kibbee—An amusing program comedy with a clever characterization by Guy Kibbee as a southern colonel. Good audience response.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

FRONT PAGE WOMAN: Bette Davis, George Brent—Satisfying newspaper yarn. Davis and Brent go very well together. Plenty of comedy. Okay.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

FRONT PAGE WOMAN: Bette Davis, George Brent—Very good entertainment, but no draw at all. They stayed away, but those that came liked it. Played September 4-5.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

GOING HIGHBROW: Guy Kibbee, Zasu Pitts—This is a 100 per cent audience picture. It will be thoroughly enjoyed by everyone who sees it. The story is about them being rich. Zasu wants to play society and Guy is just a common fellow.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

GOING HIGHBROW: Guy Kibbee, Edward Everett Horton, Zasu Pitts—Played this on a double bill with "Men Without Names." This is a great comedy done in typical Warner style. Typical Warner style is always good, so that tells that story. Horton walked away with the picture.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

LITTLE BIG SHOT: Sybil Jason, Glenda Farrell—A very poor story to introduce this clever little girl. Jason has the makings of a drawing card with better material to put her in. A different type than Shirley Temple, but Jason was well liked by everyone. Running time, 75 minutes. Played September 18-19.—G. A. Troyer, New Lyric Theatre, Rugby, N. D. General patronage.

PAGE MISS GLORY: Marion Davies, Dick Powell, Pat O'Brien, Patsy Kelly—Only a fair picture for the stars that played in it. Running time, 90 minutes. Played September 15-16.—W. A. Cassidy, Frolic Theatre, Midland, Mich. General patronage.

PAGE MISS GLORY: Marion Davies, Pat O'Brien, Dick Powell, Patsy Kelly—An amusing comedy with Dick Powell miscast as a dizzy aviator in love with the mythical "Miss Glory." The audience response was good, but I thought the picture a trifle silly.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

WE'RE IN THE MONEY: Joan Blondell, Glenda Farrell—Good comedy, typical of these stars' previous offerings, though not quite so good. Pulled fairly well and gave general satisfaction. Running time, 70 minutes. Played September 13-14.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Short Features

Amity

TRAVELING THRU EUROPE: Will Rogers—This series of one-reelers is pretty good. Good prints from Goodrow in New Orleans. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and country patronage.

Educational

FRIENDLY SPIRITS: Star Personality Comedy—Good comedy that had the patrons yelling in delight. Running time, 20 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

HOW AM I DOING?: Marriage Wows Series—A classic in the comedy line. If you have not played this do so. See it yourself and have 15 minutes of laughs.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MGM

BEDTIME WORRIES: Our Gang—Above average Gang comedy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CHAIN LETTER DIMES: Oddities—Good Oddity. Played too late. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and country patronage.

FINE FEATHERS: Oddities—Color on pretty birds. Okay for duck hunters.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FIXER-UPPERS: Laurel & Hardy—The best Laurel & Hardy we've had in many moons. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

IRELAND, THE EMERALD ISLE: FitzPatrick Travel Talks—Beautiful colored travelog, with some nice musical numbers. Running time, nine minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LOST CHICK, THE: Happy Harmonies—A swell colortone cartoon that pleased everyone. Running time, one reel.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

ROAMIN' VANDALS: Musical Comedies—Patsy Kelly comedy. Okay comedy.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ROPING WILD BEARS: Oddities—Interesting and entertaining, especially as hunting season is on.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SPORTING NUTS: Oddities—Fine one-reeler about fishing, etc. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and country patronage.

STAR NIGHT AT COCOANUT GROVE: All Star Cast—Outstanding musical, in color, introducing stars of the screen in a setting that is world famous. Running time, 21 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

THICKER THAN WATER: Laurel and Hardy—A good Laurel and Hardy comedy. Our audience thoroughly enjoyed this.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

VITAL VICTUALS: Oddities—Cooking hints in color. Quite different. May help some wives.—Harland Rankin, Plaza Theatre, Ontario, Canada. General patronage.

Paramount

BABY BLUES: Varieties—Real cute color short. Coloring lovely. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BETTY BOOP AND GRAMPY: Betty Boop Cartoon—Good Betty Boop which pleased.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

CAB CALLOWAY'S JITTERBUG PARTY: Headliners Series—Cab Calloway at his best. Some like him; others do not. Our people do.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

DIZZY DIVERS: Popeye the Sailor—Not up to the average Popeye. Will get by.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

EXCUSE MY GLOVES: Headliner Series—Fine one-reeler. Jack Doyle's singing went over fine. Play it. Running time, one reel.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town and country patronage.

FOLLOW THE LEADER: Isham Jones and His Orchestra—An excellent band act.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MILLION DOLLAR NOTES: Red Nichols and His Wold Famous Pennie—Red Nichols band okay with us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NO MOTOR TO GUIDE HIM: Paramount Varieties—More pranks of the monkey which always pleases.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PARAMOUNT PICTORIAL: No. 13—A good filler for anybody's show.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SIRENS OF SYNCOPATION: Phil Spitalny and His Musical Ladies—Another good band reel which was entertaining.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

RKO Radio

LA CUCARACHA: Steffi Duna, Don Alvarado—One of RKO's masterpieces. All colored short with plenty of interesting dances. This short brought people back to our theatre to see it the second time. Don't fail to run it. Running time, 19 minutes.—Sherman Hart, Palace Theatre, Colorado, Texas. General patronage.

United Artists

MICKEY'S GARDEN: Mickey Mouse—A very clever cartoon that pleased all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WHO KILLED COCK ROBIN? Silly Symphonies—Very good cartoon, high quality, very enjoyable.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

Vitaphone

ALONG FLIRTATION WALK: Merrie Melodies Series—I can't see why these are worth extra money. Running time, seven minutes.—Edward L. Ornstein, Lyric Theatre, Brooksville, Ky. Small town patronage.

BETTER THAN GOLD: Fifi D'Orsay—Fair musical, with an unique idea for pepping up the monetary system. Good for several laughs. Running time, 20 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

COUNTRY BOY, THE: Merrie Melodies Series—A dandy colored cartoon. Running time, eight minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

$50 BILL: Eleanore Whitney, 12 Aristocrats—A novelty act that has several good numbers, especially a trap drummer act that is the best I have ever seen. Running time, two reels.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

HUSBAND'S HOLIDAY: Hobart Cavanaugh—Very good comedy that got the laughs. Running time, 17 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MR. AND MRS. IS THE NAME: Merrie Melodies Series—Another good, colored, musical cartoon. Running time, eight minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

WHY PAY RENT?: Roscoe Ates, Shemp Howard—If poor slapstick gets by in your spot, this is okay, but it didn't get by here. This comedy never reaches the amusing level.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

Serials

Mascot

MYSTERY MOUNTAIN: Ken Maynard, Verna Hillie—An interesting serial; good sound, good photography and lots of action make this an enjoyable serial. Ken pleases the kids and they bring the old folks and he pleases them, too. Running time, two reels each.—B. A. McConnell, Emerson Theatre, Hartford, Ark. Small town patronage.

Universal

RUSTLERS OF RED DOG: John Mack Brown—Very weak. Don't think it did extra business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT F CONGRESS OF MARCH 3, 1933

Of Motion Picture Herald, published weekly at New York, N. Y., for Oct. 1, 1935.

State of New York } ss:
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Theo. J. Sullivan, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Motion Picture Herald and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher & Editor-in-Chief, Martin Quigley, 1790 Broadway, N. Y., N. Y.; Editor, Terry Ramsaye, 1790 Broadway, N. Y., N. Y.; Managing Editor, Ernest A. Rovelstad, 1790 Broadway, N. Y., N. Y.; Business Manager, Theo. J. Sullivan, 1790 Broadway, N. Y., N. Y.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Quigley Publishing Company, Inc., 1790 Broadway, N. Y., N. Y.; Quigley Publications, Inc., 19-21 Dover Green, Dover, Delaware; Martin Quigley, 1790 Broadway, N. Y., N. Y.; Colvin Brown, 1790 Broadway, N. Y., N. Y.; Gertrude S. Quigley, 1790 Broadway, N. Y., N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

THEO. J. SULLIVAN,
(Signature of business manager.)

Sworn to and subscribed before me this 1st day of October, 1935.

Anna Milbert,
[Seal.] Notary Public.
(My commission expires March 30, 1936.)

New Fan Magazine Makes Appearance

The Street & Smith Publishing Company has launched a motion picture fan magazine which will be devoted to novelized film stories and will be called "Movie Action Magazine." The book is designed as an aid in exploiting various pictures by tieups with local theatres for special stunts and the use of display cards. The first issue will feature a novelized version of "The Last Days of Pompeii" as well as several shorter versions of eight other pictures.

John E. Nanovic is editor of the new book and Robert Sidman associate editor. The policy of the new monthly will be to obtain serializations of pictures for release on the newsstands simultaneous with the release of the picture in theatres.

Two Directors Given New Radio Contracts

Jean Yarborough, formerly assistant to director George Stevens, has been promoted to the directorship of two-reel comedies by RKO Radio in Hollywood. His first assignment will be the direction of a two-reel subject starring Ford Sterling.

The same company has also given a new contract to Wallace Fox, who recently directed "Powdersmoke Range." His next assignment will be "Mother Lode," starring Richard Dix.

Edgar Hollander in St. Louis

Edgar Hollander, formerly with Paramount at the New York exchange and more recently accessory manager of the Fox branch in Albany, is now in charge of St. Louis Fox advertising sales.

Crosby in Air Deal

Bing Crosby has signed a two and one-half year contract with the Kraft Cheese Company, calling for 39 weekly broadcasts annually over the National Broadcasting Company's network.

Distributes "Wandering Jew"

The New England rights to the "Wandering Jew" have been acquired by the Hub Film Exchange in Boston.

J. C. JENKINS--HIS COLYUM

SIOUX CITY, IOWA

Dear Herald:

We are going to put you wise to something. Listen. Should you ever go to Sioux City and want to have a good time and spend a very enjoyable evening, go down to the Iowa theatre and meet the manager, Nate Dax, and if Nate should ask you to go up to his house to meet Mrs. Dax and to spend the evening with them, don't you go unless you want to have a most enjoyable time.

Nate invited Sherm Fitch and this rambling vagabond to go up to his home and spend the evening, which we did, and it will be some little time before we forget the delightful time we had.

Nate seemed to know exactly what Sherm wanted, so he went to the sideboard and shook something in a shaker for a while and we could see Sherm's mouth begin to water clear across the room. Then after a while Mrs. Dax sat down to the piano and began to rattle the keys (and say Ezra, she can rattle' em, too), and then she sang some very lovely songs, like "Old Black Joe" and "Way Down upon the Swanee River," and before we realized it that doggone clock of Nate's said it was 12:30. Then we persuaded Sherm to go and we went back to the hotel. Sherm has one trait that we will bet nobody can beat, and that is, when it comes to visiting, but maybe that is why the RKO service is playing about every theatre in South Dakota and western Minnesota. And then again, maybe it's because RKO has been getting the boys a lotta money. Well, anyhow, don't forget Mr. and Mrs. Dax.

∇

Speaking of Canton

Our first visit to Canton, South Dakota, was several years ago when we went there to trade some Holt county, Neb., land for a stock of goods. We hope the fellow who got the land didn't set soaked as hard as we did. But then, that's gone over the dam.

Our next visit to Canton was the past week when Sherm drove over there to see W. P. Lowell, who operates the Lowell theatre. How we ever came to miss going to Canton before now and meeting Mr. and Mrs. Lowell is a mystery that is beyond solution. We went to Canton this time and met these two delightful folks and we saw a very fine theatre in a very fine town operated by a man who evidently knows the business.

Mr. Lowell asked us to renew his subscription to the HERALD, which was not only a pleasure for us, but it indicated that he had most excellent judgment in his selection of trade journals. Canton is in the southeastern part of Iowa and too closely located to Sioux City to permit of that city ever becoming the metropolis of the West. Glad we met you, Mr. and Mrs. Lowell.

∇

The Good Towns

E. W. Kundert operates the Empress theatre at Bersford, which is also located in South Dakota. Somehow it is funny how they came to locate the good towns in South Dakota. Iowa is just as good a state and she has a lot of good towns, but Iowa was settled some time after Paul Revere rode old Fan that time and South Dakota was settled before Lydia E. Pinkham discovered her vegetable compound, which became such a boon to suffering humanity. Well, anyhow, Mr. Kundert believes in reading a worthwhile magazine, which accounts for giving us his renewal. The Empress theatre is a darn good place to spend an evening, if you ask us.

∇

Roy Mundon operates the O. K. theatre at Lake Andes. We don't know very much about Roy except that he impressed us as being like his theatre, O. K., and we don't know very much about Lake Andes except that it used to be a mighty fine lake for bass. But speaking of bass. We are going to take a few days off and go up to Sherm's lodge on a lake near Park Rapids, Minn., and get material for a good bass story. Anyhow, when you go fishing in Lake Andes go over to the town and call on Roy and see a good show at his theatre.

∇

Cheaper Than to Swim

H. S. Tammen operates two theatres in Yankton. Yankton used to be an Indian trading post before Tammen opened his theatres and now there isn't an Indian left in Yankton, except the boys who beat the tom-toms and dance the war dance at the W. N. A. X. radio station.

They have a bridge charge of 50 cents to cross the Missouri, which you are expected to pay or else stay on the other side. We took this matter with H. S. and, of course, kicked about the charge, and H. S. consoled us by saying that it was cheaper to pay that than to try and drive across when the water was high unless April Shower could swim. Doggone that Tammen, anyhow; he doesn't claim to have any Sioux blood in him. He's probably Irish.

∇

Forward to the March

George L. March operates the March theatre at Vermillion. They named the theatre "March" probably because about everybody in Vermillion marches right down there when it is time for the show. He and his father and his brother (and some more of the March family) own and operate both theatres in Vermillion and one in Haworden and two in Le Mars, Iowa, and two in Wayne, Neb., and these theatres keep them so busy that they don't have time to catch many catfish in the Missouri. But they do find time to read the HERALD. Probably that is why they are such successful theatre operators.

∇

Here's one for you to figure on. If they have to replant nine-tenths of the trees in that "Shelterbelt," how many eggs can a blue pelican hen lay before it rains? Ask the faculty.

∇

George J. Ehlers of Worthington, Minn., built his New Grand theatre right on the main highway so the people going from one place to another would have a chance to see a good show, and the funny thing about it is that they have all come to know that, too. George and his New Grand have a reputation that has spread all over southwest Minnesota. If you want excellent treatment visit the New Grand. We are not asking George a darn cent for this.

∇

Protecting Fifi

But speaking of jazz orchestras and crooners. The other night we heard a little girl playing "Me-me-ra-do" on the piano while her little dog Fifi was whining to go out. There should be a law passed to protect these dogs.

∇

Did you ever meet Eddie Ashkins, who sells United Artists service out of Minnesota? Well, if you ever do, don't ask Eddie to have one—that is, unless you have two bits that isn't working. Eddie reminds us a whole lot of a redheaded girl we used to know back in Indiana, but she is a grandma now.

∇

We called at Fulda, Minn., to see George Rauenhorse of the Crystal theatre. He had gone away, but we had a visit with Mrs. Rauenhorse, and if George will forgive us for saying it, we would like to suggest that he showed mighty good judgment. We hope he will be at home next time.

∇

There was a carnival on at Slayton, Minnesota, when we called on Ole Viste of the Murray theatre and Ole was playing Will Rogers in "Steamboat Round the Bend," and the carnival seemed to draw more people away from his theatre than it should when he had such a picture as that. We will betcha we could have a whole lot of fun with Ole. He wanted us to stay but Sherm wouldn't do it. Doggone that doggone Sherm, anyhow!

∇

Then we drove down to Marshall to see W. R. Hiller of the New State theatre and he told us that he had just sent his check in to renew his subscription to the HERALD. You betcha, that's the right thing to do. W. R. was getting ready to go up to North Dakota chicken-hunting, and we wouldn't think of delaying him, because we have gone chicken hunting ourself a lotta times. Wish we could have gone with him.

∇

All right, Ernie, we'll quit now.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

P. S.: *The HERALD covers the field like an April shower.*

Warner Places Two In Wisconsin Pool

Warner Brothers has pooled two theatres in Appleton and Milwaukee, Wis., and has further negotiations under way.

One of the joint operation agreements is with Jack Sillaman of the Rio, Appleton. Another deal is with the Sax Brothers in Milwaukee, operators of the Majestic.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 286.—This question comes from a Boston, Mass., projectionist who says, "If it were known that I asked these questions, Brother Richardson, you can imagine the kidding I would get, and probably from some who would themselves like to ask the questions did they dare. I therefore ask that my name be withheld." The questions are: (A) Is there any means by which the projectionist can himself test the sound absorbing effect of the various materials employed to line theatre walls and ceilings and ascertain which is the most efficient? (B) What causes loudspeakers to get out of phase with each other? How may the condition be detected by the projectionist, and what is the remedy? (C) What may cause a loudspeaker to develop scratchy sound, as though two metals were rubbing together? What is the remedy?

Answer to Question No. 280

Bluebook School Question No. 280 was: (A) No matter how well designed it may be, equipment containing as many inter-related parts as are required for motion picture-sound reproduction and projection may develop trouble when it is in operation. What is the best means for insuring trouble-free operation?

The engineers who formulated this question say:

"Trouble that develops during operation may be reduced to a minimum, or even entirely eliminated if the equipment is properly taken care of and inspected or checked over frequently and thoroughly. *Cleanliness and neatness are of prime importance in the prevention of trouble.* Dirty equipment is certain to develop trouble. Dirty soundheads will cause distorted reproduction and loss of volume; also, dirty soundheads may be the cause of no ground. Dirt on storage batteries will cause noisy reproduction and shorten the life of the battery. Dirty commutators will cause hum in the loudspeakers. Dirty exciter lamps, photocells or lenses will cause distortion and low volume.

"Care should be exercised when cleaning equipments to prevent the disturbance of adjustments on the various parts of the apparatus. This is especially true of the sound optical system, which is delicately adjusted and must not be disturbed when the soundhead is cleaned. However, even with the best of care trouble may occasionally develop which requires immediate correction, hence it is important that the projectionist be ready to meet the situation with a well conceived, definite plan of action."

Names of those submitting acceptable answers are omitted because I would like to publish many of the answers received. There are at least 300 very good ones, and some that I consider pretty nearly perfect.

Charles Oldham, Norwich, Conn., says: "The best preventive of trouble is through close cooperation between the service engineer and projectionist. The projectionist must have a good general idea of the function of every part of the sound system, which includes knowledge of what every part of every equipment is and exactly how it serves its purpose. This knowledge may be had in part from the equipment manufacturers and service engineers and by studying the equipments thoroughly. Study and understanding makes it unnecessary to proceed by guess. It substitutes knowledge for guesswork. The whole system must be examined."

G. E. Doe replies: "The best means is for the projectionist to know his business thoroughly and attend to it, giving it his whole attention while on duty, plus some thought while off duty. It of course is necessary that the management be willing to supply all those things necessary to keeping the equipments in first-class condition."

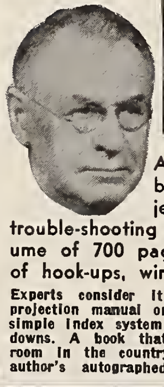
D. Danielson says: "Constant, diligent and intelligent care of each and every one of the related parts is necessary to keep any equipment in the 'pink' of condition. To make this care effective and avoid overlooking some minor yet important part, as well as to insure regularity of inspection, a regular routine of inspection is indispensable. The intervals between inspections must be determined by experience, local conditions (number of hours of operation per day), manufacturers' recommendations, and good, plain horse-sense. But the inspections must be thorough each time. Also at regular intervals there should be a general check-up. Inspections should be sufficiently frequent to secure adequate care without overdoing things. It must be rigid and compelling, yet flexible enough to cope with varying circumstances as they arise.

"The best plan is, I believe, to list those things that must be done weekly, those semi-weekly, and those daily, with the day on which each is to be attended to, and form the rigid habit, *regardless of what happens,* of doing those things on their appointed day."

Barney DeVitte, helper of Utah, says: "(1) A thoroughly competent projectionist is the best insurance of trouble-free operation, and to be that, one must thoroughly understand the equipment he has charge of. The projectionist who has not a thorough knowledge of the apparatus he must handle certainly cannot be expected to cause it to function perfectly. (2) The equipment, for best results, or even decent results, for that matter, must be kept scrupulously clean in all its parts. Dirty equipment will inevitably develop trouble. (3) To keep apparatus, such as is employed in sound reproduction and projection in good condition, there must be periodic, not-too-far-apart thorough inspections."

A. F. Sprafke writes: "Trouble-free operation is just as big a problem as is the sound reproducing system itself, with all its inter-related parts. I find myself utterly unable to believe, advertisements to the contrary, that there is any such thing as a trouble-free sound system, but the fact remains that trouble can be reduced to a minimum and kept that way. When sound came it was just thrown into our laps, with a few pointers given the projectionist by installation engineers, the chief one of which was 'let the equipment alone!' Under such circumstances there was but one logical course to pursue, namely, settle down to the study of sound equipment and all its component parts. Each projectionist must ask himself whether or not he pursued this course diligently. If he did, he now should be thoroughly competent and able to avoid trouble—for that is the real answer to the question as asked—*competence.* If knowledge be limited or absent, how can the projectionist make competent tests, inspections, etc.? Daily and periodic tests and inspections are necessary to enable the remedying of faults before the zero hour arrives. The projectionist must know where to look for trouble and what to do when it is located. *In order to do this he must understand the working principles of each part of the equipment and its effect on the system or equipment as a whole.* Using tabs and trick lighting systems are all right as far as they go, but they are merely short cuts and of small value in locating the exact point of difficulty. I might write thus for an hour, finally coming right back to my original statement that the most intimate approach to trouble-free operation is thorough knowledge of the equipment, its operating principles and all its parts. *The man lacking in such knowledge has no right place in the modern projection room.*"

I wish I might publish many more of the splendid answers to this question. They indicate the advancement of progressive projectionists far beyond and above the old by-guess, monkey-wrench and screwdriver days.



F. H. RICHARDSON'S NEW BLUE BOOK OF PROJECTION

A new edition of this famous book is now on the press. Projection, sound reproduction and trouble-shooting all in one compact, handy volume of 700 pages, including 153 illustrations of hook-ups, wiring diagrams and schematics.

Experts consider it the most up-to-date and practical projection manual on the market. Contains an extremely simple index system for instant use in emergency breakdowns. A book that should be part of every projection room in the country. Order early and get an original author's autographed copy.

QUIGLEY BOOKSHOP $5.25

1790 Broadway New York

THE HOLLYWOOD SCENE

EXHIBITORS PROTEST CHANGING OF TITLES
FWC AND WARNER SIGN CHANCE GAMES
CINEMA CRAFTSMEN, LABOR UNIT, FADES
TWO PICTURES START, EIGHT ARE FINISHED

Title changing, one of Hollywood's chief occupations, is beginning to vex exhibitors. New release titles for pictures that have been publicized and exploited under different names while in production are announced almost daily by nearly all studios. The longer a picture has been in production, and the more prominent the star, the greater the damage, they say, when a new name is given it. For example, RKO recently changed the title of the Lily Pons picture from "Love Song" to "I Dream Too Much." The picture was in production for more than 10 weeks, and thousands of words were printed about it under its original title. Exhibitors contend that when it is released as "I Dream Too Much" the public will think it is either a short or an old film, and will pass it by to await Miss Pons' new picture, "Love Song." At Paramount Jan Kiepura's picture, which has been widely publicized as "Song of the Nile," will appear as "Give Us This Night." And most other studios have given similar cause for complaint.

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News Flashes

Fox West Coast and the Warner circuits have signed up for Bank Nights and Movie Sweepstakes and will install them in subsequent-run houses. The Independent Theatre Owners endeavored to forestall FWC's action for 10 days in order to call in all independent exhibitors in this territory for a conference. The Fox circuit countered that the independents had had plenty of warnings prior to the circuit's retaliation move. On the other hand, ITO has endeavored to throttle giveaway activities among the independents for three months without success. . . . Gerald Rackett of Technicolor and Hollis Moyce of Dupont have been reelected chairman and secretary, respectively, of the West Coast section of the Society of Motion Picture Engineers. Charles Handley of National Carbon has been named section manager. . . . Republic Pictures has started its move from Pathe Studios to new headquarters at Mascot. Increased budgets have been announced by the company, which will produce 53 features and four serials. The added finances will be alloted for the acquisition of name players. . . . Mrs. Natalie Kalmus will leave for New York soon to make color tests for the New York Theatre Guild's first film venture, which will be a picturization of the opera, "Faust," slated for filming in Technicolor. . . . Al Hanson has been promoted to assistant to Charles Skouras in a general rearrangement of the Fox West Coast setup. Earl Rice and B. V. Sturdivant have been made district managers. . . . Arthur Jarratt came all the way from England to book the new Charlie Chaplin film, "Modern Times," into the Tivoli in London for a pre-release run, starting December 19. . . . Max Golden, manager of 20th Century-Fox's Hollywood studio for several years, has been made an associate producer by Sol Wurtzel. . . . David Selznick will take his personal story editor, Val Lewton, to United Artists when he moves over to start production. He will assist Mr. Selznick in the same capacity as at MGM. . . . "Buffalo Bill" is being prepared for production by C. B. DeMille. . . . Al Lichtman has arrived in town from New York. . . . The Academy of Motion Picture Arts and Sciences has announced its board of governors and executive committees for the coming year. The election of new officers will take place on October 9, a tentative date. . . . Raymond Griffith has signed a new three-year contract as a Twentieth Century-Fox associate producer. . . . The National Association of Cinema Craftsmen, new labor organization, has done a fadeout here due to its non-affiliation with the A. F. of L. This organization grew in membership from 150 to 1,500 in two weeks.—WATT.

▽

Two Films Start, Eight Finished

As only two pictures started, the production graph dived sharply downward in the past week. In the same period eight features finished.

With Patricia Ellis, Warren Hull and Frank McHugh heading the cast, Warner started "Freshman Love."

The eight completed productions are credited to as many different studios. MGM finished "The Black Chamber" after several delays. The cast includes William Powell, Rosalind Russell, Binnie Barnes, Sterling Holloway, Lionel Atwill, Sidney Bracey, Charles Grapewin, Cesar Romero, Sam Ashe and Henry Mowbray. Sam Wood directed.

At Radio, "The Love Song" was transferred to the cutting room. Marking the screen debut of Lily Pons, who is featured with Henry Fonda, the cast presents Osgood Perkins, Lucien Littlefield, Esther Dale, Lucille Ball, Scott Beckett, Paul Porcasi, Oscar Apfel, Kay Sutton, Billy Gilbert, Dewey Robinson, Mischa Auer, Ferdinand Gottschalk, Dewitt Jennings, Richard Carle, Maxine Jennings and Jane Hamilton. John Cromwell directed.

Republic completed "Forced Landing," an M. H. Hoffman production. The players to be seen include Esther Ralston, Onslow Stevens, Toby Wing, Sidney Blackmer, Eddie Nugent, Barbara Pepper, Willard Robertson, Bradley Page, Kane Richmond, Lionel Belmore, Barbara Bedford and Ralf Harolde. Melville Brown directed.

Twentieth Century-Fox completed "Snatched." In this will be seen Rochelle Hudson, Bruce Cabot, Cesar Romero, Edward Norris, Warren Hymer, Orin Burke, Frank Conroy, Herbert Rawlinson, Robert Gleckler, Charles C. Wilson and Paul McVey. George Marshall directed.

At Warner, "Men of Steel," previously titled "Country Boy," was finished. It features Barton MacLane, Mary Astor, Craig Reynolds, Dorothy Peterson, Joseph Crehan, Joseph King, John Qualen, Joseph Sawyer and Florence Fair. William McGann directed.

Universal finished "East of Java." Directed by George Melford, the cast includes Charles Bickford, Elizabeth Young, Frank Albertson, Leslie Fenton, Siegfried Rumann, Clarence Muse, Ivan Simpson, Charles McNaughton, Fraser Acosta, Raymond Turner and Torben Meyer.

"Mary Burns, Fugitive," a Walter Wanger production for Paramount release, also was finished. The cast lists Sylvia Sidney, Melvyn Douglas, Pert Kelton, Alan Baxter, Wallace Ford, Bryan Donlevy, Frank Sully, Frances Gregg, Charles Waldron, William Ingersoll, Boothe Howard, Norman Willis, William Pawley, James Mack, Isabel Carlisle, Henry Hall, Kerman Cripps and Ivan Miller. William K. Howard directed.

300 *RADIO AMATEURS STRANDED EACH WEEK*

More than three hundred crooners, musical saw artists, one-man bands, boy sopranos, opera singers, Swiss bell ringers, mountaineer musicians, and impersonators are being stranded in New York every week as they seek fame on the various amateur hours broadcast from Manhattan radio stations, the Emergency Relief Bureau has reported.

The ERB, which shares with the federal government the task of caring for transients left destitute in New York, said that a discussion had been held with Major Edward Bowes, master-of-ceremonies of the best known program of this sort, in an effort to work out some solution whereby the number of transients would be reduced.

No matter what the cause of this present influx of hopeful performers, ERB officials are determined to stop it. Last week, they said, an entire brass band applied for relief.

Bureau of Mines Has New Educational Films

The Bureau of Mines, United States Department of the Interior, has recently completed two silent two-reel films which are now available to schools, churches, business and civic organizations and theatres.

One of the pictures deals with the use of the metal nickel, and the other concerns itself with safety measures in a coal mine.

The pictures are in 16mm. and 35mm. size and no charge is made for their use except transportation expenses.

Cinema League In New Orleans

The Amateur Cinema League has been organized in New Orleans by Norma Laescher, Fred Lazaras and Louis Hodges to produce amateur motion pictures, which will be projected privately before the Louisiana Council for Motion Pictures.

Winfield Sheehan Returning

Winfield Sheehan with Mrs. Sheehan (Maria Jeritza) sails for New York October 16 on the Majestic from London.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

SANDWICHES AND SLUMBER

The writer of the following letter to this department is one of our leading Round Tablers. He speaks of the many accessories looked for in the equipment of the successful manager and stresses the fact that very little has been said by authors of the various articles on "time out" for the 24-hour-a-day theatreman. We set down a few words in response.

△ △

Sept. 30, 1935

Dear Mike:

Just in the nature of passing comment. Happened to be going through my files of the Round Table Club for the last year and a half looking for something and in the course of my perusal noticed many articles dealing with the qualifications and duties expected of the successful manager.

Mentioning just a few, such as: personal supervision all departments, planning and arranging exploitation campaigns, taking an active interest in community affairs, which means meetings, being prominent in social and service organizations, greeting patrons as they enter and bidding them good night, watching the first performance, "being a good mixer and getting out among your friends," staging kiddie shows and radio broadcasts, personal supervision of cleaning, maintaining church and school connections, knowledge and understanding of all mechanics of operations, proper maintenance of equipment, looking after comfort of patrons, knowledge of likes and dislikes of Mrs. Jones and Mrs. Smith in the way of pictures, service staff supervision and meetings . . . and a few more that I might add myself.

It occurs to me with but twenty-four hours in a day and but seven days in a week, it would be impossible to locate any manager who could qualify one hundred percent. It strikes me that after reading the numerous suggested requirements the only way one could hope to attain anywhere near perfection, would be to hire himself a couple of more managers of equal capabilities.

In none of the stories did I see any mention made of time out for an occasional sandwich or a couple of hours sleep.

There's nothing personal in the above, but should you publish it . . . please don't mention its origin, as it might be misinterpreted.

△ △

Oct. 5, 1935

Dear Member:

Well, just to keep the record straight, so to speak, the articles you refer to have been published in these pages, we believe, more for the purpose of adding to the sum total of general showmanship-knowledge than to check managers' qualifications. In most instances these writings have been authored by managers like yourself and are the results of their findings on the subjects you mention.

Leaving aside for a moment the question of "sandwiches and slumber," we'd like to point out that though what you say is true, there is a surprising number of managers who qualify handsomely in the listing of your "musts."

How they ever get around to doing all of it and so well, is something to cause wonder, and we doubt if there are employers in many other lines who demand and actually receive as much competence from their workers. And the hell of it is that this high degree of excellence is so often taken for granted instead of being carefully tended and protected by the powers that be.

Yes, there are exhibitors who list manpower among their most invaluable of assets and treat managers accordingly but the number unfortunately is far from impressive. There are too many managers forced to eat on the run.

Whether the boys receiving the breaks are satisfied to leave things be, and those who are not, too discouraged to protest, we cannot say. But in the meantime we shall continue to lead the movement for better working conditions and to publish such letters as yours. It is to be hoped they will eventually bring the industry to realize that it would be good business at least to provide the theatre manager with sufficient time and even more for the well-earned "sandwich and slumber" you emphasize.

△ △ △

THE ANNUAL STRUGGLE

Snow is falling. The birdies and guys with money are headin' for the South and the odor of mothballs is in the land. Though lots of the laddies are already rassling with the problem, the suggestions for Fall and Winter business in this issue give formal notice that the annual struggle to get them away from the coal-stove and up to the boxoffice is again to hand—and very prominently.

More of the same next week and to those who contributed, well, "thanks a million." (free ad)

A-Mike Vogel

(Left) *CHUCK SHANNON, manager of Warner Bros.' Hollywood Theatre in Pittsburgh, receives the Quigley August Bronze from screen star El Brendel at Variety Club luncheon in presence of Zone Manager Harry Kalmine and his district manager, C. J. Latta. Shannon also won the Bronze in June.* *(Right)* *Mayor Key, of Atlanta, does the honors at the presentation of the Quigley August Silver to EARLE M. HOLDEN, manager of the L. & J. Capitol Theatre, in Atlanta, Ga. The ceremonies were held at the Atlanta Athletic Club where the L. & J. managers and others gathered to fete the winner. Also present and pictured above in addition to the Mayor and Holden were T. H. Read, O. H. Bradbury, Mrs. A. Richardson, Robert Gillham and E. E. Whitaker.*

Jenner Creates Harbor Scene for "China Seas"

San Bernardino's California foyer went entirely atmospheric for "China Seas" when Bill Jenner created a miniature Chinese harbor scene. Props included junks, docks and other paraphernalia to complete the effect. Neon sign flashed title and house staff donned Oriental dress.

For "Top Hat" local department store displayed windows of headwear dating back to Columbus and to each purchaser of a new fall hat a ducat was awarded.

Win a Hollywood Air Trip!

Neides Promotes Food Store Window on "Diamond Jim"

Hal Neides at the Orpheum Theatre in San Francisco promoted a darb window display (see photo) in a well-known food shop on Main Street for his "Diamond Jim" date. Full size cutout of Arnold occupied center of display with various scene stills.

Another tieup arranged by Hal was an orange juice bar in lobby at which usher dispensed Diamond Jim's favorite beverage. Merchant's credit card stood on easel.

Neides' "Diamond Jim" Food Window

Hosts Author For Special Screening

The author of "Hop-a-Long Cassidy," Clarence E. Mulford, lives in the small town of Bridgton, Me., not very far from Portland, where Harry Botwick holds forth at the State Theatre. And as Mr. Mulford had yet to see his story in celluloid, Harry conceived the idea of putting on a special showing for him in Bridgton, tying in the stunt to a leading Portland daily to insure the resultant publicity.

Eddie Ruff, Paramount exchange manager in Portland, arranged the screening and was represented at the show by his booker, Lester Hughes, who traveled to the author's home town with Botwick and the newspaper gang.

Everything went off as scheduled and though Mr. Mulford was pleased with the screening he was no more so than Botwick, who wound up with a two-column story and photo in the Portland papers.

Photo below from left to right shows Botwick, "Dutch" Miller, owner-manager, State, Bridgton, the author and Les Hughes.

Win a Hollywood Air Trip!

Hunt Stages Ice Melting Contest on "Call of Wild"

Tickets were offered for "Call of the Wild" by George Hunt, Loew's Theatre, Louisville, Ky., to those coming closest to guessing time required for huge cake of ice to melt, center of which contained photos of Gable and Young.

For his street bally man dressed in Alaskan outfit with two Eskimo dogs paraded streets, word puzzle contest was arranged with weekly publication and sports stores devoted window to display of winter togs.

Cellophane Envelopes Plug "Millions" for Newton

In plugging his "Brewster's Millions" attraction at the Colonial, Belfast, Maine, Brewster (no relation) Newton tied in with department store that was having a big sale. All one-dollar bills that were used as change in the store were new money and placed with change in imprinted cellophane envelopes bearing theatre ad. Bruce also spotted these envelopes in other stores and his box-office day ahead of opening.

Win a Hollywood Air Trip!

New MGM Pressbook

For general exploitation on all MGM product, exhibitors using this company's pictures have been furnished with press books carrying institutional copy, advertising, publicity, exploitation, etc., put out by Howard Dietz' department. The book contains samples of throw-away heralds, press stories, newspaper ads, various contests, radio script and window display data, etc.

Win a Hollywood Air Trip!

Botwick's Special Screening for Author

Bill Ties "Sanders" To Ethiopian War

With war actually being waged in Ethiopia and the papers filled with news from the front, Bill Leggiero's actionful colored throwaway, size 11 by 18 inches and printed on both sides on his date for "Sanders of the River" at the Avon, Utica, N. Y., illustrated below, is especially timely.

Labeled "War Extra" with the banner head shouting, "Can Mussolini Conquer Ethiopia?" Bill's copy tied in his picture to the general discussion on what chance the Africans had to defeat the "white man." Full figure of Il Duce gave the herald further prominence, as did the box illustrating the war drums, now being featured in all the news stories. The reverse side was given over to a five-column press book mat and further theatre copy.

Although Leggiero put this one over some weeks back, it can be used now by theatremen still to play this picture. It is also a handy bit of high-power advertising for any picture with an African background, current or about to be released.

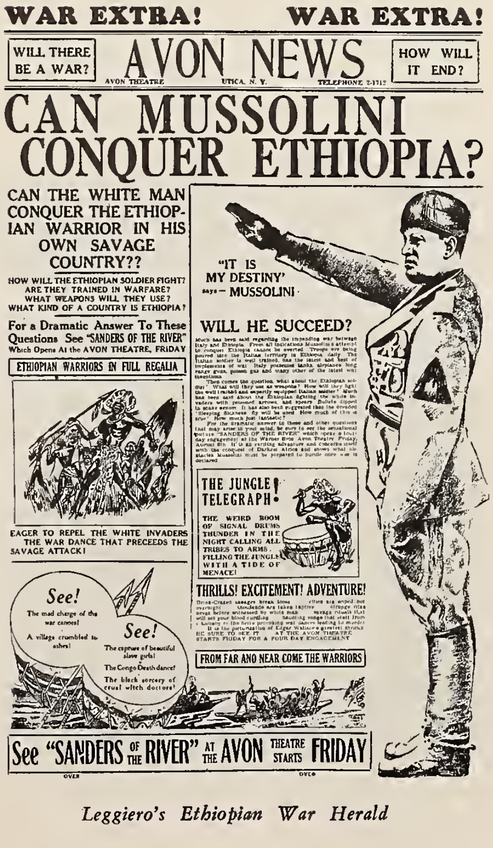
Win a Hollywood Air Trip!

Teaser Campaign Highlights "Page Miss Glory" for Whyte

As part of his teaser campaign on "Page Miss Glory," T. F. Whyte, Columbia Theatre, Sharon, Pa., put his cashiers to work calling selected list inquiring "Is Dawn Glory In?" one week ahead. Newsboys distributed heralds and paged Miss Glory.

Various merchants cooperated, confectioner plugging a Glory sundae, floral shop creating a Marion Davies flower and pastry shop featured a Dawn Glory cake. Each merchant gave picture break in his ads.

Win a Hollywood Air Trip!



WAR EXTRA! WAR EXTRA!

WILL THERE BE A WAR?

AVON NEWS

AVON THEATRE UTICA, N. Y. TELEPHONE 2-1712

HOW WILL IT END?

CAN MUSSOLINI CONQUER ETHIOPIA?

CAN THE WHITE MAN CONQUER THE ETHIOPIAN WARRIOR IN HIS OWN SAVAGE COUNTRY??

HOW WILL THE ETHIOPIAN SOLDIER FIGHT? ARE THEY TRAINED IN WARFARE? WHAT WEAPONS WILL THEY USE? WHAT KIND OF A COUNTRY IS ETHIOPIA?

For a Dramatic Answer To These Questions See "SANDERS OF THE RIVER" Which Opens At the AVON THEATRE, FRIDAY

ETHIOPIAN WARRIORS IN FULL REGALIA

EAGER TO REPEL THE WHITE INVADERS THE WAR DANCE THAT PRECEEDS THE SAVAGE ATTACK!

"IT IS MY DESTINY' says—MUSSOLINI

WILL HE SUCCEED?

THE JUNGLE TELEGRAPH!

THE WEIRD BOOM OF SIGNAL DRUMS THUNDER IN THE NIGHT CALLING ALL TRIBES TO ARMS, FILLING THE JUNGLE WITH A TIDE OF MENACE!

THRILLS! EXCITEMENT! ADVENTURE!

See! The mad charge of the war canoes! A village crumbled to ashes!

See! The capture of beautiful slave girls! The Congo Death dance! The black sorcery of cruel witch doctors!

FROM FAR AND NEAR COME THE WARRIORS

See "SANDERS OF THE RIVER" AT THE AVON THEATRE STARTS FRIDAY

OVER OVER

Leggiero's Ethiopian War Herald

BROWN AND WOODIN SEPTEMBER WINNERS

Theatremen from Pennsylvania Take Down Silver and Bronze Plaques; Both First-Timers

by A-MIKE VOGEL

It's Pennsylvania all the way in the September competitions, as theatremen in the Keystone State crash through for both the Silver and Bronze. Here is how they finished by majority vote of the judges, Charles Moskowitz, of Loew Theatres; Robert Gillman of Paramount Pictures and Leon J. Bamberger of RKO Radio Pictures.

Dick Brown, manager, Rowland Theatre, Wilkinsburg, Pa., is voted the September Silver on MGM's "China Seas." Larry Woodin, manager, Arcadia Theatre, Wellsboro, Pa., is awarded the September Bronze on Warner Bros.' "Bright Lights."

Brown has the distinction of winning his plaque after many tries and is, incidentally, the first manager in the Harry Kalmine district supervised by C. J. Latta, to win a Silver, these Pittsburgh Warnerites having already taken down a number of the second-place Bronze plaques. Dick's theatre, the Rowland, is a subsequent-run, playing after downtown Pittsburgh.

The town of Wellsboro has a population of only 3,500, with no daily paper. Woodin plays from four to six changes weekly and his stunning job for his Quigley entry which rated him such signal recognition might be offered as another answer to the small-town showmen who feel their locations are against their chances of winning Award recognition.

The only two First Mentions given in September go to two previous plaque winners. Sid Holland, Elkhart Amusement Co., Elkhart, Ind., Bronze plaque recipient in April, did a nice job of work on Columbia's "She Married Her Boss," and Ralph Lawler, August Bronze winner, is recognized for an outstanding campaign on "The Perfect Tribute," the MGM Lincoln short. Lawler sent in his entry before his transfer to the Newman, in Kansas City.

14 Honorable Mentions

Eight Honorable Mentions go to newcomers in the Competitions, and six to theatremen who have previously gained recognition in other months. The detailed list and their entries is carried in column to right and it is to be noted that quite a few of the first-timers are from smaller situations, where a lot of smart showmanship originates. Engraved sheepskin certificates go forward to all First and Honorable Mention winners.

With the September Competitions decided, there stills remains three months in which theatremen anxious to get in on that trip to Hollywood have an opportunity to qualify. As already noted, winners of the monthly Silver and Bronze plaques during 1935 are eligible.

The Big Prizes are round trips by air via TWA to the studios and a week of fine entertainment in addition to the presentation of the 1935 Grand Awards. Are you acomin'?

First Mention

S. S. Holland, Elkhart Amusement Co., Elkhart, Ind. "She Married Her Boss."

Ralph Lawler, Manager, Orpheum, Springfield, Ill. "The Perfect Tribute."

Honorable Mention

W. W. Adams, Manager, Interstate, Colonial, Brockton, Mass. "Page Miss Glory."

Ralph H. Ayer, Manager, Ute Theatre, Colorado Springs, Col. "Two for To night."

Wally Caldwell, Manager, Loew's Valentine, Toledo, Ohio. "Broadway Melody of 1936."

Arnold N. Gates, Manager, Loew's Park, Cleveland, Ohio. "China Seas."

Douglas F. George, Manager, Warner's Parker, Chester Pike, Derby, Pa. "Alibi Ike."

Melvin L. Gold, Manager, Calumet, Hammond, Ind. "G-Men."

David Goodman, Manager, Strand, Altoona, Pa. "Diamond Jim."

Hal Grady, Manager, Griffith's Palace, Lubbock, Texas. "Top Hat."

Jack W. Hynes, Manager, Shea's Bradford, Bradford, Pa. 'China Seas."

Thomas Mangan, Manager, Warner Theatre, West Chester, Pa. "Sammy Fain."

T. H. Read, Manager, L. & J. Paramount, Atlanta, Ga. "Annapolis Farewell."

Raleigh W. Sharrock, Malco Palace, Morrilton, Ark. "Call of the Wild."

Thomas L. Simmons, Manager, Dunlapville, Ark. "Call of the Wild."

R. D. Walsh, Manager, New Lafayette, Buffalo, N. Y. "Love Me Forever."

Store Aids Eason on "Pursuit" Contest

For his "Pursuit" date at the Isis, Lynchburg, Va., Snuff Eason contacted men's haberdasher who cooperated in putting on a contest. Cash prizes with ducats for runnersup were offered for best letters on "why is a neat appearance a stepping stone when in pursuit of success?"

To build up his kid patronage, "Snuff" is offering a couple of bikes to those attending all twelve chapters of "Call of the Savage." Cards are punched each week, bikes on display in lobby and store windows.

SOME "TOP HAT" STUFF

The folks from here and there have been doing quite a bit of this and that to put over RKO Radio's "Top Hat" and below are listed various campaigns as reported from the field, ranging from Atlantic City, south to Dallas, and then 'way up to Ontario, across the border.

Blumenstock Stencils Bathing Outfits

Bally in Atlantic City as far as concerns the beach is very tough and the local gendarmes watch this angle very carefully. Little circusing is allowed around the boardwalk and therefore an extra bow is indicated for the efforts of Sid Blumenstock, A. C. Warner Theatres zone publicist, who worked out the campaign under the supervision of Herb Coplan, zone manager.

Accompanying photo shows how Sid put over his beach bally, enlisting 20 youngsters to wear those commodious old time bathing suits across the backs of which were stenciled the attraction and theatre credits. Another water angle was a boat carrying a 30-foot banner which patrolled the beach front.

Another standout boardwalk stunt was the planting of a large banner across the face of an apartment house fronting on the walk. Band in lobby played the hit tunes shot over the p.a. system to the boardwalk, with girl singer helping out.

Short Plants Pinch Of Tophatted Ushers

Dallas, Texas, seems to be another of those spots where the majesty of the law frowns upon public ballys. And with this in mind, Paul Short, of the Majestic Theatre, as related by A. D. Deason, publicist, arrayed six of his ushers in toppers and tails. These he sent over to the roof garden of a leading hotel for lunch, where they were promptly pinched for the stunt. The resultant publicity mentioned the name of the attraction and theatre, which Paul secured while having his boys disengaged from the local John Laws.

Another neat break was a five-column shot of the theatre forces in tails and toppapers in the lobby taking a bow for contributing to the local free milk fund sponsored by newspaper. Head included title with further breaks in the caption below.

WARNER
BOOKS
TOP HAT

Blumenstock's "Top Hat" Beach Bally

"Top Hat but Not Top Prices," Sez Ad

Then Sid Scott, who does a bit of personal costuming to advertise some of his shows at the Capitol, Windsor, Canada, hooked his leading department store to a page of advertising that was nice going indeed.

Topping the flash was the line "top hat but not top prices" and immediately below, copy to the effect that the sale was inspired by the picture that reflected the spirit of youth, etc. Theatre and stars were also mentioned.

Usherettes Costumed To Plug Date

At the Poncan Theatre, in Ponca City, Okla., Rut Neilsen tells us, eight of the best lookers among the usherettes were dolled up in the high skimmers, white mess jackets, dark trousers and white shoes for the date. And of course, according to Rut, the gals aroused plenty of that good ole wide comment.

In New York, at the Palace, further admits Neilsen, the usherettes and cashiers wore the coronet braids as sponsored by Ginger Rogers in the picture and manufactured by a local company on a tiein.

Win a Hollywood Air Trip!

Fair Officials Aid Morris on "Farmer"

Tying in with the Fair Association, Seymour L. Morris, Schine's Colonia Theatre, Norwich, N. Y., for "Farmer Takes a Wife" secured permission to send a horse and buggy around track previous to races. Couple dressed as farmer and his wife drove bannered gig. For his street bally hay wagon with p.a. system plied streets playing old time music for three days.

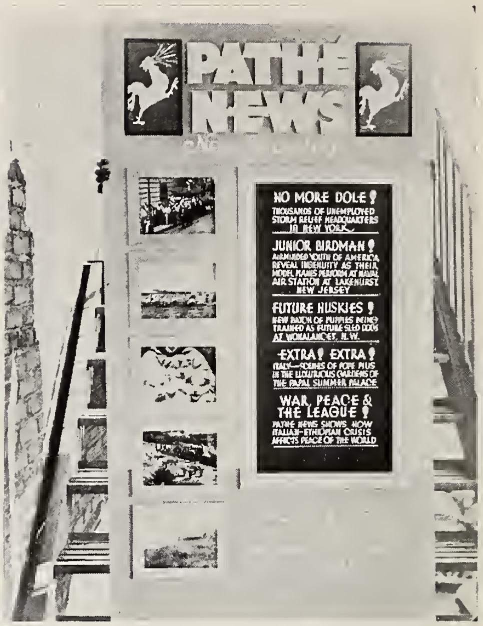
Through cooperation of feed company, merchant gave away 400 pounds to farmer traveling farthest distance to witness picture and 400 to the farmer bringing in the largest family. Tieup was announced on screen and special handbills were distributed at fair grounds and sent to rural mailing list. Feed display was planted in lobby with explanatory copy, and several window displays of wearing apparel worn in olden days were secured.

Win a Hollywood Air Trip!

Merchant Aids Prust In "Hoosier" Hat Giveaway

Theodore Prust, exploiteer at the Brooklyn Strand, arranged a tieup with department store and millinery company in connection with his "Hoosier Schoolmaster" date. A large display board was planted in front of theatre and merchant's ad plugged offer of free "Hoosier" hat, similar to that worn by Charlotte Henry, to first fifty blondes entering theatre.

In lobby two girls were in attendance at the giveaway counter, which was attractively arranged with stills. Hats were exchangeable for color and size, store thus assured of getting potential buyers and window was devoted to display of the chapeaux.


PATHÉ NEWS
NO MORE DOLE!
THOUSANDS OF UNEMPLOYED STORM RELIEF HEADQUARTERS IN NEW YORK
JUNIOR BIRDMAN!
AIR-MINDED YOUTH OF AMERICA REVEAL INGENUITY AS THEIR MODEL PLANES PERFORM AT NAVAL AIR STATION AT LAKEHURST, NEW JERSEY
FUTURE HUSKIES!
NEW BATCH OF PUPPIES BEING TRAINED AS FUTURE SLED DOGS AT WONALANCET, N.H.
EXTRA! EXTRA!
ITALY—SCENES OF POPE PIUS IN THE LUXURIOUS GARDENS OF THE PAPAL SUMMER PALACE
WAR, PEACE & THE LEAGUE!
PATHE NEWS SHOWS HOW ITALIAN-ETHIOPIAN CRISIS AFFECTS PEACE OF THE WORLD

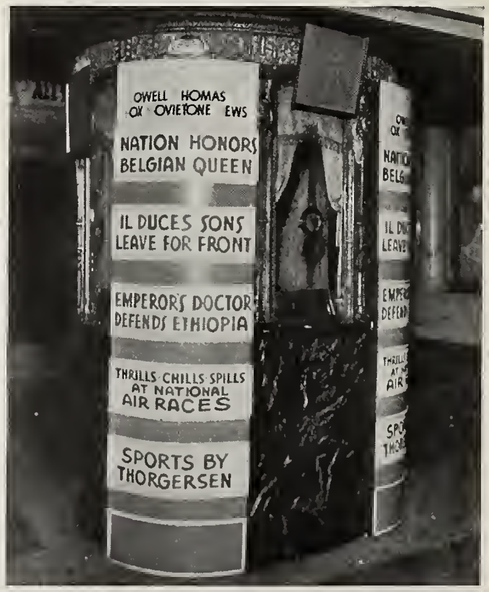
Earle Holden Sells It With Stills

How Two Showmen Plug the Newsreel

The weekly selling of the newsreel is recognized in many spots of paramount importance by an increasing number of theatremen in various sectors. Above and below are reproductions of how Earle Holden, of the Capitol, Atlanta, Ga., and Ben Ostrow, of the Academy of Music, New York, plug their news events out front.

Holden secures clips of the events shown in the current news and has these blown up to regulation size. Each is explained in panel to the right of the stills shown in above three sheet poster and Earle says that the display gathers its share of attention.

Ostrow uses sidewalk boards on either side of the box-office facing the street, the heads changed with each newsreel edition. Sometimes photographs are used. Ben feels that the newsreel is as "hot" as the front page of today's newspapers and merchandises the news successfully in the downtown section where the Academy is located.


OWELL HOMAS
OX OVIETONE EWS
NATION HONORS BELGIAN QUEEN
IL DUCES SONS LEAVE FOR FRONT
EMPERORS DOCTOR DEFENDS ETHIOPIA
THRILLS CHILLS SPILLS AT NATIONAL AIR RACES
SPORTS BY THORGERSEN

Ostrow's Newsreel Plug on Box Office

Football and Hallowe'en Ideas

FOOTBALL . . .

As young as the football season is, at this writing, already there have been a number of unexpected upsets to add interest to the 1935 gridiron season, which, of course, is to be immediately capitalized upon by theatremen who utilize the pigskin encounters for extra box-office revenue.

Therefore we lead off by outlining some football angles that by long use have proven themselves as money-getters and of course the most reliable is the good old football rally.

The Ever Reliable Rally

Like money in the bank is the theatre get-together on the eve of the big local game, a slant that can also be worked more than once in a season, depending on how seriously the town takes its college or high school team or teams, as the case may be.

The usual procedure is to put aside a certain number of student tickets, up to say 500 at a discount, these to be sold by the student body only to students and not at the box office. A special section should be reserved and the students seated at one time. The theatre of course is to be decorated with flags and such like of both schools and it is advisable to allow time on the schedule for a stage program in which coaches, cheer leaders, glee clubs, players, etc., can participate.

As the stunt is put on at night, the torch-light parade to the theatre from the college grounds is also in order. Led by the university band, the procession, including theatre banners, should be routed through the main streets. At the theatre the students enter before the band, which may play a few selections to stop the crowds.

College Nights

The above slant was elaborated upon last year by Publicist Morris Kinzler at the New York Roxy as a tiein on "Saturday's Millions," Universal's football picture. Kinzler worked with individual graduate managers of all schools in the metropolitan sector for a series of different college nights, the guests being the teams and their coaches. Theatre was appropriately bannered and advertising taken in the undergraduate publications. Placards were also distributed at different games.

ON THE WAY TO SEE
EDWARD ARNOLD
DIAMOND JIM
LILLIAN RUSSELL
STANTON
DIAMOND JIM
LILLIAN RUSSELL
STANTON

BICYCLE FOR TWO.—For his street bally on "Diamond Jim," W. B. Huffman, Stanton Theatre, Philadelphia, used this bannered tandem piloted by costumed riders.

WRIGHT ACCENTS AUTUMN ACTIVITY

It is the consensus of opinion that these coming autumn months, with their bumper crop of box-office hits, give every indication of being a season bristling with extra selling activity. In this issue of Managers' Round Table you'll find effective exploitation ideas and suggestions. Check them thoroughly . . . they've been carefully prepared to be of assistance to you . . . include them in your plans. Your results, measured by your box-office receipts, depend entirely upon you . . . your initiative and accent on autumn activity.—Dick Wright, *District Manager, Warner Ohio Theatres.*

Score Guessing

Very popular and aided last year through the many pools throughout the country has become the score-guessing idea wherein prizes are given for those coming nearest to calling scores of a certain number of listed games. Sport editors are pushing this slant in tieups through the season with theatres. Kinzler also put this one on, using a herald on which was listed the games with blanks for the scores. Space at bottom for name and address of guesser was provided and of course there was copy for the picture. Guest tickets were given to the 50 coming nearest and guesses were left at the theatre.

Local Newsreel Shots

Dick Wright says, sell a local store or stores to whom student and sports fan patronage are important, on sponsoring newsreel shots of local football games at home and out-of-town. Leader to newsreel plugs sponsor who in turn will plug the shots in cooperative newspaper ads. Also good for plenty of publicity at the games and local interest will draw patrons to the theatre.

Sport Page Contest

In the Warner "Irish In Us" press book exploitation section is a 10-question contest slant on boxing and boxers that can be adapted to football. Local sport editors and authorities can work out the questions to fit individual situations with guest tickets as prizes. This can be featured on sport page in tieup with football picture.

Other Pigskin Slants

Free programs will also be used. These distributed round town and at games take various forms, one of the more popular being four-pager with announcement on cover, team lineups and score card on inside two pages with theatre copy at bottom. Back page is sold to merchant usually for enough to cover cost of printing. Imprinted cardboard megaphones and balloons distributed at football games are still in favor.

HALLOWE'EN IDEAS . . .

Among the many excellent ideas for celebrating Hallowe'en on Oct. 31 are those suggested by Roundtabler L. S. Stein, Warner Theatre, Chicago zone publicist, who points out that this occasion is an excellent one to call for the support of teachers, merchants, parents, etc. Ofttimes Hallowe'en means broken windows, busted gates, soiled clothing, doorbell ringing and other nuisances, if not controlled.

Stein says that this should encourage the support of the Chamber of Commerce, PTA associations, school principals and others for a big night at the theatre to put on no later than eight o'clock so that the show will not run too late for the youngsters. The celebration held at night will help to keep the young potential mischief-makers off the streets. Thus it will be publicized properly in the local press and perhaps announced in class rooms.

Hallowe'en Lobby

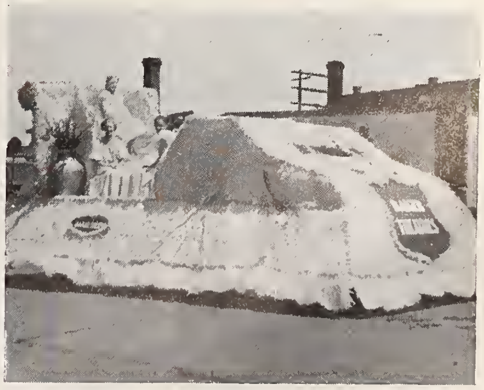
The conventional pun'kins, witches, cats and artificial autumn shrubbery in black and orange are advised at least a week ahead, poster copy tying in the "old-fashioned Hallowe'en Night Party" with favors for all. Same copy slant may be used in ads and heralds. The various contests arranged should be listed in the lobby, including the fancy costume parade on the stage. Cornstalks, dried leaves, etc., due to the fire hazards, are to be avoided.

The Party Itself

Where the manager is up to it, he should serve as the MC of the evening, otherwise some local celebrity may do the honors. This angle requires a lot of good judgment, as much of the evening's success depends upon the speed and pace of the program.

Curtain opens to the usual noises of horns, whistles while the house lights are dimmed. Sound Hallowe'en trailer can also be used and a few flying witches on broomsticks for further atmosphere. Then the MC opens the proceedings and details the contests. Entrants for these should be arranged for in advance and extra participants may be called for from the audience. Here are some of the amusing contest angles:

(Continued on following page)



PRIZE WINNER. This attractive float constructed by Mr. and Mrs. Frank Buckmiller, Baker Theatres, Baker, Oregon, was awarded first prize in recent celebration there.

Armistice Day and Thanksgiving

Balloon Contest

Six to ten children—straight line—all ages. Line up the contestants, each one's hands placed behind their back. A 10c. balloon is placed in each one's mouth and the one bursting the balloon first by blowing it up is declared the winner. Be sure and see that their hands are kept behind them. These balloons will provide an immense amount of laughter.

Apple Ducking Contest

One large tub and several large apples. Five or six children from 12 to 15 years of age. The apples are placed in the tub of water. The boys are put on their knees behind the tub facing the audience. Their hands are placed behind them and they are to get the apple out of the tub with their teeth, without the aid of their hands. Be sure the apples are large and hard.

Cracker Eating Contest

Six to ten boys from 10 to 14 years of age. A small box of crackers unopened for each contestant. The first one that can eat his box of crackers and whistle "Turkey in the Straw" is declared the winner. The boxes of crackers must be small or the contest will lag and lose its effect.

Pie Eating Contest

Six or ten boys from 12 to 15 years of age. Place tables in straight lines across the stage. Get special raspberry or blackberry pies baked about half the size of the regular pie. Have them made as juicy as you can. Have a pie for each contestant on the table and have the contestants face the audience and eat the pie without the aid of their hands. The one finishing first is the winner. Be sure that the contestants do not get between the patrons and the tables—they must stand behind the tables.

Milk Bottle Contest

Boys from 10 to 15 years of age in a straight line across the stage. One milk bottle with nipple for each contestant. The one that can suck the milk from the bottle first is the winner. Be sure that all start at the same time.

Children's Fancy Costume Party

Entrants are called from audience to come up on the stage. They parade around the stage to music, if possible, and are lined up in a row facing the audience. The prize is held over the head of each entry. The audience is requested to applaud for the one whom they think has the most beautiful costume. Adult costume contest may be handled in the same manner.

IMPORTANT FACTS ABOUT
'DIAMOND JIM'
Written For You On the New
ROYAL
The Glittering Sensation!
Edward
ARNOLD
'DIAMOND JIM'
Jean Arthur
Binnie Barnes
Cesar Romero

LOBBY DISPLAY. Larry Schanberger, Keith's Baltimore, tied up typewriter company on "Diamond Jim." Girls typed out facts on Brady that were given to patrons.

SAYS DON'T REPEAT GAGS TOO OFTEN

Whatever you do, don't repeat your exploitation gags too often, says Bob Paskow, Warner New Jersey zone publicist. Repetition has killed many a good stunt because it was repeated too many times in the same situation. You should endeavor to have some different slant each and every week, he adds, and if you can't find sufficient variety, lay off for a while or at least work on enough new angles to dress up an old one.

Flour Contest

Take six tin pans, filled half full of flour (tin pans two or three inches high). Place a silver dime in the flour in the middle of the pan. Have six boys (negroes preferred) take coin out of flour with mouth. Must place hands behind back and face audience, kneeling on floor. The first one to bring out coin is the winner.

Shoe Contest

Take ten boys—have them take off their shoes (comedy with holes in stockings). Take all shoes and mix them up in barrel, then dump in one pile. Have all boys run to pile of shoes at one time. The one having his right shoe on and laced first is the winner.

NOVEMBER IDEAS . . .

Election Day

Wherever this year's election assumes any prominence locally, managers may tie this in to advantage by such means as announcements of returns via p.a. systems, radio broadcasts in mezzanine, etc.

The regulation "vote for" election card adapted to the current attraction and star is another thought, cut and name of star being used instead of candidate with picture and theatre copy beneath.

Whatever election tieups are made should of course be strictly non-partisan. The smart theatreman will not allow his publicity to involve the theatre in any electioneering, unconsciously or otherwise.

Armistice Day Slants

With the recent holding of the various veteran conventions, more than the usual publicity has been noted which will be stressed in Armistice Day observances. The usual decorations are in order, as are available shorts, and stage presentations too are planned. MGM's recently released "Abraham Lincoln" two-reeler and other fitting topics might be considered.

Information booth in lobby and rest room facilities for visitors are good-will builders where elaborate celebrations are being arranged as is extra advertising pointed to those seeking theatre entertainment at conclusion of the vet program, such as parades and other patriotic activities.

November "Festivals"

To step off the November bookings, Round Tablers in previous years have inaugurated special drives such as "festivals" or "weeks" along the usual lines. These are to be repeated in many spots next month, with the expectation of cooperation from civic associations, merchants' organizations, newspapers, etc. What with the upward trend of business and reassurances from Washington, local contacts this year can be counted on for more vigorous support to such drives. Fashion shows, popularity contests, special sales days and other previously detailed slants will be worked.

As November is harvest month, this angle can be worked and invitations extended to agricultural organizations, 4-H Clubs and suchlike to display exhibits of handiwork.

Style shows, contests for best dressed merchants' windows have also proved profitable, the latter pepped up with prizes for those using most effectively theatre cutouts, posters and other accessories.

Thanksgiving Day Slants

In a few weeks it will be time to begin laying out the details of the always acceptable Thanksgiving Day canned goods matinee with admissions being foodstuffs to be turned over to the various charities. Prominent citizens, newspaper editors, fraternal organizations are always willing to participate.

Show usually is put on the Saturday before Thanksgiving with the publicity running as far as ten days to two weeks ahead. Contributions piled up in front of the theatre make a good shot for the papers, and the division of food made so that charities of various denominations will be represented.

Turkey raffles, turkey cutout and pumpkin lobbies, appropriate short subjects and holiday atmosphere in newspaper advertising are also to be remembered in observing this holiday.

(Continued on following page)

Capitol's
THIRD ANNUAL
ROSE SHOW

FLOWER SHOW. Lobby of Capitol, Edmonton, Canada, showing exhibits in Walter Wilson's annual rose show. Local greenhouse cooperates with special prices.

"Old Settlers' Night" Brings 'Em

GENERAL IDEAS

Among the contributions from Bob Paskow, Warner New Jersey Theatres zone publicity head, is what he terms an "Old Settlers' Night." This is arranged by invites to oldest residents locally. Have group photos made for lobby which may be promoted from newspaper running the shot. Prizes are given to the oldest old settler, youngest old settler, and with biggest family.

Entertainment from these venerables is another effective slant and such gags as fiddlers', square and figure dance contests should do much to pep up the night.

Comedy Star Joke Book

For the "Bright Lights" date at the Stanley, Jersey City, a Joe E. Brown Joke Book was distributed in the form of a four-page folder, front page carrying the book title and cut of stars. Inside two pages carried carefully selected jokes illustrated by cartoon laff cuts of Brown, and back page, theatre and picture copy.

Same idea can be adapted for most any comedy star, Mickey Mouse, Pop Eye, etc. Half of back page might also be sold for ad to cover cost of printing.

Horse Show Trophy

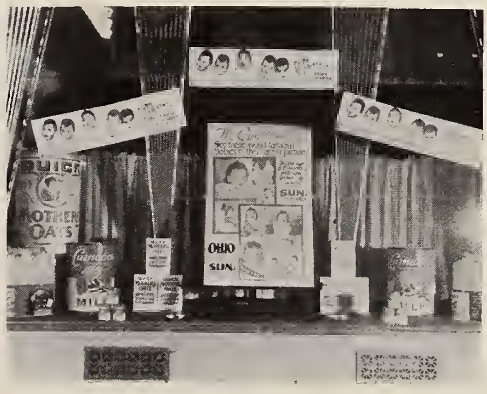
Selling Jean Harlow on "China Seas," E. A. Steinbuch, at Loew's State, Cleveland, reports a tiein with the Cleveland Horse Show whereby a Jean Harlow engraved trophy was presented. Wire from the star was read on last night of show by president of the organization, papers carried shot of trophy and presentation of same.

Tea Ball Tie-up

On "Shanghai," Steinbuch used a tea ball hookup, local tea company supplying the samples in imprinted envelopes distributed by gals in Chinese costumes along the main street. Same company tied in further on distribution of Loretta Young photos.

Dionne Quint Tie-in

On his date for "Goin' on Two," the new RKO Radio Quint short, Frank Harpster of Warners' Ohio, Mansfield, tied in with his local Quaker Oats representative for window (see photo) showing how the quints are thriving on that company's products. Local dailies ran cut of the window with caption including theatre credits.



Harpster's "Oats" Quint Tiein

HARRY BOTWICK'S ICE CARNIVAL

What with the temperature being right nippy today and snow falling in various parts already, it isn't too soon to think of an ice carnival along the lines of the one put on last year by Harry Botwick, State, Portland, Me. Complete details were carried in the issue of Jan. 26, 1934.

Introducing New Manager

When Phil De Petro moved to the Jamaica Theatre, Boston, he had made up and distributed a neat four-page folder of introduction. The word "Introducing" was all that appeared on cover and on inside pages were photo of Phil, his history and a letter of greeting to patrons headed "Dear Friend" and soliciting the good will and cooperation of all community interests.

Back page was given over to classifications and names of all personnel, including Francis McManus, M & P supervisor of the Jamaica. Box at bottom carried schedule of performances and prices.

The folder was distributed at the theatre, to the house mailing list and also given out at leading neighborhood stores and gathering places.

Cracking Tough Papers

One of the leading New London, Conn., dailies is especially hard to crack and to soften the situation Barney Dobrans, at the Crown, did a bit of work that brought him a nice box with theatre mention.

Barney advertised for an usher in the daily and getting over 80 replies suggested to the ad manager that he tell the folks how effective is this advertising. Which the paper did, and from now on Dobrans can look for more enthusiastic cooperation on his publicity tieins.

Managers' Weeks

Harry Browning, M & P Theatres ad head, reports a lot of successful Managers' Week in the circuit put over with the help of the various house staffs. In Pawtucket, for instance, the personnel at Al Lashway's Strand was divided into two teams, each with captain responsible to the assistant manager for tickets sold by them in a drive for a big week's gross.

Prizes were awarded to those selling the greatest number of tickets, and as the sellers also plugged the shows while they were disposing of tickets, the ultimate results, says Browning, were even greater than expected.

School Supply Plug

From E. J. Landsborough, of the Capitol, Galt, Canada, is reported a tiein made annually with drug stores handling school supplies, whereby each purchaser of merchandise amounting to one dollar receives a free ticket to the theatre. Children's tickets at ten cents are redeemed in full by the druggist and on tickets to adults or students over 15 Landsborough allows a ten cent credit. Druggists of course plug this in all advertising.

Chinese Stuff

To interest the Chinese in Vancouver, B. C., in his "Shanghai" date at the Orpheum, Maynard Joiner ran a series of display ads in the local Chinese press, one of which is reproduced below. This slant can also be used for novelty advertising by having ad made up in Chinese on herald with tiein copy on reverse side.

The window possibilities of this China-background story were also realized by Joiner, who tied in department stores for displays on Chinese pajamas, novelties, etc.

Club Nights, Benefits

Local clubs can be encouraged to hold special nights with possibly extra entertainment furnished by members, says Bob Paskow. Regular admission is charged. This angle is also being worked for benefits in which of course organizations sell tickets to their members and friends and participate in the grosses on a percentage.

Get Acquainted Week

Ben Katz, Warner Milwaukee zone publicist, suggests a get-acquainted week to give manager and staff an opportunity to become better acquainted with patrons, old and new. Ben advises manager to move desk to lobby and greet patrons as they enter.

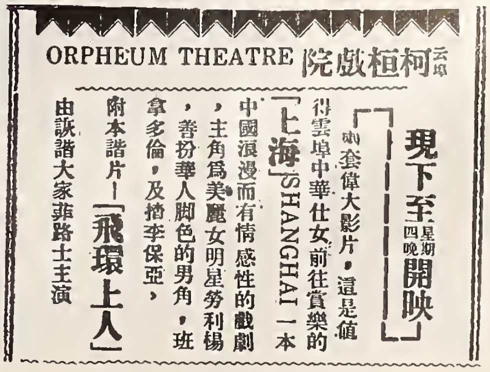
Trailer, merchant's windows and mention in advertising prove helpful. Also passes to families new in the neighborhood forwarded with personal greeting from manager. To add to mailing list, star photos may be given to those signing their names and addresses.

Newspaper Birthday Club

Dick Moss, Egyptian, Long Beach, Cal., reports a cooperation with local daily, sponsor for a Merchants' Birthday Club, whereby local juveniles who join are given parties as guests of the paper and cooperating merchants. Stores are paid off in publicity and furnish free eats, candy and other prizes on contests held at the meetings. Moss has had the gang over at his place, which was duly publicized.

It's another form of the club idea and where managers are looking for another slant, the permanent meeting place might be arranged at the theatre for the usual Saturday morning ten-cent session, with different merchants contributing at each get-together.

(Continued on following page)



（云埠）柯桓戲院 ORPHEUM THEATRE

現下至（星期四晚）開映

「————」

兩套偉大影片，這是值
得雲埠中華仕女前往賞樂的
「上海」SHANGHAI 一本
中國浪漫而有情感性的戲劇
，主角爲美麗女明星勞利楊
，善扮華人脚色的男角，班
拿多倫，及揸李保亞，
附本諸片—「飛環上人」
由詼諧大家菲路士主演

Joiner's "Shanghai" Chinese Ad

Stores Distribute Star Photos

Doll Carriage Parade

Put on recently and successfully by J. J. Cahill, at the Brockton, Brockton, Mass., was a "Doll Carriage Parade" on the stage one afternoon. Tiein was made with local dance school for a number of entries amounting to over 50. Prizes were promoted and judges picked 10 winners, shown in photo.

Benefit Shows

Wally Allen, at the Keeney, Elmira, is using a benefit plan, available for all Warner houses, whereby special tickets are printed and organization cooperating receives 30 percent of receipts on all these tickets sold, and at regular admission prices.

Plan which has proven itself on weak days is being plugged among 135 local organizations, a number of which have already signified their interest.

Impersonation Contest

For a tiein with local ballroom on "Here Comes the Band," Jack Lykes, at Loew's Stillman, Cleveland, put on an impersonation contest with cash prizes given for those giving the best Ted Lewis impersonations. Everyone coming dressed in Ted Lewis costumes received guest tickets to the picture. Ballroom paid half of all expenses, distributed circulars and displayed giant banner in front of the building.

Doubles Contest

An ace says Paskow in recommending it to theatres where the stunt has not been pulled. Contest is put on with merchant help and newspaper cooperation wherever possible and cash plus merchandise prizes to those most closely resembling the stars. The latter of course to be shown in coming attractions.

Style Show

Frank Harpster, of Warners' Ohio, Mansfield, has just put over a style show with his local merchants' association, 20 stores of all kinds cooperating. Each night cash prizes were awarded and on the last night a fashion queen was selected and given a complete outfit of clothing.

Harpster followed that up with an amateur radio broadcast, also a merchant hookup, and publicity on the two events was carried in a special section gotten out by local daily and distributed to every rural box holder in the county as well as all names on theatre mailing list.

Winners in Cahill's Doll Contest

AND HOW ABOUT THOSE SNOWSTICKS?

A lot of the old-timers and quite a few of the younger folks are awaiting the first healthy snowstorm to break out those snappy snowsticks which may be planted in most any size snowpile—downtown, uptown or out on the roads. It's fast advertising and the cost is negligible.

Ad Reproductions

At the Boyd, Philadelphia, on "Karenina" small cards were made up bearing reproductions of newspaper ads, cards distributed in apartment buildings, downtown hotels and restaurants. On "She Married Her Boss," the question—"would you marry your boss?" was planted on the local voice-of-the-people broadcast, this latter incidentally becoming very popular and a good tiein.

Blotters for Children

Ernie Petch, at the Strand, Brandon, Can., finds very helpful a series of blotters made up especially for school children. That the schools welcome these is shown by the cooperation extended by principals and teachers who oversee their personal distribution to classes.

Wire Angle

At the Palace in Montreal, George Rotsky enlisted the aid of Major Bowes himself for the showing of the Amateur Night short by having the Major send a wire which included an appreciation to Montrealers for being among the warmest of his friends and admirers. George of course planted the wire out front where it did the most good.

New Model Shows

Dick Wright, Warner Ohio theatre district manager, suggests a radio show in mezzanine to introduce all new radio models. Dealers tiein with coop advertising.

Same slant for auto show idea, now that new models are coming out. Wright says contact dealer who has new model to show and arrange for week's preview at theatre. Dealer should go for tickets for prospects so they can see the new cars in the finest possible atmosphere, theatre usually being a much better spot for background.

Glee Clubs

Wright further suggests on list of school activities, tieins with glee clubs to show their stuff either at theatre football rallies or on one of the regular programs. Schools usually go for publicity of this sort, says Dick, and students can be expected to turn out for such engagements.

Fifty-Year-Old Club

Harvey Cocks, Strand, Akron, tied in local branch of a Fifty-Year Old Club to a showing of "Diamond Jim," newspapers having feature writers on hand to ascertain if any of the members knew "Jim" in the old days. Institutions such as these clubs present good angles for publicity and such cooperations are usually good for news stories and pictures from the human interest angle.

Temple Photo Contest

Successful for "Curly Top" and also effective for other child stars is Ernie Petch's Temple photo contest at the Strand, Brandon, Canada. Prizes were offered for photos or snapshots of children most closely resembling Shirley, cooperating photographer giving a dozen photos to winner as one of the prizes (see photo). Other prizes were promoted from merchants who plugged the stunt in their advertising.

The idea can also be worked by having photographer take pictures free of charge to all children who enter in exchange for extra business from parents who want prints of these pictures.

Costumed Distributor

Obviously the use of natives for street bally is more effective, especially on giveaways, says George Rotsky, who forwards a shot of Chinese girl in full regalia distributing free photos of Clark Gable on the date for "China Seas." Cost of natives where they can be obtained for bally on pictures with foreign backgrounds might be a bit higher but in most cases well worth it.

Novelty Teaser Herald

On "The Clairvoyant" at Keith's, Philadelphia, Skip Weshner, Warner first-run zone director, reports an effective herald centered around a pair of die-cut eye slits on green stock with following copy—"hold this card up to your eyes and face a mirror." Copy on other side is in reverse type to be read correctly when seen through the mirror.

Photo Giveaway

Skip Weshner also reports the distribution of Clark Gable photos by leading department store for the Philadelphia date on "Call of the Wild." Photos bore store ad plugging their "thrift aisle" bargains and also copy on the picture.

Calendar Programs

Nicely gotten up are Walter Davis' pocket programs and calendars for use at the Capitol, Regina, Can. On cardboard stock and one-fold, they carry various publicity. One shows the bookings for the month with notes on back cover such as parcel service for shoppers, information regarding purchase of tickets for gifts and prizes, etc. Another carries a yearly calendar, the month's bookings, a blank page for notes and parking instructions.

Jerrett's
TEMPLE
OUR LITTLE GIRL
STRAND
FREE PORTRAITS
JERRETT'S
O-
RT STUDIO

Petch's Temple Photo Window

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended October 5, 1935, from 106 theatres in 18 major cities of the country reached $1,051,860, an increase of $45,360 from the total of the preceding week, ended September 28, 1935 when 99 theatres in 17 major cities aggregated $1,006,500.

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Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)	
Boston								
Boston	3,246	25c-50c	"Mad Love" (MGM) (Sally Rand and stage show)	20.500	"The Farmer Takes a Wife" (Fox) (Art Jarrett and stage show) (35c-65c)	13.500	High 9-7 "Hot Tip" (plus stage show "Follies Bergere" (6 days) Low 8-3 "A Dog of Flanders" and "What Price Crime"	35,000 4,000
Fenway	1,382	30c-50c	"I Live for Love" (W.B.) and "Charlie Chan in Shanghai" (Fox)	4,000	"The Goose and the Gander" (F.N.) and "Welcome Home" (Fox)	4,500	High 1-6-34 "Lady Killer" and "Girl Without a Room" Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"	12,000 2,500
Keith's Memorial.	2,907	25c-65c	"Top Hat" (Radio) (4th week)	9,000	"Top Hat" (Radio) (3rd week)	14,000	High 9-7 "Top Hat" Low 8-17 "Jalna" (6 days)	33,000 5,500
Loew's Orpheum.	2,970	25c-55c	"Broadway Melody of 1936" (MGM)	18,000	"The Dark Angel" (U.A.)	13,000		
Loew's State	3,537	25c-55c	"Broadway Melody of 1936" (MGM)	16,000	"The Dark Angel" (U.A.)	15,000	High 4-7-34 "Riptide" Low 7-6 "Sanders of the River" and "Unknown Woman"	22,000 7,500
Metropolitan	4,332	35c-65c	"Special Agent" (W.B.) (Joan Marsh, Georgie Price and stage show)	25,000	"The Big Broadcast of 1936" (Para.) (Morton Downey and stage show)	26,000	High 4-6 "Private Worlds" Low 7-20 "Men Without Names"	41,000 14,000
Paramount	1,793	25c-50c	"I Live for Love" (W. B.) and "Charlie Chan in Shanghai" (Fox)	6,000	"The Goose and the Gander" (F.N.) and "Welcome Home" (Fox)	8,000	High 1-6-34 "Lady Killer" and "Girl Without a Room" Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"	12,000 4,000
Buffalo								
Buffalo	3,500	30c-50c	"Broadway Melody of 1936" (MGM)	14,800	"Steamboat Round the Bend" (Fox)	12,500	High 1-6-34 "Design for Living" Low 12-19-34 "Music in the Air"	26,000 5,000
Century	3,000	25c	"Little Big Shot" (W. B.) and "Wanderer of the Wasteland" (Para.)	6,000	"Here Comes the Band" (MGM) and "Behind the Green Lights" (Mascot)	5,800	High 5-11 "Mark of the Vampire" and "Gigolette" Low 8-3 "Mad Love" and "A Dog of Flanders"	8,200 3,800
Great Lakes	3,000	25c-40c	"Top Hat" (Radio) (2nd week)	9,900	"Top Hat" (Radio) (1st week)	19,000	High 9-28 "Top Hat" Low 12-22-34 "Gentlemen Are Born" and "Marie Galante"	19,000 3,800
Hippodrome	2,100	30c-50c	"O'Shaughnessy's Boy" (MGM)	6,900	"The Return of Peter Grimm" (Radio)	4,200	High 5-19-34 "The House of Rothschild" Low 8-3 "Shanghai"	18,000 4,000
Lafayette	3,300	25c	"The Black Room" (Col.) and "Champagne for Breakfast" (Col.)	6,500	"Diamond Jim" (Univ.) (2nd week)	7,000	High 3-10-34 "It Happened One Night" and "Before Midnight" Low 7-27 "Notorious Gentleman" and "Strange Wives"	16,700 4,100
Chicago								
Apollo	1,400	25c-50c	"Here Comes the Band" (MGM) (6 days)	3,800	"Redheads on Parade" (Fox)	4,000	High 9-8-34 "The Cat's Paw" Low 9-14 "Smilin' Through" (re-issue)	16,000 3,000
Chicago	4,000	35c-68c	"The Gay Deception" (Fox) (plus stage show)	33,000	"She Married Her Boss" (Col.) (plus stage show) (2nd week)	29,500	High 8-11-34 "She Loves Me Not" Low 5-26-34 "Thirty Day Princess"	66,000 19,000
Garrick	900	25c-50c	"She Married Her Boss" (Col.)	5,900	"The Goose and the Gander" (F. N.)	6,000	High 7-27 "No More Ladies" Low 5-4 "One New York Night"	9,000 3,000
Oriental	3,940	25c-40c	"Don't Bet on Blondes" (W.B.) (plus stage show)	16,200	"Calm Yourself" (MGM) (plus stage show)	14,500	High 1-5 "Big Hearted Herbert" Low 6-16-34 "Registered Nurse"	25,000 12,000
Palace	2,509	25c-50c	"Top Hat" (Radio) (plus Baer-Louis fight film and stage show) (4th week)	23,300	"Top Hat" (Radio) (plus stage show) (3rd week)	25,500	High 9-14 "Top Hat" Low 12-1-34 "Kentucky Kernels"	32,500 8,000
Roosevelt	1,591	30c-60c	"The Big Broadcast of 1936" (Para.) (2nd week)	9,900	"The Big Broadcast of 1936" (Para.) (1st week)	16,000	High 1-5 "Forsaking All Others" Low 8-18-34 "Paris Interlude"	27,000 6,000
State-Lake	2,776	20c-35c	"Pursuit" (MGM) (plus stage show)	13,000	"Front Page Woman" (W. B.) (plus stage show)	12,000	High 9- 8-34 "The Most Precious Thing in Life" Low 7-20 "Alias Mary Dow"	19,000 8,000
United Artists	1,700	30c-60c	"The Dark Angel" (U. A.) (5 days-3rd week)	9,800	"The Dark Angel" (U. A.) (2nd week)	15,500	High 5-5-34 "House of Rothschild" Low 4-13 "Vanessa: Her Love Story".	30,000 10,000
Cleveland								
Allen	3,300	30c-42c	"Top Hat" (Radio)	6,000	"The Black Room" (Col.)	3,500	High 6-8 "Let 'Em Have It" Low 12-15-34 "Silver Streak"	7,250 1,400
Hippodrome	3,800	30c-42c	"She Married Her Boss" (Col.)	17,000	"Top Hat" (Radio) (2nd week)	12,500	High 9-21 "Top Hat" Low 3-17-34 "Journal of a Crime"	27,500 2,900
RKO Palace	3,100	30c-60c	"I Live for Love" (W. B.) (Sophie Tucker and stage show)	13,000	"The Goose and the Gander" (F.N.) (stage: Rudy Vallee and Orch.)	24,500	High 4-6 "Transient Lady" Low 5-19-34 "Where Sinners Meet"	39,000 4,000
State	3,400	30c-42c	"Broadway Melody of 1936" (MGM)	20,000	"The Dark Angel" (U. A.)	13,000	High 1-12 "Forsaking All Others" Low 12-29-34 "Private Life of Don Juan"	28,000 3,500
Stillman	1,900	25c-35c	"Smart Girl" (Para.)	4.500	"Bonnie Scotland" (MGM)	5,200	High 9-15-34 "Chained" Low 1-12 "Our Daily Bread"	10,000 2,000
Denver								
Aladdin	1,500	25c-60c	"The Dark Angel" (U. A.) (3rd week)	3,500	"The Dark Angel" (U.A.) (2nd week)	3,500	High 5-5-34 "House of Rothschild" Low 6-22 "Nell Gwyn" and "My Heart Is Calling" (6 days)	9,000 600
Broadway	1,500	25c-40c	"She Married Her Boss" (Col.) (4 days)	2,000	"Steamboat Round the Bend" (Fox) (4 days-2nd week)	1,200		
Denham	1,500	25c-40c	"The Big Broadcast of 1936" (Para.) (4 days-2nd week) "Wanderer of the Wasteland" (Para.) (3 days)	4,000 5,000	"The Big Broadcast of 1936" (Para.) (1st week)	9,000	High 9-29-34 "Belle of the Nineties" Low 4-7-34 "She Made Her Bed"	16.500 800
Denver	2,500	25c-50c	"Bright Lights" (F. N.)	5,000	"The Irish in Us" (F. N.)	8,000	High 1-13-34 "Roman Scandals" Low 7-20 "Escapade"	17,500 4,000
Orpheum	2,600	25c-40c	"The Return of Peter Grimm" (Radio)	6,500	"Anna Karenina" (MGM) (2nd week)	5,000	High 2-17-34 "Hi Nellie" Low 12-29-34 "Hat, Coat and Glove.."	19,500 1.000
Paramount	2,000	25c-40c	"Little Big Shot" (W. B.)	2,000	"Thunder in the Night" (Fox)	2,000	High 5-11 "Bride of Frankenstein" Low 6-9-34 "Uncertain Lady"	7,000 400

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)	
Hollywood								
Chinese	2,500	30c-55c	"Broadway Melody of 1936" (MGM) (2nd week)	7,300	"Broadway Melody of 1936" (MGM) (1st week)	13,500	High 4-14-34 "House of Rothschild" Low 12-29-34 "Music in tbe Air"	25,171 4,292
Pantages	3,000	25c-40c	"Fighting Youth" (Univ.) (5 days)	5,500	"Top Hat" (Radio) (4th week)	7,300	High 9-7 "Top Hat" Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	19,000 1,500
W. B. Hollywood	3,000	25c-40c	"Spécial Agent" (W. B.)	11,500	"Brigbt Lights" (F. N.)	9,800	High 9-8-34 "Dames" Low 4-13 "Laddie"	25,000 5,700
Indianapolis								
Apollo	1,100	25c-40c	"Page Miss Glory" (W. B.) (2nd week)	4,000	"Steamboat Round the Bend" (Fox) (3 days-4th week) "Page Miss Glory" (W. B.) (4days-1st week)	2,500 4,000	High 9-7 "Steamboat 'Round the Bend" Low 5-4-34 "Thunder in the East"	8,000 1,600
Circle	2,800	25c-40c	"The Goose and the Gander" (F.N.) (plus stage show)	7,500	"Here Comes Cookie" (Para.) and "Annapolis Farewell" (Para.)	3,000	High 8-17 "Smart Girl" Low 1-19 "Tbe President Vanishes" and "Enter Madame"	8,500 2,000
Indiana	3,100	20c-40c	"Top Hat" (Radio) (2nd week)	6,000	"Top Hat" (Radio) (1st week)	12,000	High 9-28 "Top Hat" Low 1-12 "Little Women"	12,000 1,500
Lyric	2,000	25c-40c	"The Gay Deception" (Fox) (plus vaudeville)	6,500	"Little Big Shot" (W. B.) (plus vaudeville)	7,000	High 8-31 "Going Highbrow" Low 7-28-34 "Half a Sinner" and "Embarrassing Moments"	13,000 2,000
Palace	3,000	25c-40c	"Broadway Melody of 1936" (MGM)	10,000	"The Dark Angel" (U.A.)	4,500	High 6-22 "Age of Indiscretion" Low 4-6 "Casino Murder Case"	12,500 2,750
Kansas City								
Mainstreet	3,100	25c-40c	"The Return of Peetr Grimm" (Radio)	8,000	"Top Hat" (Radio) (2nd week)	10,500	High 6-23-34 "Glamour" Low 1-12 "I Sell Anything"	23,000 2,000
Midland	4,000	15c-40c	"Broadway Melody of 1936" (MGM) (25c-40c)	23,000	"The Call of the Wild" (U.A)	12,100	High 8-24 "China Seas" Low 12-22-34 "Private Life of Don Juan"	25,000 4,000
Newman	1,800	25c-40c	"Two for Tonight" (Para.)	8,050	"Accent on Youth" (Para.)	7,350	High 9-29-34 "Belle of the Nineties" Low 4-13 "Rocky Mountain Mystery"	14,000 3,500
Tower	2,200	25c	"Front Page Woman" (W.B.) 25c-35c	7,200	"The Girl Friend" (Col.) (plus stage show)	7,000	High 1-12 "Broadway Bill" Low 5-5-34 "Let's Fall in Love"	14,000 4,000
Uptown	2.000	25c-40c	"Diamond Jim" (Univ.)	5,800	"Steamboat Round the Bend" (Fox)	3.500	High 10-27-34 "Judge Priest" Low 1-27-34 "Good Bye Again"	9,200 1,700
Los Angeles								
Four Star	900	30c-55c	"The Gay Deception" (Fox) (3rd week)	2,600	"The Gay Deception" (Fox) (2nd week)	3,500	High 5-18 "Les Miserables" Low 12-15-34 "Have a Heart"	7,800 2,500
Hillstreet	2,700	25c-40c	"Fighting Youth" (Univ.) (5 days)	6,800	"Top Hat" (Radio) (4th week)	7,500	High 9-7 "Top Hat" (6 days) Low 1-27-34 "Let's Fall in Love"	17,000 1,800
Loew's State	2,500	30c-55c	"Broadway Melody of 1936" (MGM) (2nd week)	7,300	"Broadway Melody of 1936" (MGM) (1st week)	14,000	High 4- 7-34 "Riptide" Low 12-29-34 "Music in the Air"	28,500 4,206
Paramount	3,596	30c-55c	"The Girl Friend" (Col.) (Major Bowes' Radio Amateurs on stage)	17,500	"The Big Broadcast of 1936" (Para.) (plus stage show) (2nd week)	17,300	High 8-10 "Paris In Spring" Low 6-22 "People Will Talk"	32,000 12,500
United Artists	2,100	25c-40c	"Here Comes the Band" (MGM) and "Woman Wanted" (MGM)	3,800	"The Clairvoyant" (GB Pictures) "Redheads on Parade" (Fox) (2nd week)	4,200	High 1-20-34 "I'm No Angel" Low 5-12-34 "Sorrell and Son"	13,000 2,500
W. B. Downtown	3,400	25c-40c	"Special Agent" (W. B.)	12,500	"Bright Lights" (F. N.)	9,100	High 9- 8-34 "Dames" Low 12-29-34 "White Lies" and "The Last Wilderness"	20,000 4,900
Minneapolis								
Century	1,650	25c-40c	"Anna Karenina" (MGM) (2nd week)	7,500	"Anna Karenina" (MGM) (1st week)	5,000	High 10-5 "Anna Karenina" Low 9-21 "Here Comes Cookie"	7,500 4,000
Lyric	1,238	20c-25c	"Here Comes the Band" (MGM)	2,000	"Bonnie Scotland" (MGM)	2,000	High 9-28 "Bonnie Scotland" Low 1-27-34 "Jimmy and Sally"	2,000 500
RKO Orpbeum	2,900	25c-40c	"The Return of Peter Grimm" (Radio)	7,000	"Top Hat" (Radio) (2nd week)	10,000	High 9-21 "Top Hat" Low 8-25-34 "The Lady Is Willing"	18,000 2,700
State	2,300	25c-40c	"Steamboat Round the Bend" (Fox)	6,500	"Two for Tonight" (Para.)	6,000	High 8-18-34 "She Loves Me Not" High 10-24-34 "Girl of the Limberlost"	7,000 3,500
Time	300	20c-25c	"I Cover the Waterfront" (U.A.)	1,500	....		Low 12-8-34 "Cimarron" Low 5-4 "Private Worlds"	1,000 5,000
World	400	25c-55c	"Thirty-Nine Steps" (GB Pictures)	3,500	"Nell Gwyn" (U.A.)	3,000	High 6- 8 "Thunder in the East" Low 3-23 "Narcotic"	5,000 2,000
Montreal								
Capitol	2,547	25c-60c	"Annapolis Farewell" (Para.) and "Two for Tonight" (Para.)	9,000	"Dante's Inferno" (Fox) and "Redheads on Parade" (Fox)	8,500	High 2-24-34 "Queen Christina" Low 12-22-34 "Great Expectations" and "Wake Up and Dream"	13,500 3,500
Imperial	1,914	20c-34c	"Testament Du Dr. Mabus" (French) and "L'Aristo" (French)	3,000	"La Veuve Joyeuse" (French)	3,000	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion" Low 3-3-34 "Fanny"	6,500 1,500
Loew's	3,115	30c-60c	"Mad Love" (MGM) and "Times Square Lady" (MGM) (plus stage show)	11,500	"Under the Pampas Moon" (Fox) and "Welcome Home" (Fox) (plus stage show)	12,000	High 12-8-34 "Six-Day Bike Rider" Low 7-21-34 "Fog Over Frsico" and "Affairs of a Gentlemen"	14,500 4,500
Palace	2,600	25c-65c	"Alice Adams" (Radio) and "Hot Tip" (Radio)	11,000	"China Seas" (MGM)	13,000	High 4-27 "Roberta" Low 7-21-34 "Shoot the Works" and "Friday the 13th"	15,000 6,000
Princess	2,272	30c-65c	"Harmony Lane" (Mascot) and "New Adventure of Tarzan" (Burroughs-Tarzan) plus Baer-Louis	7,500	"The Dark Angel" (U. A.) and "Rainbow Over Broadway" (Chesterfield) (2nd week)	6,000	High 9-21 "The Dark Angel" and "Rainbow Over Broadway" Low 8-4-34 "House of Rothschild" and "Most Precious Thing in Life	10,500 4,500
New York								
Astor	1,012	55c-$2.20	"The Crusades" (Para.) (6th week)	5,000	"The Crusades" (Para.) (5th week)	6,000	High 3-32-34 "House of Rothschild" Low 2-23 "Little Men"	23,600 6,000
Capitol	4,700	25c-85c	"Broadway Melody of 1936" (MGM) (2nd week)	28,500	"Broadway Melody of 1936" (MGM) (8 days-1st week)	50,400	High 10-6-34 "Barretts of Wimpole Street" Low 12-29-34 "The Band Plays On"	65,860 4,500
Palace	2,500	25c-75c	"Top Hat" (Radio) (plus Baer-Louis fight film)	15,000	"Page Miss Glory" (W. B.) (plus vaudeville)	12,700	High 7-21-34 "Of Human Bondage" Low 12-22-34 "Babbitt"	16,200 6,500
Paramount	3,700	35c-99c	"The Big Broadcast of 1936" (Para.) (3rd week)	16,000	"The Big Broadcast of 1936" (Para.) (2nd week)	22,000	High 8-25-34 "Cleopatra" Low 8-11-34 "Elmer and Elsie"	72,000 10,500
Rivoli	2,200	40c-99c	"Red Salute" (U. A.)	20,160	"The Dark Angel" (U. A.) (9 days-3rd week)	21,500	High 4-27 "Les Miserables" Low 4-11 "Brewster's Millions"	60,115 13,400
RKO Music Hall	5,945	40c-$1.65	"She Married Her Boss" (Col.) (plus stage show)	80,500	"Steamboat Round the Bend" (Fox)	60,000	High 9-7 "Top Hat" (plus stage show) Low 1-19 "Evergreen"	131,200 52,000
Roxy	6,200	25c-55c	"The Girl Friend" (Col.) (plus stage show)	29,000	"Thirty-Nine Steps" (GB Pictures) (plus stage show) (2nd week)	33,000	High 8-31 "Diamond Jim" Low 6-30-34 "Affairs of a Gentleman".	47,000 13,700
Strand	3,000	25c-55c	"Special Agent" (W. B.) (2nd week)	15,000	"Special Agent" (W.B.) (1st week)	26.000	High 5-11 "The G Men" Low 1-20-34 "Easy to Love"	60,138 9.271

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)	
Oklahoma City								
Capitol	1,200	10c-41c	"Bonnie Scotland" (MGM) (plus Baer-Louis fight film) (4 days) "The Gay Deception" (Fox) (4 days)	1,200 1,200	"Special Agent" (W.B.)	2,850	High 1-6-34 "Going Hollywood" Low 9-8-34 "You Belong to Me"	4,100 800
Criterion	1,700	10c-55c	"Alice Adams" (Radio) (6 days)	3,000	"Two for Tonight" (Para)	3,700	High 1-27-34 "Dinner at Eight" Low 7-27 "She" (5 days)	9,000 2,500
Liberty	1,500	10c-36c	"Black Sheep" (Fox) (4 days) "Redheads on Parade" (Fox) (3 days)	1,000 700	"Storm Over the Andes" (Univ.) (3 days) "Hot Tip" (Radio) (4 days)	900 1,000	High 4-6 "While the Patient Slept" and "We're Rich Again" Low 3-23 "The Winning Ticket"	4,100 400
Midwest	1,500	10c-56c	"Top Hat" (Radio)	8,200	"Diamond Jim" (Univ.)	3,700	High 9-29-34 "Bright Eyes" Low 5-26-34 "Merry Wives of Reno"	9,540 2,000
Omaha								
Brandeis	1,200	25c-40c	"The Return of Peter Grimm" (Radio) and "The Public Menace" (Col.) (plus Baer-Louis fight film)	6,000	"She Married Her Boss" (Col.) and "Atlantic Adventure" (Col.)	6,500	High 9-14 "Top Hat" Low 2-16 "Babbitt" and "Murder in the Clouds"	9,500 3,000
Omaha	2,200	25c-40c	"Dante's Inferno" (Fox) and "She Gets Her Man" (Univ.) (5 days)	3,600	"The Big Broadcast of 1936" (Para.) and "The Man Who Reclaimed His Head" (Univ.) (8 days)	5,200		
Orpheum	3,000	25c-40c	"The Farmer Takes a Wife" (Fox) and "Manhattan Moon" (Univ.)	8,200	"Steamboat Round the Bend" (Fox) and "The Gay Deception" (Fox)	8,200	High 8-31 "We're in the Money" Low 12-29-34 "Babes in Toyland" and "Home on the Range"	18,100 5,000
Philadelphia								
Aldine	1,200	40c-65c	"The Dark Angel" (U.A.) (6 days-2nd week)	9,000	"The Dark Angel" (U. A.) (6 days-1st week)	14,000	High 5-5-34 "House of Rothschild" Low 4-20 "Brewster's Millions"	23,000 3,000
Arcadia	600	25c-50c	"Here Comes the Band" (MGM) (5 days)	1,400	"China Seas" (MGM) (8 days)	2,600	High 1-6-34 "Duck Soup" Low 1-27-34 "Women in His Life"	6,500 400
Boyd	2,400	40c-55c	"The Bishop Misbehaves" (MGM) (5 days)	6,500	"The Goose and the Gander" (F. N.) (6 days)	9,500	High 1-6-34 "Little Women" Low 8-17 "Jalna" (5 days)	30,000 6,000
Earle	2,000	25c-50c	"I Live for Love" (W.B.) (6 days)	9,500	"Special Agent" (W. B.) (6 days)	10,000	High 4-7-34 "Harold Teen" Low 9-28 "Special Agent"	40,000 10,000
Fox	3,000	40c-65c	"Thunder in the Night" (Fox) (plus Baer-Louis fight film)	19,500	"Redheads on Parade" (Fox) (5 days)	7,500	High 12-29-34 "Bright Eyes" Low 7-28-34 "She Was a Lady"	28,500 7,000
Karlton	1,000	25c-40c	"Top Hat" (Radio) (6 days-2nd week)	6,300	"Top Hat" (Radio) (6 days-1st week)	3,700	High 11-3-34 "One Night of Love" Low 8-17 "She"	8,500 2,100
Keith's	2,000	30c-50c	"The Goose and the Gander" (F. N.) (6 days)	2,500	"She Married Her Boss" (Col.) (6 days)	2,900	High 3-3-34 "Carolina" Low 1-5 "Sweet Adeline	8,000 1,500
Stanley	3,700	40c-55c	"Broadway Melody of 1936" (MGM) (6 days)	15,000	"Annapolis Farewell" (Para.) (6 days)	10,000	High 9-14 "Top Hat" Low 12-29-34 "Behold My Wife"	25,000 7,500
Stanton	1,700	30c-50c	"Here Comes Cookie" (Para.) (6 days)	4.900	"Harmony Lane" (Mascot) (6 days)	.5,100	High 3-31-34 "The Lost Patrol" Low 1-5 "Man Who Reclaimed His Head"	9,000 2,000
Portland, Ore.								
Blue Mouse	700	15c-25c	"Let 'Em Have It" (U. A.) and "The Girl from Tenth Avenue" (25c-40c)	1,700	"Les Mirserables" (U. A.) and "People Will Talk" (Para.)	1,700		
Broadway	1,912	25c-40c	"O'Shaughnessy's Boy" (MGM)	5,000	"Here Comes the Band" (MGM) and "Pursuit" (MGM)	5,000	High 4-7-34 "Wonder Bar" Low 7-14-34 "The Circus Clown" and "I Give My Love"	13,000 3,900
Mayfair	1,700	25c-40c	"Without Regret" (Para.)	3,000	"Top Hat" (Radio)	4,000	High 9-28 "Top Hat" Low 1-19 "Behold My Wife" and "Defense Rests"	4,000 1,600
Orpheum	1,700	25c-40c	"She Married Her Boss" (Col.) (2nd week)	6,000	"She Married Her Boss" (Col.) (1st week)	9,500	High 9-28 "She Married Her Boss" Low 11-10-34 "Wednesday's Child"	9,500 3,500
Paramount	3,008	25c-40c	"The Gay Deception" (Fox) and "Charlie Chan in Shanghai" (Fox)	5,000	"Two for Tonight" (Para.) and "Jalna" (Radio)	5,000	High 3-24-34 "David Harum" and "Once to Every Woman" Low 6-30-34 "Now I'll Tell" and "Springtime for Henry"	12,000 4,000
United Artists	945	25c-40c	"The Dark Angel" (U. A.)	7,000	"Broadway Melody of 1936" (MGM) (2nd week)	6,000	High 4-28-34 "House of Rothschild" Low 8-4-34 "Paris Interlude"	9,800 3,700
San Francisco								
Clay	400	25c-35c	"The Depression Is Over" (European)	1,000	"Love of Norah O'Neale" (Guarantee)	1,150		
Fox	4,600	10c-35c	"Here Comes the Band" (MGM) and "One Frightened Night" (Mascot)	6,500	"The Bishop Misbehaves" (MGM) and "Storm Over the Andes" (Univ.)	5,000	High 7-27 "The Murder Man" Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally"	14,000 4,500
Golden Gate	2,800	25c-40c	"The Return of Peter Grimm" (Radio) (plus stage band)	16,500	"Top Hat" (Radio) (plus stage band) (3rd week)	15,500	High 9-14 "Top Hat" Low 7-7-34 "Cockeyed Cavaliers"	26,000 10,200
Orpheum	3,100	15c-40c	"She Married Her Boss" (Col.) (3rd week)	5,500	"She Married Her Boss" (Col.) (2nd week)	6,000	High 6-9-34 "Sing and Like It" Low 7-13 "Ladies Crave Excitement" and "Hard Rock Harrigan"	19,500 5,000
Paramount	2,670	25c-40c	"Two for Tonight" (Para.) and "The Clairvoyant" (GB Pictures)	12,500	"Redheads on Parade" (Fox) and "The Goose and the Gander" (F.N.)	10,500	High 9-29-34 "Belle of the Nineties" Low 1-20-34 "Four Girls in a Boat" and "Fugitive Lovers"	19,000 8,000
St. Francis	1,400	15c-40c	"China Seas" (MGM)	7,800	"Special Agent" (W.B.)	7,500	High 1-19 "The County Chairman" Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	11,000 3,500
United Artists	1,400	15c-55c	"The Dark Angel" (U. A.)	10,000	"The Call of the Wild" (U.A.) (4th week)	3,300	High 1-6-34 "Roman Scandals" Low 3-9-34 "Private Life of Don Juan"	15,000 4,000
Warfield	2,700	25c-50c	"I Live My Life" (MGM) (plus stage band)	35,000	"China Seas" (MGM) (plus stage band)	22,000	High 10-5 "I Live My Life" (plus stage band) Low 3-31-34 "Gambling Lady"	35,000 15,500
Seattle								
Blue Mouse	950	25c-55c	"Top Hat" (Radio)	4,300	"The Return of Peter Grimm" (Radio)	3,600	High 2-17-34 "Roman Scandals" Low 7-7-34 "Tomorrow's Children"	7,500 2,550
Fifth Avenue	2,500	25c-55c	"Broadway Melody of 1936" (MGM)	8,650	"Anna Karenina" (MGM)	8,500	High 4-14-34 "Riptide" Low 3-24-34 "Fashions of 1934"	12,750 3,500
Liberty	1,800	15c-50c	"She Married Her Boss" (Col.) (2nd week)	5,900	"She Married Her Boss" (Col.) (1st week)	7,900	High 9-28 "She Married Her Boss" Low 4-13 "White Lies" and "Happy Landing"	7,900 2,700
Music Box	950	25c-55c	"Anna Karenina" (MGM)	3,700	"The Gay Deception" (Fox)	3,550	High 4-14-34 "Spitfire" Low 1-26 "Man Who Reclaimed His Head"	6,500 2,850
Orpheum	2,450	25c-55c	"Two for Tonight" (Para.)	6,100	"Top Hat" (Radio) (2nd week)	7,150	High 9-21 "Top Hat" Low 4-21-34 "Two Alone" and "I Believed in You"	10,400 3,750
Paramount	3,050	25c-40c	"The Goose and the Gander" (F.N.) and "Thirty-Nine Steps" (GB Pictures)	4,600	"Here Comes Cookie" (Para.) and "Jalna" (Radio)	4,100	High 3-23 "Shadow of Doubt" Low 12-8-34 "Peck's Bad Boy" and "Menace"	8,700 3,300
Rex	1,500	15c-25c	"Without Regret" (Para.) (plus stage show)	2,700				

NEWS NOTES FROM CHICAGO SECTOR

CHICAGO

Emil Garber, promotion manager of the Chicago *Examiner*, was elected president of the Chicago Amusement Publicists Association at their last meeting. He succeeds Larry Stein, Warner press chief. Harry K. Smythe was elected vice-president, Lou Abramson scribe, C. E. Dennison treasurer, Ted Weber sergeant-at-arms, and Sam Morris director of public relations.

These officers will be in charge when CAPA stages what is said to be the merriest event ever offered to Chicago's film industry, a Mardi Gras dinner-dance featuring that gala stage show, "La Nudite Paree." Right smart are the ticket-program souvenirs.

Celebrities of radio stage and screen will be participants in this event, which is set for the night of October 19th, at the Congress hotel, in the Gold Room. Felix Mendelsohn of MGM will be master of ceremonies for a part of the show, aided and abetted by Jack Miller, theatre mogul. Tickets are being handled by Lou Abramson, at Allied Theatres offices and CAPA members.

▽

"The Crusades," Cecil B. DeMille's latest screen epic for Paramount, comes here October 18th. Originally slated to start as a roadshow at the Erlanger theatre, it will open instead at the United Artists theatre at a $1 top. This is forty cents above the average price for this house. The picture follows "Anna Karenina," which, after much delay and a pink ticketing, comes in to follow "Red Salute."

▽

As soon as "Wings Over Ethiopia" is ready for showing the picture will be booked into the Apollo or Garrick for the first loop showing. The time element is an important factor of this film which Paramount is preparing for market as fast as possible.

▽

Arline Judge gets a prize. On her way to the Coast she stopped long enough between United Airline planes to call her friends on the phone. The time was 3:30 a.m. The "prize" will be awarded by the recipients of the calls the next time Arline comes to town.

▽

Our hat is off to Marcel Brazee, youthful Warner theatre manager. This chap has one of the nicest theatres in town to operate, the Avalon, and he does it in grand style. On a trip around the place the other evening he took us backstage, down in the boiler room and to other out-of-the-way places. We've been in lots of theatres but if you can find a speck of dust anywhere in that big house you can have a year's free admission. A good staff that like to deliver for their boss is the cause.

▽

Bill Elson, down from the Twin-Cities for the ball games and the holiday, dropped in on film row.

▽

Tito Schipa, opera star, and Edgar Guest and family were a few of the prominent folks who departed westward on the Grand Canyon Limited the other evening.

▽

Charles Reagan, Paramount executive, was another who took in the ball games and attended to business affairs while here.

▽

Stopping at the Stevens were Grantland Rice, Damon Runyon and a host of other celebs. Runyon says that in order to escape the film producers, who want stories he hasn't time to write, he will leave shortly for Ethiopia to take a look at the war.

▽

Eddie Fontaine combined business with pleasure, and went to Detroit Monday to see the ball game and visit the Paramount office.

▽

"Top Hat," the Mark Sandrich directorial success, gets a sixth week at the Palace here—a record, both from a gross and long-run standpoint. Following it the Folies Bergere Revue and "39 Steps" will be the attractions. On the 25th, "Last Days of Pompeii" will be the screen fare with the Benny Davis Revue on the stage.

▽

Ed Kuykendall, MPTOA prexy, was in town for two days. He reported theatre conditions here in a healthy state. Ed was so busy he didn't even see the games.

▽

"Chic" Sale was guest of honor last week at the premiere of his MGM short on Abraham Lincoln when the picture was shown at a Lincoln memorial program in Springfield, Ill. After the showing "Chic" was invited to dinner at the executive mansion by Gov. Henry Horner. During the course of the dinner "Chic" said:

"When I was a boy I used to look through the iron gates outside the mansion here. I never dreamed that someday I would be inside dining in style."

"Neither did I," replied the Governor.

SHORT PRODUCT PLAYING BROADWAY

Week of October 5

CAPITOL

Thicker Than Water....... MGM
Calico Dragon MGM

MUSIC HALL

Capitol Idea .... RKO Radio

PARAMOUNT

The Cavalcade of Music.. Paramount
King of the Mardi Gras... Paramount
Jumping Jacks .... Paramount

RIVOLI

Major Bowes Theatre of the Air, No. 2 .... RKO Radio
Pluto's Judgment Day..... United Artists

ROXY

Kiss the Bride........... Educational
Water Babies .... United Artists

STRAND

Vodka Boatmen .... Vitaphone
Phil Spitalny and His All-Girl Band .... Vitaphone
Keystone Hotel .... Vitaphone

▽

Mary Pickford stopped off between trains to pose for photographers, tell about her film plans, and deny any marital plans.

▽

With the World's Series a thing of the past theatre business is slated for a rise. Those on film row can now get back to their work and the ball fans can go to the theatre and see the games in the newsreels.

▽

When James Farley, Postmaster General decided to come out and see the ball game, CAPA members had to give up their clubrooms. Seems as though the lads have one of the choice suites at the Congress for their headquarters and the place was so crowded the management had them move temporarily.

▽

Ashton Stevens, local dramatic critic, was given a banjo by Eddie Peabody and now Frank Smith, manager of the Palace, wants to book them as a team. Eddie is willing but Ashton wants more time to practice.

▽

Irving Berlin, rushing to catch the Santa Fe Chief for Hollywood, was stopped by reporters who congratulated him on his songs for "Top Hat." "Yes," said Berlin, "Astaire and Rogers are great dancers." Modest chap, eh what?

▽

Roy Bruder got a nice yarn in the local papers the other day about the ushers he trained some years ago. Seems as though Wayne King, Bob Elson and a host of others got their first theatrical training from Bruder as B&K ushers.

▽

Doris Arden, film editor of the *Times,* is back home after a trip to Hollywood where she took the Times-MGM film contest winner, Eleanor Stewart, for screen tests. Miss Stewart, it is reported, made such a good impression she is being retained in the cinema city until more tests can be made.

▽

Mort Singer, theatre executive, is a Chicago-New York commuter. For the last six weeks Mort has flown home Saturdays to spend the weekend with the family in Chicago, returning Sunday night to the eastern city.

▽

We wish to state that the guy who went to the *zoo* to see the Cubs and Tigers in their mortal combat, was *not*

CROUCH

Wallace Beery on Shell Hour

Wallace Beery has been signed by the Shell Oil Company to act as master of ceremonies on its radio program.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

AMBASSADOR

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Fighting Blood	Kermit Maynard - Polly Ann Young	Oct. 5		
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13	*58	Mar. 16
Coming				
Timber War	Kermit Maynard	Nov. 5		

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence (A)	Chick Chandler-Shirley Grey	Mar. 30	66	Aug. 17
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65	Sept. 28
Shot in the Dark, A (G)	Charles Starrett-Marion Shilling	Feb. 15	65	June 1
Coming				
August Week-end				
False Pretenses	Sidney Blackmer-Irene Ware	Oct. 22		
Happiness C.O.D	Donald Meek-Irene Ware	Oct. 15		
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15		

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26	61	
Air Hawks	Ralph Bellamy-Tala Birell	May 7	70	
(See "Air Fury" "In the Cutting Room," Mar. 30.)				
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70	
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70	
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 18	68	
Eight Bells	Ann Sothern-Ralph Bellamy	Apr. 11	70	
(See "In the Cutting Room," Feb. 23.)				
Fighting Shadows (G)	Tim McCoy-Geneva Mitchell	Apr. 18	58	May 25
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69	
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26†	59	
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar. 20	68	Apr. 6
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar. 8	56	Apr. 13
Justice of the Range	Tim McCoy-Billie Seward	May 25	58	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar. 1	69	Mar. 23
Love Me Forever	Grace Moore-Leo Carrillo	June 27	93	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15	57	May 25
Party Wire (G)	Jean Arthur-Victor Jory	Apr. 27	69	Apr. 20
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Revenge Rider	Tim McCoy-Billie Seward	Mar. 18	57	
(See "Alias John Law" "In the Cutting Room," Dec. 8,'34.)				
Riding Wild	Tim McCoy-Billie Seward	June 28	56	
She Married Her Boss	C. Colbert-Michael Bartlett	Sept. 19	91	
Superspeed	Norman Foster-Florence Rice	Sept. 1	57	
Swell Head	Wallace Ford-Barbara Kent	Apr. 8	62	
Together We Live	Ben Lyon-Sheila Mannors	Aug. 16	70	
(See "In the Cutting Room," Nov. 3,'34.)				
Unknown Woman	Marian Marsh-Richard Cromwell	June 14	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20	65	May 11
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25†	57	
Coming				
Calling of Dan Matthews, The	Richard Arlen-Charlotte Wynters			
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†		
Crime and Punishment	Peter Lorre-Edward Arnold			
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17		
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†		
Guard That Girl	Robert Allen-Florence Rice		67	
Gun Law	Charles Starrett-Joan Perry			
If You Could Only Cook	Jean Arthur-Herbert Marshall			
Jackhammer	Victor Jory-Sally O'Neill			
Lone Wolf Returns, The	Melvyn Douglas-Gail Patrick			
Lost Horizon	Ronald Colman			
Moonlight on the River	Ann Sothern-Harry Richman			
One Way Ticket	Lloyd Nolan-Peggy Conklin			
Opera Hat	Gary Cooper			
She Couldn't Take It	George Raft-Joan Bennett	Oct. 20†		
Song of the Damned	Victor Jory-Florence Rice			
Western Courage	Ken Maynard-Geneva Mitchell			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Calibre	Bob Steele	Mar. 8†	6 rls.	
Cactus Kid	Jack Perrin	Feb. 26	6 rls.	
Kid Courageous	Bob Steele	July 26†	6 rls.	
Loser's End	Jack Perrin	Aug. 26	6 rls.	
Mystery Ranch	Tom Tyler	Apr. 12	6 rls.	
Silver Bullet	Tom Tyler	May 11	6 rls.	
Smokey Smith	Bob Steele	Sept. 26	6 rls.	
Terror of the Plains	Tom Tyler	June 27	6 rls.	
Tombstone Terror	Bob Steele	Apr. 25	6 rls.	
Tracy Rides	Tom Tyler	Feb. 26	6 rls.	
Western Justice	Bob Steele	June 14†	6 rls.	
Wolf Riders	Jack Perrin	Sept. 26	6 rls.	
Coming				
Rider of the Law, The	Bob Steele	Oct. 26†	6 rls.	
Ridin' Through	Tom Tyler	Oct. 26†	6 rls.	
Shadow of Silk Lennox	Lon Chaney, Jr.		6 rls.	
Toll of the Desert	Fred Kohler, Jr.	Nov. 1†	6 rls.	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Iglo	Marica Gerval	Sept. 3†	85	
Father Knows Best	Szoke Szakall	May 14	80	
Homely Girl	Javor Murathy	Sept. 1†	88	
Honor Among Thieves	Kabos-Csikos	Sept. 10†	73	
Hussar Romance	Irene Agai	Apr. 21	75	
Iron Man	Torzs-Turay	Sept. 15†	71	
Queen of Roses	Zita Pertzel	Sept. 20†	90	
Rakoczi March	Paul Javor	Apr. 20	84	
Rakoczi March (German dialogue)	Frohlich-Horn	June 15	83	
Seeing Hungary (English titles)	Travelogue	Aug. 29	58	
Singing Troubadour	Szucs Sebok	Sept. 30†	77	
Sweet Stepmother	Maria Tasnadi	Sept. 20†	81	

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille (A)	Y. Printemps-Pierre Fresnay	Apr. 15	85	May 18
Don Quixote	Chaliapin-Sydney Fox	July 1		July 8,'33
Dream of My People	Cantor Rosenblatt	June 1		
Frasquita	Franz Lehar	Oct. 1		
Iceland Fishermen (G)	Pierre Loti story	Sept. 15	72	Oct. 5
Last Wilderness, The (G)	Howard Hill	May 14	63	May 25
Ra Mu		Sept. 1		
Sans Famille	Robert Lynen	Aug. 1		
Wedding Rehearsal	Roland Young-Merle Oberon	Sept. 15		
World in Revolt	Graham McNamee	Mar. 1		
Coming				
Hello Paris		Oct. 15		
Scandal in Budapest		Nov. 1		

FIRST DIVISION

(Releases First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frontier Justice	Hoot Gibson	Oct. 1†		
Girl Who Came Back (A)	Shirley Gray-Sidney Blackmer	Sept. 20†	65	Sept. 28
Hong Kong Nights	Tom Keene-Wera Engles	Sept. 15†		
Java Head (A)	Anna May Wong - E. Allan - E. Gwenn - J. Loder	Sept. 1†	70	Aug. 17
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct. 8	98	June 8
Rainbow's End	Hoot Gibson	June 10	60	
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1†		
Sunset Range (G)	Hoot Gibson	May 1	53	Mar. 9
Coming				
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 8†	65	June 15
False Pretenses	Sidney Blackmer-Irene Ware	Oct. 22†		
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15†		
Red Wagon	Charles Bickford-Raquel Torres	Nov. 8†		

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May 18	97	Apr. 6
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug. 31	83	Aug. 3
Case of the Curious Bride, The (G) 879	Warren William - M. Lindsay	Apr. 13	68	Apr. 13
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct. 5	*75	Sept. 21
G Men, The (A) 880	James Cagney-Margaret Lindsay	May 4	85	Apr. 27
Girl from Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June 1	69	June 1
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20	97	Mar. 23
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 16	95	Mar. 23
Goose and the Gander (A) 967	Kay Francis-George Brent	Sept. 21†	65	Oct. 5

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Oate	Running Time Minutes	Reviewed
In Caliente (G) 856	Dolores Del Rio-Pat D'Brien	May 25	84	July 6
Irish in Us, The (G) 866	James Cagney-Pat O'Brien	Aug. 3	80	July 20
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr. 27	71	Apr. 27
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 8	97	May 18
Shipmates Forever (G)	Dick Powell-Ruby Keeler	Dct. 12†	109	Sept. 28
Traveling Saleslady (G) 870	Joan Blondell-Glenda Farrell	Apr. 8	63	Apr. 6
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9	61	Mar. 9

Coming

Adventures of Robin Hood, The	James Cagney			
Broadway Hostess	Winifred Shaw-Lyle Talbot			
(See "In the Cutting," Sept. 7.)				
Captain Blood 855	Errol Flynn-Olivia Oe Haviland			
(See "In the Cutting Room," Sept. 28.)				
Enemy of Man	Paul Muni-Josephine Hutchinson			
(See "In the Cutting Room," Sept. 28.)				
Green Light	Leslie Howard			
God's Country and the Woman	Bette Davis-George Brent			
Hard Luck Dame	Bette Davis-Franchot Tone			
(See "In the Cutting Room," Sept. 14.)				
I Found Stella Parrish	Kay Francis-Paul Lukas	Nov. 23†		
I'm in the Legion	Joe E. Brown			
Murder of Dr. Harrigan, The	Kay Linaker-Ricardo Cortez		66	
Payoff, The 968	James Dunn-Claire Dodd	Nov. 9†	64	
(See "In the Cutting Room," July 6.)				

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born for Glory 3508	Barry Mackay-John Mills	Sept. 30†	74	
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July 15†	72	June 15
Loves of a Dictator (A) 760	Clive Brook-Madeleine Carroll	June 15	81	Feb. 10
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr. 15	74	Dec. 29,'34
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter	Sept. 30†	74	Apr. 13
My Heart Is Calling (G) 3409	Jan Kiepura	May 1	90	Feb. 2
My Song for You 3414	Jan Kiepura	June 1	70	Nov. 10,'34
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug. 1†	85	July 9

Coming

Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray		63	May 18
Dr. Nikola 3507	Boris Karloff			
First a Girl 3512	Jessie Matthews-Sonnie Hale	Nov. 1†		
King of the Damned 3504	Conrad Veidt-Helen Vinson			
King Solomon's Mines 3511				
Mister Hobo 3516	George Arliss	Oct. 15†		
Modern Masquerade 3505	Jessie Matthews			
Passing of the Third Floor Back, The 3510	Conrad Veidt			
Rhodes, the Empire Builder 3514	Walter Huston			
Secret Agent 3506	Madeleine Carroll-Peter Lorre			
Soldiers Three 3515	Maureen O'Sullivan-C. Aubrey Smith			
Transatlantic Tunnel 3513	Richard Dix-Madge Evans	Dct. 27†		

HUNGARIA

(Hungarian Oialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Sunday Afternoon	Dita Parlo	Sept. 27	85	

Coming

Addressee Unknown	Irene Agai	Nov. 20	85	
Frozen Child	Jeno Torzs	Dec. 10	90	
Heart Specialist	Gyula Csortos	Dec. 30	90	
I Cannot Live Without Music	B. Somogyl	Dec. 20	95	
Miss President	Lily Muraty	Oct. 15	90	
New Landlord, The	Ilona Titkos	Dec. 20	90	
One Night in Venice	Gyula Csortos	Jan. 1,'36	85	

INVINCIBLE

[Distributed through Chesterfield]

Titlo	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Death from a Distance	Russell Hopton-Lola Lane	Apr. 30		
Murder at Glen Athol	John Miljan-Irene Ware	Dct. 1		
Public Opinion (A)	Lois Wilson-Shirley Grey	Mar. 15	66	Sept. 7
Society Fever	Lois Wilson - Lloyd Hughes -	Dct. 1		

Coming

Brilliant Marriage				
Loaded Dice				

LIBERTY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble 1012	H. B. Warner-Onslow Stevens	July 10	65	
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May 1	73	
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10	73	
Sweepstake Annie (G) 1009	Marian Nixon-Tom Brown	Mar. 5	81	Feb. 23
Without Children 1008	M. Churchill-Bruce Cabot	Apr. 15	68	

MAJESTIC

Title	Star	Rel. Dato	Running Timc Minutes	Revicwed
Motivo for Revengo (G)	Donald Cook - Irene Hervoy	Apr. 15	64	Mar. 30
Mutiny Ahead (G)	Neil Hamilton-Kathleon Burke	Mar. 1	63	July 13
Perfect Clue, The (G) 512	Oavid Manners-Dorothy Libaire	Mar. 10	69	Dec. 1.34

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Reckless Roads	Judith Allen - Regis Toomey	July 1	66	

Coming

Secret Agent X				

MASCOT

Title	Star	Rel. Oate	Running Time Minutes	Reviewed
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug. 25	84	Aug. 31
Headline Woman (G)	Roger Pryor-Heather Angel	May 15	70	May 18
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22	69	June 29
Dne Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May 1	65	May 11
Streamline Express (G)	Victor Jory-Evelyn Venable	Sept. 7	71	Sept. 14
Waterfront Lady	Ann Rutherford-Frank Albertson	Oct. 5		

Coming

Confidential	Oonald Cook-Evalyn Knapp			

METRO - GOLDWYN - MAYER

Title	Star	Rel. Oate	Running Time Minutes	Reviewed
Age of Indiscretion (A)	May Robson-Madge Evans	May 10	80	May 11
Anna Karenina (G)	Greta Garbo-Fredric March	Sept. 6†	95	July 6
Baby Face Harrington (G)	Charles Butterworth-U. Merkel	Apr. 12	63	Mar. 30
Bishop Misbehaves, The	Edmund Gwenn - Maureen O'Sullivan	Sept. 13†	86	
(See "In the Cutting Room," Aug. 10.)				
Bonnie Scotland (G)	Laurel and Hardy	Aug. 23†	82	Sept. 14
Broadway Melody of 1936 (G)	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
Calm Yourself (G)	Madge Evans-Robert Young	June 28	69	June 22
China Seas (G)	Clarke Gable - Jean Harlow - Wallace Beery	Aug. 16†	89	Aug. 3
Escapade (G)	William Powell-Luise Rainer	July 5	89	July 13
Flame Within, The (A)	Ann Harding-Herbert Marshall	May 17	73	May 18
Here Comes the Band (G)	Ted Lewis-Virginia Bruce	Aug. 30†	87	Aug. 17
I Live My Life (G)	Joan Crawford-Brian Aherne	Oct. 4†	99	Oct. 5
It's in the Air	Jack Benny-Una Merkel	Oct. 11†		
Mad Love (A)	Peter Lorre-Frances Orake	July 12	69	July 6
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr. 26	60	Apr. 6
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May 24	70	May 18
Murder Man, The (G)	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29	106	Mar. 2
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14	82	June 8
Dne New York Night	Franchot Tone-Una Merkel	Apr. 5	71	
(See "Mystery in Room 309" "In the Cutting Room," Mar. 16.)				
D'Shaughnessy's Boy (G)	Wallace Beery-Jackie Cooper	Sept. 27†	88	Oct. 5
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31	89	May 25
Pursuit (G)	Chester Morris-Sally Eilers	Aug. 9†	62	Aug. 3
Reckless (A)	Jean Harlow-Wm. Powell	Apr. 19	99	Apr. 13
Smilin' Through (Re-release)	Norma Shearer-Fredric March - Leslie Howard	Aug. 23	100	Dct. 22,'32
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8	69	Mar. 2
Vagabond Lady (G)	Robert Young-Evelyn Venable	May 3	75	June 22
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar. 1	77	Feb. 23
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22	90	Mar. 16
Woman Wanted (G)	Joel McCrea-Maureen O'Sullivan	Aug. 2†	68	July 27

Coming

Ah, Wilderness!	Wallace Beery-Lionel Barrymore			
Great Ziegfeld, The	William Powell-Luise Rainer			
Mala	Mala-Lotus Long	Nov. 22†		
Mutiny on the Bounty	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†		
(See "In the Cutting Room," Sept. 28.)				
Night at the Dpera, A	Marx Brothers	Nov. 1†		
(See "In the Cutting Room," Sept. 28.)				
Perfect Gentleman, The	Frank Morgan-C. Courtneidge	Dct. 18†		
(See "In the Cutting Room," Sept. 14.)				
Rendezvous	Wm. Powell - Rosalind Russell	Dct. 25†		
Riff-Raff	Jean Harlow-Spencer Tracy	Nov. 29†		
Robin Hood of El Dorado	Warner Baxter-Ann Loring			
Rose Marie	J. MacDonald-Nelson Eddy			
Tale of Two Cities, A	Ronald Colman-Elizabeth Allan			
Tarzan Escapes	John Weissmuller - Maureen D'Sullivan			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3026	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 3
Dawn Rider, The 3033	John Wayne-Marion Burns	June 20	57	
Desert Trail 3037	John Wayne-Mary Kornman	Apr. 22	54	
(See "In the Cutting Room," Feb. 23.)				
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr. 25	72	Mar. 9
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15	77	June 1
Honeymoon Limited (G) 3016	Neil Hamilton-Irene Hervey	July 1	70	June 22
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 15	76	Apr. 13
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July 15	76	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25	64	June 29
Mystery Man (G) 3025	Robert Armstrong	Apr. 25	62	Feb. 18
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July 20	52	May 18

PARAMOUNT

Title	Star	Rel. Oate	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23†	77	July 13
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 6†	82	Aug. 31
Big Broadcast of 1936, The (G) 3511	Jack Oakie-Burns & Allen	Sept. 20†	97	Sept. 21
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21	79	June 8
Devil Is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May 3	80	Mar. 2

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Jekyll and Mr. Hyde 3459. (Re-Issue)	Fredric March-Miriam Hopkins	July 5	85	Dec. 26,'31
Every Night at Eight (G) 3501	George Raft-Alice Faye	Aug. 2†	80	Aug. 10
Four Hours to Kill (A) 3439	Richard Barthelmess-H. Mack	Apr. 19	74	Apr. 6
Glass Key, The (G) 3444	George Raft-Claire Dodd	May 31	77	May 25
Goin' to Town (A) 3442	Mae West-Paul Cavanagh	May 17	71	May 11
Here Comes Cookie (G) 3507	George Burns-Gracie Allen	Aug. 30†	65	Aug. 24
Hold 'Em Yale (G) 3438	Patricia Ellis-Cesar Romero	Apr. 12	63	Mar. 30
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23†	59	
It's a Great Life (See "In the Cutting Room," Sept. 28.)	Joe Morrison-Rosalind Keith	Oct. 4		
Last Outpost, The 3505 (See "In the Cutting Room," July 13.)	Cary Grant-Gertrude Michael	Oct. 11		
Little America (G)	Admiral Byrd	Oct. 4	*50	Oct. 5
Man on the Flying Trapeze, The (G) 3451	W. C. Fields-Mary Brian	July 26	66	Aug. 10
Men Without Names (G) 3446	Fred MacMurray-Madge Evans	June 28	66	June 29
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10	67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5	83	June 1
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24	67	Apr. 6
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19	83	Mar. 2
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June 7	68	May 4
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19	76	July 20
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 26	70	July 27
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr. 26	74	Apr. 27
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	Aug. 9†	75	
Two Fisted (See "Gettin' Smart" "In the Cutting Room," Sept. 28.)	Lee Tracy-Grace Bradley	Oct. 4	59	
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept. 13	61	Sept. 7
Virginia Judge, The (G) 3512	Walter C. Kelly-Marsha Hunt	Sept. 27	*62	Sept. 28
Virginian, The 3460 (Re-issue)	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June 14	83	
Wanderer of the Wasteland 3502 (See "In the Cutting Room, Aug. 3.)	Gail Patrick-Dean Jagger	Sept. 20		
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 16†	75	Aug. 17

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything Goes	Bing Crosby-Ethel Merman			
Bride Comes Home, The	Claudette Colbert-F. MacMurray			
Collegiate (See "In the Cutting Room," Sept. 28.)	Joe Penner-Jack Oakie	Nov. 22†		
Coronado	Jack Haley-Johnny Downs			
Crusades, The (G)	Loretta Young-Henry Wilcoxon	Oct. 18†	125	Aug. 10
Desire	Marlene Dietrich-Gary Cooper			
Eagle's Brood, The	Wm. Boyd-Jimmy Ellison	Oct. 25†		
Hands Across the Table (See "In the Cutting Room," Sept. 14.)	C. Lombard-Fred MacMurray	Oct. 18†		
Klondike Lou	Mae West-Victor McLaglen			
Mary Burns, Fugitive	Sylvia Sidney-Alan Baxter			
Milky Way, The (See "In the Cutting Room," Sept. 28.)	Harold Lloyd-Adolphe Menjou			
Millions in the Air	John Howard-Wendy Barrie			
Nevada	Larry Crabbe-Kathleen Burke			
Peter Ibbetson 3510 (See "In the Cutting Room," June 22.)	Gary Cooper-Ann Harding	Nov. 3†		
Rose of the Rancho (See "In the Cutting Room," Aug. 17.)	John Boles-Gladys Swarthout	Oct. 25†		
Ship Cafe	Carl Brisson-Arline Judge			
So Red the Rose (See "In the Cutting Room," Aug. 17.)	Margaret Sullavan-R. Scott			
Wings Over Ethiopia	Special			

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burne	Dct. 1	60	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cappy Ricks Returns (G) 3508	R. McWade-Florine McKinney	Sept. 25†	66½	Sept. 14
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Sept. 26†		
Lawless Range 3562	John Wayne-Sheila Mannors	Oct. 3†		
Tumbling Tumbleweeds 3566	Gene Autry-Lucile Browne	Sept. 19†	57	
Two Sinners (G) 3507	Otto Kruger-Martha Sleeper	Sept. 12†	72	Dct. 5
Westward Ho (G) 3556	John Wayne-Sheila Mannors	Sept. 1†	60	Aug. 3

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Doctor Crespi, The 3546	Erich von Stroheim - Harriet Russell	Dct. 21†	63	
Forced Landing (See "In the Cutting Room," Oct. 5.)	Esther Ralston-Onslow Stevens	Nov. 25†		
Melody Trail	Gene Autry-Ann Rutherford	Oct. 21†	60	
New Frontier, The (See "In the Cutting Room," Sept. 28.)	John Wayne-Muriel Evans	Oct. 24†		
Spanish Cape Mystery, The 3530 (See "In the Cutting Room," Sept. 7.)	Helen Twelvetrees-Donald Cook	Oct. 25†		
$1,000 a Minute	Roger Pryor-Leila Hyams			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug. 23	99½	Aug. 10
Arizonian, The (G) 538	Richard Dix-Margot Grahame	June 28	75½	June 8
Becky Sharp (A) 4101	Miriam Hopkins-C. Hardwicke	June 28	75	June 22
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31	80	May 25
Chasing Yesterday (G) 528	Anne Shirley-O. P. Heggie	May 3	77½	Apr. 6
Dog of Flanders (G) 525	Frankie Thomas-Helen Parrish	Mar. 22	72	Mar. 2
Freckles (G) 536	Carol Stone-Tom Brown	Dct. 4†	68	Dct. 5
Hi Gaucho (See "In the Cutting Room," Aug. 17.)	John Carroll-Steffi Duna	Oct. 11†		
His Family Tree (G) 604	James Barton-Maureen Delany	Sept. 20†	68½	Dct. 5
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14	72	May 25
Hot Tip (G) 542	James Gleason-Zasu Pitts	Aug. 16	69	Aug. 31
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24	91	May 4
Jalna (G) 540	Ian Hunter-Kay Johnson	Aug. 9	78	Aug. 17
Laddie (G) 526	John Beal-Gloria Stuart	Apr. 5	69½	Mar. 9
Nitwits, The (G) 534	Wheeler and Woolsey	June 7	81½	May 25
Dld Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug. 2	75	Sept. 28
People's Enemy (A) 527	Preston Foster-Melvyn Douglas	Mar. 15	70	May 4
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept. 27†	*74	Aug. 31
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept. 13†	82½	Aug. 31
Roberta (G) 524	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 8	105½	Feb. 23
She (G) 537	Helen Gahagan-Randolph Scott	July 12	94½	July 13
Star of Midnight (G) 529	William Powell-Ginger Rogers	Apr. 19	90	Apr. 6
Strangers All (G) 531	May Robson-Preston Foster	Apr. 26	69½	Mar. 30
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6†	99½	Aug. 24
Village Tale (A) 530	Randolph Scott-Kay Johnson	May 10	80	June 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Dakley (See "In the Cutting Room," Aug. 31.)	Barbara Stanwyck-Preston Foster			
Follow the Fleet	Fred Astaire-Ginger Rogers			
Husk	Preston Foster-Jane Wyatt			
I Dream Too Much (See "Love Song," "In the Cutting Room," Sept. 28.)	Lily Pons-Henry Fonda			
In Person (See "In the Cutting Room," Sept. 14.)	Ginger Rogers-George Brent			
It Happened in Hollywood	Wallace Ford-Molly Lamont			
Last Days of Pompeii, The 501 (See "In the Cutting Room," Aug. 17.)	Dorothy Wilson-Preston Foster	Oct. 18†		
Long Ago Ladies	Anne Shirley			
Mother Lode	Richard Dix-Heather Angel			
Rainmakers, The 605 (See "In the Cutting Room," Aug. 17.)	Wheeler and Woolsey	Oct. 25†		
Seven Keys to Baldpate	G. Raymond-Margaret Callahan			
Sylvia Scarlett (See "In the Cutting Room," Sept. 28.)	Katharine Hepburn-Cary Grant			
Three Musketeers 544 (See "In the Cutting Room," Aug. 10.)	Margot Grahame-Walter Abel	Nov. 1†		
To Beat the Band (See "In the Cutting Room," Sept. 7.)	Helen Broderick-Hugh Herbert			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	June 10
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1	61	May 11
Struggle for Life (G)		Foy Productions	June 18	53	June 29
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May 15	59	May 18
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1	58	July 13

TWENTIETH CENTURY - FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
*Black Sheep (A) 543	Edmund Lowe-Claire Trevor	June 14	75	May 18
*Charlie Chan in Egypt (G) 544	Warner Oland-"Pat" Paterson	June 21	72	June 8
*Charlie Chan in Shanghai (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
*Cowboy Millionaire (G) 538	George O'Brien-E. Kennedy	May 10	67	Apr. 27
*Curly Top (G) 549	Shirley Temple-John Boles	July 26	74	July 27
*Dante's Inferno (A) 611	Claire Trevor-Spencer Tracy	Aug. 23†	88	Aug. 10
*Daring Young Man, The (G) 528	James Dunn-Mae Clarke	May 24	75	Apr. 27
*Doubting Thomas (G) 542	Will Rogers	June 7	73	Apr. 20
*Dressed to Thrill (G) 605	Clive Brook-Tutta Rolf	Aug. 16†	68	July 13
*Farmer Takes a Wife, The (G) 608	Janet Gaynor-Henry Fonda	Aug. 2†	91	July 20
*Gay Deception, The (G) 602	Francis Lederer-Frances Dee	Sept. 13†	76	Aug. 24
*George White's 1935 Scandals (A) 534	Alice Faye-James Dunn	Mar. 29	83	Apr. 6
*Ginger (G) 545	Jackie Searl-Jane Withers	July 5	74	July 27
*Hard Rock Harrigan (G) 548	George O'Brien-Irene Hervey	July 19	60	July 6
*Here's to Romance (G) 609	Nino Martini-Genevieve Tobin	Oct. 4†	86	Aug. 31
*It's a Small World (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12	71	Apr. 6
*Ladies Love Danger 540 (See "Secret Lives" "In the Cutting Room," Mar. 30.)	Gilbert Roland-Mona Barrie	May 3	69	
*Orchids to You (G) 546	Jean Muir-John Boles	July 12	74	June 22
*Dur Little Girl (G) 539	Shirley Temple	May 17	65	June 15
*Redheads on Parade (G) 604	John Boles-Dixie Lee	Aug. 30†	77	July 13
*Silk Hat Kid (G) 547	Lew Ayres-Mae Clarke	July 19	67	Aug. 31
*Spring Tonic (G) 535	Lew Ayres-Claire Trevor	Apr. 19	58	July 6
*Steamboat Round the Bend (G) 612	Will Rogers-Anne Shirley	Sept. 6†	80	Aug. 3
$10 Raise (G) 537	Edward Everett Horton	Apr. 5	70	Mar. 23
*Thunder Mountain (G) 607	George D'Brien	Sept. 27†	*65	Sept. 21
*Thunder in the Night (G) 613	Edmund Lowe-Karen Morley	Sept. 20†	67	July 13
*Under the Pampas Moon (G) 541	Warner Baxter-Kettl Gallian	May 31	78	May 25
*Welcome Home (G) 603	James Dunn-Arline Judge	Aug. 9	72	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
*Bad Boy 615 (See "In the Cutting Room," Sept. 28.)	James Dunn-Dorothy Wilson	Oct. 25†		
*Buccaneer	Claire Trevor-Kent Taylor	Jan. 10,'36†		
*Charlie Chan's Secret	Warner Dland-Rosina Lawrence	Jan. 17,'36†		
*In Dld Kentucky (G) 601	Will Rogers	Dec. 6†	84	July 13
*King of Burlesque, The	Warner Baxter-Alice Faye	Jan. 3,'36†		
*Littlest Rebel, The	Shirley Temple	Dec. 27†		
Man Who Broke the Bank at Monte Carlo, The 620 (See "In the Cutting Room," Oct. 5.)	Ronald Colman-Joan Bennett	Nov. 22†		
Metropolitan 618	Lawrence Tibbett-Virginia Bruce	Nov. 8†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
*Music Is Magic 619	Alice Faye-Ray Walker	Nov. 15†		
(See "Ball of Fire," "In the Cutting Room," Aug. 17.)				
Navy Wife	Claire Trevor-Ralph Bellamy	Dec. 13†		
(See "Beauty's Daughter," "In the Cutting Room," Aug. 17.)				
*Paddy O'Day	Jane Withers	Jan. 21,'36†		
Professional Soldier	V. McLaglen-Freddie Bartholomew	Jan. 24,'36†		
Snatched 621	Rochelle Hudson-Cesar Romero	Nov. 29†		
Thanks a Million 617	Dick Powell-Ann Dvorak	Nov. 1†		
(See "In the Cutting Room," Oct. 5.)				
*This Is the Life 614	Jane Withers-John McGuire	Oct. 18†	65	
*Way Down East 616 (G)	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
*Your Uncle Dudley	Edward Everett Horton	Dec. 20†		

(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	*90	Oct. 5
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20	78	Apr. 13
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 4
Cardinal Richelieu (G)	George Arliss	Apr. 28	80	Mar. 30
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept. 6†	90	Sept. 14
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27	80	Apr. 20
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb. 22	80	Feb. 23
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21	105	Apr. 6
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17	95	June 8
Modern Times	Charlie Chaplin	Oct. 11†		
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14	75	July 14
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Sanders of the River (G)	Leslie Banks - Paul Robeson - Nina Mae MacKinney	July 4	95	Apr. 20
Thunder in the East	Charles Boyer-Merle Oberon	May 13	79	Dec. 1,'34
(Reviewed under the title, "The Battle.")				
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8	90	Feb. 23

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ghost Goes West	Robert Donat-Jean Parker			
Man Who Could Work Miracles, The	Roland Young	Dec. 11†		
Melody Lingers On, The	Josephine Hutchinson - George Houston	Oct. 25†		
(See "In the Cutting Room," Sept. 28.)				
Moscow Nights	H. Baur-Penelope Dudley Ward			
Navy Born	Miriam Hopkins-Joel McCrea			
Shoot the Chutes	Eddie Cantor-Ethel Merman	Dec. 25†		
Splendor	Miriam Hopkins-Joel McCrea			
Things to Come	Raymond Massey	Nov. 29†		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May 27	66	July 6
Border Brigands 8085	Buck Jones	May 27	56	
Bride of Frankenstein (A) 8009	Boris Karloff	May 6	80	Apr. 20
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20	65	June 8
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2†	93	July 20
Fighting Youth 9017	Charles Farrell-June Martel	Sept. 30†		
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb. 18	98	Feb. 9
It Happened in New York (G) 8023	Lyle Talbot-Heather Angel	Mar. 18	66	Apr. 13
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept. 30†	*70	Sept. 21
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15	68	July 6
Manhattan Moon 8026	Ricardo Cortez-Dorothy Page	Aug. 5	69	
(See "In the Cutting Room," June 15.)				
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22	69	Apr. 6
Night Life of the Gods (G) 8008	Alan Mowbray	Mar. 11	73	Jan. 12
Outlawed Guns 8086	Buck Jones-Ruth Channing	July 29	62	
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr. 1	80	Mar. 30
Raven, The (A) 8016	Karloff-Bela Lugosi	July 22	61	June 15
She Gets Her Man (G) 8018	Zasu Pitts-Hugh O'Connell	Aug. 19	*65	Aug. 10
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr. 15	60	Apr. 20
Storm Over the Andes 9026	Jack Holt-Mona Barrie	Sept. 16†	84	
(See "In the Cutting Room," July 20.)				
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 16†	60	
(See "In the Cutting Room," Aug. 10.)				
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar. 3	72	Mar. 23
Werewolf of London (A) 8015	Henry Hull	June 3	75	May 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East of Java 9029	Chas. Bickford-Elizabeth Young	Nov. 18†		
(See "In the Cutting Room," Sept. 28.)				
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson			
(See "In the Cutting Room," Sept. 28.)				
His Night Out 9021	Edward Everett Horton - Irene Hervey	Nov. 4†		
(See "In the Cutting Room," Sept. 28.)				
Invisible Ray 9015	Karloff-Bela Lugosi			
Ivory Handled Guns 9042	Buck Jones-Charlotte Wynters	Nov. 11†		
Magnificent Obsession 8008	Irene Dunne-Robert Taylor			
(See "In the Cutting Room," Oct. 5.)				
Remember Last Night? 9011	Edw. Arnold-C. Cummings	Oct. 28†		
(See "Hangover Murders," "In the Cutting Room," Sept. 7.)				
Stormy 9016	Noah Beery, Jr.—Jean Rogers	Nov. 25†		
(See "In the Cutting Room," July 27.)				
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 11†		
Three Kids and a Queen 9023	May Robson-Frankie Darro	Oct. 21†		

WARNER BROS.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown	June 15	72	July 27
Broadway Gondolier (G) 805	Dick Powell-Joan Blondell	July 27	98	July 6
Dinky (G) 824	Jackie Cooper-Mary Astor	May 11	65	Sept. 7
Don't Bet on Blondes (G) 813	Warren William-Claire Dodd	July 13	60	July 27
Florentine Dagger, The (G) 829	Donald Woods-Margaret Lindsay	Mar. 30	69	May 4
Front Page Woman (G) 812	Bette Davis-George Brent	July 20	82	July 25
Going Highbrow (G) 818	Guy Kibbee-Zasu Pitts	July 6	67	Sept. 7
I Live for Love	Dolores Del Rio-E. Marshall	Sept. 28	64	
(See "In the Cutting Room," Aug. 31.)				
Little Big Shot (G)	Sybil Jason-Glenda Farrell	Sept. 7	72	Aug. 3
Night at the Ritz, A (G) 823	William Gargan-Patricia Ellis	Mar. 23	63	May 25
Page Miss Glory (G)	Marion Davies-Dick Powell	Sept. 7†	92	July 13
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stranded (G) 808	Kay Francis-Geo. Brent	June 29	76	June 29
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23	95	Mar. 2
We're in the Money (G)	Joan Blondell-Glenda Farrell	Aug. 17	*65	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel of Mercy	Josephine Hutchinson			
Anthony Adverse	Fredric March			
Country Boy	Barton MacLane-Mary Astor			
Dr. Socrates 909	Paul Muni-Ann Dvorak	Oct. 19†	70	
(See "In the Cutting Room," Aug. 3.)				
Freshman Love	Patricia Ellis-Warren Hull			
Frisco Kid	James Cagney-Marg't Lindsay	Nov. 30†		
(See "In the Cutting Room," Aug. 31.)				
Meet the Duchess	Dolores Del Rio - W. William			
Midsummer Night's Dream	All Star		132	
Miss Pacific Fleet	Joan Blondell-Glenda Farrell			
Money Man	Edw. G. Robinson-Bette Davis			
Moonlight on the Prairie	Dick Foran-Sheila Mannors	Nov. 2†		
(See "In the Cutting Room," Aug. 17.)				
Personal Maid's Secret 920	Margaret Lindsay-Warren Hull	Oct. 26†	58	
(See "Living Up to Lizzie," "In the Cutting Room," Aug. 17.)				
Petrified Forest	Leslie Howard-Bette Davis			
Singing Kid, The	Al Jolson-Sybil Jason			
Song of the Saddle	Dick Foran-Alma Lloyd			
Stars Over Broadway	Pat O'Brien-Jane Froman	Nov. 16†		
(See "In the Cutting Room," Sept. 28.)				

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		95	Apr. 13
April Blossoms (G)	Richard Tauber	B. I. P.		85	June 1
Avec l'Assurance (G)	Saint-Granier	Paramount	May 3	83	May 18
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1
Czardas Duchess, The (G)	Marta Eggerth	Ufa	Apr. 24	102	May 4
Dandy Dick (G)	Will Hay	Assoc. British		70	Mar. 16
Der Judas von Tirol	Fritz Rasp	86th St. Corp.	Apr. 26	78	
Der Page vom Dalmasse-Hotel	Dolly Haas	86th St. Corp.	Mar. 22	80	
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May 3	80	
Die Unschuld vom Lande	Lucie Englisch	86th St. Corp.	May 10	85	
Die vom Niederrhein	Lien Deyers	86th St. Corp.	May 17	84	
Divine Spark, The (G)	Marta Eggerth-P. Holmes	Gaumont-British		82	July 13
Drei vom der Kavallerie	Paul Hoerbiger	86th St. Corp.	Apr. 12	90	
Elizabeth of England (G)	Matheson Lang	Assoc. British		95	June 1
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 5
Heroes of the Arctic (G)		Amkino	May 23	70	June 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
In a Monastery Garden (A)	John Stuart	R & S	Mar. 12	77	Mar. 30
It's a Bet (G)	Helen Chandler	British Int'l		80	Mar. 16
La Crise Est Finie (G)	Albert Prejean	European Films	Mar. 12	81	Mar. 30
Les As Du Turf (G)	Pauley	Paramount	May 10	99	May 18
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27
Men on Wings (G)	Koval-Samborsky	Amkino	June 7	85	June 15
Moscow Laughs (G)	Leonid Utesov	Amkino	Mar. 21	95	Apr. 27
Oh! Daddy (G)	Leslie Henson	Gaumont-British		75	Mar. 16
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Peg of Old Drury (A)	Anna Neagle - Cedric Hardwicke	B. & D.		75	Sept. 28
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 26	86	July 13
Phantom Fiend, The (A)	Ivor Novello-Elizabeth Allan	Olympic	Apr. 19	67	Apr. 27
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Red Village, The (A)	S. Shkuret	Amkino	May 1	90	May 18
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28	88	July 13
Rosen aus dem Sueden	Paul Hoerbiger	86th St. Corp.	Apr. 19	87	
Schwarzer Jaeger Johanna	Marianne Hoppe	86th St. Corp.	Mar. 29	90	
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb. 17	118	
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27
Song of Happiness (G)	M. Victorov	Amkino	Apr. 6	90	Apr. 20
Soviet Journey (G)		Amkino		91	Aug. 17
Soviet Russia Today (G)		Amkino	Mar. 3	67	Mar. 16
Strauss' Great Waltz (G)	Jessie Matthews	Tom Arnold	Apr. 6	72	Apr. 27
Strictly Illegal (G)	Leslie Fuller	Gaumont-British		70	Mar. 16
Student's Romance, The (G)	Grete Natzler	Assoc. British		78	Aug. 10
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Swedenhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 5
Triumph of Sherlock Holmes, The (A)	Arthur Wontner	Olympic Pictures		87	Mar. 9
Youth of Maxim, The (A)	Boros Chirkov	Amkino	Apr. 17	80	May 11
Zigeunerbluth	Adele Sandrock	86th St. Corp.	Apr. 5	82	

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Aladdin	Aug. 10,'34	7
The Headless Horseman	Oct. 1,'34	1 rl.
The Valiant Tailor	Oct. 29,'34	1 rl.
Don Quixote	Nov. 28,'34	8
Jack Frost	Dec. 24,'34	8
Little Black Sambo	Feb. 6	8
Bremen Town Musicians	Mar. 6	8
Old Mother Hubbard	Apr. 3	7
Mary's Little Lamb	May 1	7
Summertime	June 30†	1 rl.
Sinbad the Sailor	July 30†	1 rl.
Three Bears, The	Aug. 30†	1 rl.
Balloon Land	Sept. 30†	1 rl.
Simple Simon	Oct. 30†	1 rl.
Humpty Dumpty	Nov. 30†	1 rl.

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 1—"Tetched in th' Haid"		
BROADWAY COMEDIES		
Alimony Aches Andy Clyde	June 29	19
Captain Hits the Ceiling, The (All Star)	July 26	19
Do Your Stuff (Radio Rogues)	June 15	19
Double Trouble Andy Clyde		
Gobs of Trouble (All Star)	July 12	19
Gum Shoes (All Star)	Mar. 1	21
His Bridal Sweet Harry Langdon	Mar. 15	20
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge Leon Errol	Oct. 3†	
I'm a Father Andy Clyde	Feb. 7	20
It Always Happens Andy Clyde	Sept. 15†	19
Leather Necker, The Harry Langdon	May 9	20
Old Sawbones Andy Clyde	Apr. 11	17
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Pop Goes the Easel (3 Stooges)	Mar. 29	20
Restless Knights (3 Stooges)	Feb. 20	16½
Stage Fright (All Star)	June 1	19
Star Gazing (Radio Rogues)	Sept. 26†	19
Tramp, Tramp, Tramp Andy Clyde	May 22	20
Uncivil Warriors (3 Stooges)	Apr. 26	20
COLOR RHAPSODIES		
Bon Bon Parade	Oct. 10†	8
A Cat, a Bell and Mouse	May 10	7
Little Rover	June 28	9
Make Believe Revue, The	Mar. 22	10
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8
KRAZY KAT CARTOONS		
5. Hotcha Melody	Mar. 15	7
6. King's Jester	May 20	7
7. Peace Conference, The	Apr. 26	7
8. Garden Gaieties	Aug. 1†	7
9. Happy Family, A	Sept. 26†	7
LAUGHING WITH MEDBURY		
In the Old Days	Mar. 22	10
Strange Championships	July 20	10
NEWS WORLD OF SPORT SERIES		
Air Thrills	Mar. 1	10
Flying Feet	May 3	10
Hold That Shark	Mar. 29	10
Jump Horse Jump	Sept. 27	10
Pardon My Grip	Feb. 1	10
Spills and Splashes	Aug. 5	10
Tense Moments	Aug. 20	10
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10
SCRAPPY CARTOONS		
Gold Getters	Mar. 1	7
Graduation Exercises	Apr. 12	7
Let's Ring Doorbells		
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 28	7
Scrappy's Ghost Story	May 24	7
Scrappy's Trailer	Aug. 29†	7
SCREEN SNAPSHOTS		
No. 7—	Mar. 15	10½
No. 8—	Apr. 12	10
No. 9—	May 10	10
No. 10—	June 6	10
No. 11—	July 5	10
No. 12—	Aug. 2	10
No. 13—	Aug. 30	10
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10
SPICE OF LIFE		
No. 6—	Mar. 1	10
No. 7—	Apr. 25	10
STARS OF TOMORROW		
No. 1	Aug. 1†	11
No. 2	Sept. 7†	11
VOICE OF EXPERIENCE		
No. 1	Sept. 15†	10½
No. 2	Sept. 29†	10½
No. 3	Oct. 13†	10½

DU WORLD

Title	Rel. Date	Min.
SEMI-FEATURES AND SHORTS		
Cathedrals	Oct. 1	19
Frankie and Johnny Charles Laughton	Oct. 1,'34	8
Stars in the Making Frank Albertson	Oct. 1,'34	17

EDUCATIONAL

[Distributed through Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
An Ear for Music	Mar. 8	18
Easy Money	Feb. 8	18
Grooms in Gloom	May 10	17
Just Another Murder	Oct. 4	17
Stylish Stouts	Aug. 23†	17
He's the Prince	Oct. 18†	2 rls.
FROLICS OF YOUTH		
Flicker Fever	Sept. 26†	20
It Never Rains	May 24	20
Little Big Top, The	Feb. 1	21
MARRIAGE VOWS SERIES		
Dumb Luck	Jan. 18	17
How Am I Doing?	Jan. 4	20
MIRTHQUAKE COMEDIES		
Magic Word, The	July 5	17
Time Out	June 14	20
MUSICAL COMEDIES		
Hail Brother	Mar. 22	19
Moonlight and Melody	Oct. 11†	2 rls.
Rhythm of Paree	Sept. 27†	21
SONG AND COMEDY HITS		
College Capers	Sept. 27†	12
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Way Out West	Oct. 25†	1 rl.
SONG HIT STORIES		
Fireman's Day Off	Apr. 12	10
Gay Old Days	Jan. 4	10
Life of the Party, The	Apr. 26	9
Old Camp Ground, The	Mar. 15	9
Song Plugger	Jan. 18	9
SPECIAL		
Wings Over Mt. Everest	July 19†	22
STAR PERSONALITY COMEDIES		
Amateur Husband, The	Aug. 16†	16
A Nose for News	Apr. 5	17
E-Flat Man	Aug. 9†	21
Friendly Spirits	May 31	20
Hayseed Romance	Mar. 15	20
High Hats	Oct. 25†	2 rls.
Light Fantastic, The	June 28	18
Mr. Widget	Jan. 25	21
Object Not Matrimony	Mar. 1	18
One Run Elmer	Feb. 22	19
Only the Brave	Apr. 19	17
Penny Wise	Sept. 6†	16
Tars and Stripes	May 3	20
Timid Young Man, The	Nov. 1†	2 rls.
PAUL TERRY-TOONS		
Amateur Night	July 5	6
Bird Land	Aug. 23†	6
Bull Fight, The	Feb. 8	6
Chain Letters	July 26	6
Circus Days	Sept. 6†	6
Dog Show, The	Dec. 28,'34	6
Fireman Save My Child	Feb. 22	6
First Snow, The	Jan. 11	6
Five Puplets	Apr. 19	6
Flying Oil	Apr. 5	6
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Foxy-Fox, The	July 19	6
Hey Diddle Diddle	Sept. 20†	6
King Looney XIV	June 7	6
Moans and Groans	June 28	6
Modern Red Riding Hood, A	May 17	6
Moth and the Spider, The	Mar. 8	6
Old Dog Tray	Mar. 21	6
Opera Night	May 31	6
Peg Leg Pete, the Pirate	May 3	6
South Pole or Bust	Dec. 14,'34	6
What a Night	Jan. 25	6
TREASURE CHEST		
Chums	Mar. 1	9
Clever Critters	Sept. 20†	8
Dog Days	July 12	8
Harlem Harmony	Dec. 21,'34	10
Personality and the Pen	May 10	10
Ski-Scrapers	May 24	8
Taming the Wild	Apr. 26	10
Trailing the Swordfish	Oct. 11†	
TUXEDO COMEDIES		
One Big Happy Family	Nov. 15†	2 rls.
Dame Shy	Aug. 2†	16
Kiss the Bride	Sept. 13†	21
Ye Old Saw Mill	Aug. 30†	17
YOUNG ROMANCE		
All for One	June 21	19
Love in a Hurry	May 17	16
Moon Over Manhattan	Feb. 15	17
Way Up Thar	Nov. 8†	

FIRST DIVISION

Title	Rel. Date	Min.
MARCH OF TIME		
No. 1	Feb. 1	
No. 2	Mar. 8	
No. 3	Apr. 19	
No. 4	May 31	
MUSICAL MOODS (Technicolor)		
In a Monastery Garden	Nov. 1,'34	
Mexican Idyll	Oct. 16,'34	
By the Waters of Minnetonka		
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4	8
Mediterranean Songs		7
Barcarolle		8
In a Mountain Pass		
Fingal's Cave (Black & White)	Nov. 13,'34	
Waltz in A Flat Major		
Dance of the Hours	Dec. 15,'34	
Air for the G String	Nov. 3,'34	
Liebestraum	Dec. 1,'34	
6 THRILLING JOURNEYS		
Old Faithful Speaks		8
Realm of Ghosts		
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		
Craters of the Moon		

FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Armies of the World		10
Casting for Luck		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
Tracking the Explorers		10
MAGIC CARPET SERIES		
The Coast of Catalonia		
Crossroads of the World		9
Geneva-by-the-Lake		10

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Chases of Pimple Street	Dec. 22,'34	20
Fate's Fathead	Nov. 17,'34	18
Four Star Boarder	Apr. 27	20
Infernal Triangle	Aug. 17†	20
Nurse to You	Oct. 5†	
Okay Toots	Feb. 2	18
Poker at Eight	Mar. 9	21
Southern Exposure	Apr. 6	21
CHIC SALE SPECIAL		
Perfect Tribute, The		19
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20,'34	19
Speaking of Relations		19
You Brings the Ducks	Nov. 23,'34	16
CRIME DOESN'T PAY		
No. 1—Buried Loot		19
No. 2—Alibi Racket		18
FITZPATRICK TRAVEL TALKS		
Africa Land of Contrast		9
Beautiful Banff and Lake Louise	Oct. 5†	
Citadels of the Mediterranean		1 rl.
Colorful Gautemala	Feb. 23	9
Cruising in the South Seas		1 rl.
Glimpses of Erin		1 rl.
Historic Mexico City	Sept. 7†	9
Ireland, The Emerald Isle	Dec. 8,'34	8
Los Angeles, Wonder City of the West	Mar. 16	9
Rainbow Canyon	Feb. 2	8
Zeeland, The Hidden Paradise	Jan. 5	7
Zion, Canyon of Color	Nov. 10,'34	8
GOOFY MOVIES		
No. 8	Oct. 6,'34	9
No. 9	Nov. 3,'34	10
No. 10	Dec. 1,'34	10
HAPPY HARMONIES (Harman-Ising)		
4—Bosco's Parlor Pranks	Nov. 24,'34	9
5—Toyland Broadcast	Dec. 22,'34	8
6—Hey, Hey, Fever	Jan. 9	9
7—When the Cat's Away	Feb. 16	9
8—The Lost Chick	Mar. 9	9
9—Calico Dragon	Mar. 30	8
10—Good Little Monkeys	Apr. 13	9
11—Chinese Nightingale	Apr. 27	10
12—Poor Little Me	May 11	11
13—Barnyard Babies	May 25	
LAUREL & HARDY		
Fixer-Uppers	Feb. 9	21
Going Bye-Bye		21
Live Ghosts		21
Them Thar Hills		2 rls.
Thicker Than Water		21
Tit for Tat	Jan. 5	20
M-G-M MINIATURES		
How to Sleep	Sept. 14†	
Trained Hoofs	Oct. 12†	
M-G-M SPORTS PARADE		
Basketball Technique		8
Football Teamwork	Sept. 8	8
MUSICAL REVUES		
Gentlemen of Polish		2 rls.
Gypsy Night	Jan. 12	18
Memories and Melodies	Feb. 16	16
Two Hearts in Wax Time	Mar. 23†	15
What Price Jazz?		18
ODDITIES		
Chain Letter Dimes	Apr. 20	7
Dartmouth Days	Nov. 17,'34	11
Donkey Baseball	Mar. 2	9
Fightin' Fish	Apr. 6	9
Little People, The	May 4	9
Motorcycle Cossacks	Jan. 12	9
Pitcairn Island Today		10
Prince, King of Dogs		9
Sporting Nuts	Mar. 23	9
Strikes and Spares	Oct. 20,'34	9
Windy	Feb. 9	9
OUR GANG		
Anniversary Trouble	Jan. 1	18
Beginner's Luck	Feb. 23	20
Little Papa		
Little Sinner	Oct. 26†	
Lucky Corner, The		
Teacher's Beau	Apr. 27	20
Shrimps for a Day	Dec. 8,'34	21
Sprucin' Up	June 1	17
SPECIAL		
Lucky Beginners		20
TODD-KELLY		
Bum Voyage	Dec. 15,'34	20
Done in Oil	Nov. 10,'34	18
Misses Stooge, The	Apr. 20	19
Sing, Sister, Sing!	Mar. 2	21
Slightly Static		
Three Chumps Ahead		2 rls.
Tin Man, The	Mar. 30	15
Treasure Blues	Jan. 26	19
Twin Triplets	Oct. 12†	

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 8	7
Betty Boop and Grampy	Aug. 16†	7
Judge For a Day	Sept. 20†	8
Language All My Own, A	July 19	7
Little Soap and Water, A	June 21	7
Making Stars	Oct. 18†	1 rl.
No! No! A Thousand Times No!	May 24	7

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Stop That Noise	Mar. 15	7
Swat the Fly	Apr. 19	7
Taking the Blame	Feb. 15	7
When My Ship Comes In	Dec. 21,'34	7

COLOR CLASSICS

Title	Rel. Date	Min.
Dancing on the Moon	July 12	7
Elephant Never Forgets, An	Dec. 28,'34	7
Kids in the Shoe, The	May 10	7
Song of the Birds	Mar. 1	7
Time For Love	Sept. 6†	7

HEADLINERS

Title	Rel. Date	Min.
Cab Calloway's Jitterbug Party	May 24	8
Cavalcade of Music, The	Oct. 4†	1 rl.
Excuse My Gloves Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	10
Feminine Rhythm Ina Ray Hutton and Her Melodears	Feb. 8	10
Follow the Leader Isham Jones and His Orchestra	July 26	10
Hark Ye, Hark Ben Bernie-Grace Barry	Mar. 22	10
Is My Face Black Molasses 'n' January	May 3	10
Magic of Music, The Richard Himber and His Orchestra	Aug. 2†	11
Melody Magic Johnny Green and His Orchestra	Apr. 12	10
Million Dollar Notes Red Nichols and His World Famous Pennies	Feb. 8	11
Musical Cocktail Anson Weeks and His Orchestra	July 5	10
Sirens of Syncopation Phil Spitalny and His Musical Ladies	Aug. 23†	9
Song Writers of the Gay Nineties Pat Rooney	Mar. 1	10
Symphony in Black Duke Ellington and His Orchestra	Sept. 13†	10
Yacht Club Boys Garden Party	Dec. 28,'34	10

PARAMOUNT PICTORIAL NEW SERIES

Title	Rel. Date	Min.
No. 6—Twilight Melody —Pets from the Wild—Howard Chandler Christy	Jan. 4	10
No. 7—Queen of the Waters—Billy Blue Gum—Mericano	Feb. 1	10
No. 8—Aubrey Rainier—Old Madeira—Rube Goldberg, World Famous Humorist	Mar. 1	10
No. 9—Marseilles — Bird City — Eddie Dowling (Thumbs Up)	Mar. 29	10
No. 10—Metropolis Afloat—Lilies (Technicolor)—Lew Pollack	Apr. 26	10
No. 11—Main Street Afloat—Songmakers of a Nation (Joseph E. Howard)	May 24	10
No. 12—Fashions Afloat —Clubs to You — Herman Hupfeld	June 21	10
No. 13—Willard Robison —Gadgets for Madame — Steel Thunderbolts	July 19	11
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor) —Flame Fighters	Aug. 16†	11
No. 2—Making Money —Deep Sea Delicacies—Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10
No. 3—	Oct. 11†	1 rl.

PARAMOUNT VARIETIES

Title	Rel. Date	Min.
No. 7—	Feb. 1	10
No. 8—	Mar. 1	
No. 9—	Mar. 29	
Broadway Highlights No. 1	May 17	10
Broadway Highlights No. 2	June 28	10
Broadway Highlights No. 3	Aug. 9†	10
Broadway Highlights No. 4	Sept. 27†	1 rl.
Coo-Coo News	Jan. 25	10
Famous People at Play	June 14	1 rl.
Hollywood Extra Girl	Aug. 23†	11
Jungle Antics	Feb. 22	10
Manhattan Rhythm	May 3	10
March of the Presidents	Sept. 27†	10
Movie Milestones	July 26	10
Movie Sideshow	Jan 11	
Nature Speaks	July 12	
No Motor to Guide Him	June 7	
Popular Science (color)	May 31	10
Screen Souvenirs No. 3	Feb. 8	10
Screen Souvenirs No. 4	Apr. 19	10
Shorty Goes South	Sept. 13†	10
Shorty on the Farm	Apr. 5	9
Strings and Strains	Mar. 22	10
Superstition of the Rabbit's Foot	Mar. 8	9
Superstition of Walking Under a Ladder	Dec. 28,'34	11

POPEYE THE SAILOR

Title	Rel. Date	Min.
A Dream Walking	Sept. 28,'34	7
Be Kind to "Aminals"	Feb. 22	7
Beware of Barnacle Bill	Jan. 5	7
Choose Your "Weppins"	May 31	7
Dizzy Divers	July 26	7
For Better or Worser	June 28	7
Hyp-Nut-Tist, The	Apr. 26	7
King of the Mardi Gras	Sept. 27†	1 rl.
Pleased to Me Cha!	Mar. 22	7
Spinach Overture, The	Oct. 25†	1 rl.
We Aim to Please	Dec. 28,'34	7
You Gotta Be a Football Hero	Aug. 30†	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE

Title	Rel. Date	Min.
No. 1 (Cinecolor)	Sept. 20†	9

SCREEN SONG

Title	Rel. Date	Min.
I Wished on the Moon Abe Lyman and Orchestra	Sept. 20†	8

GRANTLAND RICE SPORTLIGHTS (NEW SERIES)

Title	Rel. Date	Min.
No. 6—A Sportlight Cocktail	Dec. 28,'34	10
No. 7—King of the Everglades	Jan. 25	10
No. 8—Feline Athletes	Feb. 22	10
No. 9—Sporting Sounds	Mar. 22	10
No. 10—Never Control	Apr. 19	10
No. 11—Animal Intelligence	May 17	10
No. 12—Top Form	June 7	10
No. 13—Hollywood Hobbies	July 5	10
No. 14—Jungle Waters	Aug. 2†	10
No. 15—Making Manhandlers	Aug. 30†	10
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Jumping Jacks	Oct. 25†	1 rl.

PRINCIPAL

CONFLICTS OF NATURE SERIES

Title	Rel. Date	Min.
Farmer's Friend	Oct. 11,'34	7

RKO RADIO

BLONDE and RED HEAD SERIES

Title	Rel. Date	Min.
Dancing Millionaire	Dec. 14,'34	19
Hunger Pains	Feb. 22	17½
Pickled Peppers	June 7	19½
Wig Wag	Apr. 12	19½

CHICK CHANDLER COMEDIES

Title	Rel. Date	Min.
Big Mouthpiece	Nov. 9,'34	20
Horse Heir	Feb. 1	19½
Raised and Called	Mar. 22	20

CLARK & McCULLOUGH SERIES

Title	Rel. Date	Min.
Alibi Bye Bye	June 14	21½
Everything's Ducky	Oct. 19,'34	21
Flying Down to Zero	Apr. 19	19
In a Pig's Eye	Dec. 28,'34	20½

DUMBBELL LETTERS

Title	Rel. Date	Min.
No. 9	Jan. 18	5
No. 10	Feb. 1	5
No. 11	Feb. 15	5
No. 12	Mar. 1	5
No. 13	Mar. 15	5
No. 14	Mar. 29	5
No. 15	Apr. 12	5
No. 16	Apr. 26	4
No. 17	May 10	4½
No. 18	May 24	5
No. 19	June 7	5
No. 20	June 20	5
No. 21	July 5	

EASY ACES

Title	Rel. Date	Min.
Jolly Old London	Aug. 30	9½
Little New New York	June 14	10
Pharaohland	Feb. 22	9
Six Day Grind	July 26	10½
Topnotchers	Apr. 19	11
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	8½

FOUR STAR COMEDIES

Title	Rel. Date	Min.
Hit and Rum	Apr. 26	19
How to Break 90 at Croquet	Jan. 4	15
Salesmanship Ahoy	July 19	18½

HEADLINER SERIES

Title	Rel. Date	Min.
No. 3—This Band Age	Jan. 25	21½
No. 4—Sim Phoney Concert	Mar. 15	21
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life†	Sept. 13	21
No. 2—Tuned Out†	Nov. 15	

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Bric-a-Brac	Jan. 18	19
Edgar Hamlet	July 5	20½
Happy tho Married	Nov. 1	18
In Love at 40	Aug. 30†	19
Poisoned Ivory	Nov. 16,'34	21
Sock Me to Sleep	May 17	20
South Seasickness	Mar. 29	20½
Wrong Direction	Nov. 16,'34	21

MAJOR BOWES AMATEUR THEATRE OF THE AIR

Title	Rel. Date	Min.
No. 1	Sept. 6†	17½
No. 2	Sept. 20†	
No. 3	Oct. 4†	
No. 4	Oct. 18†	

MARCH OF TIME

Title	Rel. Date	Min.
No. 5	Aug. 16†	20
No. 6	Sept. 20†	

MUSICALS

Title	Rel. Date	Min.
If This Isn't Love	Sept. 28,'34	21½
Night at the Biltmore Bowl, A	June 21	17½
Spirit of 1976	Feb. 15	21½

MUSICOMEDIES SERIES

(Ruth Etting)

Title	Rel. Date	Min.
An Old Spanish Onion	Mar. 1	20
Bandits and Ballads	Dec. 7,'34	18½
Ticket or Leave It	May 26	21

PATHE NEWS

Released twice a week

PATHE REVIEWS (1933-1934)

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Newly Reweds	Aug. 2†	19
Where There's a Will	Oct. 4†	18

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Metropolitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
Bird Scouts	Sept. 20†	
Hunting Season	Aug. 9	7
Japanese Lantern	Mar. 8	8
Merry Kittens, The	May 31	7
Parrotville Post Office	June 28	7½
Parrotville Old Folks	Jan. 25	7
Picnic Panic	May 3	9
Putting on the Dog	July 19	7½
Rag Dog	July 19	7½
Spinning Mice	Apr. 5	8
Sunshine Makers, The	Jan. 11	8

SMART SET

Title	Rel. Date	Min.
Quiet Fourth, A	Aug. 9†	15
Returned Engagement, A	Oct. 11†	21

SPECIALS

Title	Rel. Date	Min.
Day with the Dionne Quintuplets, A	Dec. 28,'34	11½
Going on Two	Sept. 17	17
Trip Thru Fijiland, A	May 10	14½

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Bugles from Blue Grass	Oct. 11†	10½
Inside the Ropes	Aug. 16†	10

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9

SUPERBA COMEDIES

Title	Rel. Date	Min.
Counselitis	Nov. 22†	
Home Work	Sept. 20†	19

VAGABOND ADVENTURE SERIES

Title	Rel. Date	Min.
Fakeers of the East	Dec. 7,'34	18½
Isle of Spice	Jan. 11	10½
Jamaica	May 17	9½
Quebec	Aug. 2	9½
Red Republic	Sept. 21,'34	10
Roumania	June 28	11
Saar, The	Mar. 22	11

WORLD ON PARADE

Title	Rel. Date	Min.
Land of the Eagle	Aug. 23†	11

STATE RIGHTS

AL BONDY

(General Electric)

Title	Min.
Exursions in Science No. 1	8

CARTOON EXHIBITOR

Title	Min.
Of All Things	4

METROPOLIS-TAPERNOUX

Title	Min.
Bolero	14
Sorcerer's Apprentice, The	10

PAT GARYN

Title	Min.
O'Mahoney-George Bout	17

PHIL BROWN

Title	Min.
Norwegian Sketches	10

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
10. Two-Gun Mickey	Dec. 25,'34	8
11. Mickey's Man Friday	Jan. 17	7
12. Mickey's Band Concert (Color)	Feb. 23†	
13. Mickey's Service Station	Mar. 15	9
14. Mickey's Kangaroo	Apr. 20	9
15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade (Color)	Sept. 4†	8½
17. Pluto's Judgment Day	Sept. 28†	9

SILLY SYMPHONIES

Title	Rel. Date	Min.
10. The Golden Touch	Mar. 21	8
11. Robber Kitten	Apr. 18	9
12. Cookie Carnival, The	May 23†	8
13. Who Killed Cock Robin?	June 26†	10
14. Music Land		

UNIVERSAL

CARTUNE CLASSICS

Title	Rel. Date	Min.
No. 2—Toyland Premiere	Dec. 10,'34	9
No. 3—Candyland	Apr. 22	1 rl.
No. 4—Springtime Serenade	May 27	1 rl.
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 6	Jan. 14	9
No. 7	Feb. 18	9
No. 8	Mar. 25	11
No. 9	May 27	10
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14		1 rl.

OSWALD CARTOONS

Title	Rel. Date	Min.
Amateur Broadcast	Aug. 26	1 rl.
At Your Service	July 8	8
Bronco Buster	Aug. 5	7
Do a Good Deed	Mar. 25	7
Elmer the Great Dane	Apr. 29	1 rl.
Hill Billy	Feb. 1	9
Quail Hunt, The	Oct. 7	1 rl.
Robinson Crusoe Isle	Jan. 7	9
Towne Hall Follies	June 3	8
Two Little Lambs	Mar. 11	8½

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 6—Novelty	Jan. 28	8
No. 7—Novelty	Mar. 4	8
No. 8—Novelty	Apr. 1	10
No. 9—Novelty	Apr. 22	10
No. 10—Novelty	June 3	10
No. 11—Novelty	June 24	10
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty		1 rl.

UNIVERSAL COMEDIES

Title	Rel. Date	Min.
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Desert Harmonies (Mentone No. 12-A)	Apr. 10	10
Doin' the Town (Mentone No. 9-A)	Jan. 30	18
Double Crossed (Van Ronkel No. 5)	July 3	20
Father Knows Best Sterling Holloway	Feb. 20	2 rls.
Great Idea, A Mentone No. 1-B)	Aug. 28	2 rls.
Harlem Bound (Mentone No. 4)	Nov. 6†	2 rls.
Here's the Gang (Mentone No. 13-A)	May 8	20
His Last Fling (Van Ronkel No. 6)	July 31	20
Hollywood Trouble	Jan. 9	20
Meet the Professor (Mentone No. 10-A)	Feb. 13	19
My Girl Sally Sterling Holloway (Von Ronkel No. 5)	June 5	19
Old Age Pension Henry Armetta	Mar. 27	20
On Your Radio Dial (Mentone No. 3)	Oct. 23†	2 rls.
Revue a la Carte Tom Patricola (Mentone No. 8)	Jan. 16	17
Speedy Justice (Mentone No. 2-B)	Sept. 25†	2 rls.

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Telephone Blues (Mentone No. 11-A)	Mar. 13	19
Whole Show, The (Mentone No. 7-A) James Barton	Dec. 26,'34	20
Would You Be Willing? (Van Ronkel No. 4)	May 22	2 rls.
You Can Be Had		2 rls.

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
Camera Thrills	Sept. 30	2 rls.

VITAPHONE

BIG V. COMEDIES

Title	Rel. Date	Min.
Get Rich Quick Allen Jenkins	Apr. 20	20
His First Flame Shemp Howard- Daphne Pollard	Mar. 9	19
Old Grey Mayor, The Bop Hope	Apr. 6	19
Vacation Daze Jenkins & Donnelly	Jan. 19	2 rls.
Once Over Lightly Roscoe Ates	Jan. 12	20
Radio Scout El Brendel	Jan. 26	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4	2 rls.
Pretty Polly Polly Moran	June 1	19
Serves You Right Shemp Howard	June 15	20
Husband's Holiday Hobart Cavanaugh	July 6	17
High, Wide and Hansom Herb Williams	July 20	2 rls.
Watch the Birdie Bop Hope	Aug. 10	20
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20
Keystone Hotel Old Timers	Sept. 21	20
Vodka Boatmen Yacht Club Beys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20

BROADWAY BREVITIES

Title	Rel. Date	Min.
Gypsy Sweetheart Winifred Shaw- Phil Regan (Technicolor)	Mar. 30	20
See, See, Senorita Tito Guizar-Armida	Jan. 12	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5	21
Radio Silly Cross & Dunn	Jan. 19	2 rls.
Cherchez La Femme Jeanne Aubert	Feb. 2	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 23	20
Mr. & Mrs. Melody Ilomay Bailey-Lee Sims	Mar. 16	20
Shoestring Follies Eddie Peabody	Feb. 16	21
Singing Silhouettes, The Olga Baclanova	Mar. 30	20
Castle of Dreams, The Morton Downey	Apr. 6	20
Cure It with Music Fifi D'Orsay	Apr. 13	2 rls.
In This Corner Roscoe Ates	Apr. 27	2 rls.
Main Street Follies Hal LeRoy	May 11	20
Love Department, The Bernice Claire	May 18	20
$50 Bill Eleanor Whitney- 12 Aristocrats	May 25	20
Better Than Gold Fifi D'Orsay	June 8	20
Springtime in Holland Dorothy Dare- Felix Knight (Technicolor)	June 22	20
Film Follies, The Ray Perkins	June 29	22
Surprise Duncan Sisters	July 27	21
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	20
Lady in Black, The Countess Olga Albani	Aug. 17†	20
Dublin in Brass Morton Downey	Sept. 7†	21
Oh Evaline Hal LeRoy- Eleanor Whitney	Sept. 14†	21
Doorman's Opera	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 19†	18
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan	Nov. 16†	21

LOONEY TUNES

Title	Rel. Date	Min.
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		7
No. 5—Buddy's Pony Express	Mar. 9	1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Lost World	May 18	1 rl.
No. 8—Buddy's Bug Hunt	June 22	7
No. 9—Buddy Steps Out	July 20	7
No. 10—Buddy, the Gee Man	Aug. 24	7
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers		7
No. 13—Gold Diggers of 49		7

MELODY MASTERS

Title	Rel. Date	Min.
Will Osborne and His Orchestra	Dec. 1,'34	10
A & P Gypsies Harry Horlick	Jan. 26	10
Charlie Davis and Band	Feb. 16	10
Rimac's Rhumba Orchestra	Apr. 13	10
Barney Rapp and His New Englanders	Mar. 16	10
Freddy Martin and His Orchestra	May 11	10
Dave Apollon and His Band	June 8	10
Borrah Minnevitch and His Harmonica Rascals	July 6	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 6—Along Flirtation Walk	Apr. 6	7
No. 7—My Green Fedora	May 4	1 rl.
No. 8—Into Your Dance	June 8	1 rl.
No. 9—Country Mouse, The	July 13	7
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate		10
No. 13—Merrily We Roll Along		10

SEE AMERICA FIRST
E. N. NEWMAN

Title	Rel. Date	Min.
No. 4—Remember the Alamo	Dec. 29,'34	10
No. 5—Trail of the '49ers	Jan. 19	10
No. 6—Dixieland	Feb. 9	10
No. 7—Blue and the Gray, The	Mar. 2	10
No. 8—The Mormon Trail	Mar. 23	10
No. 9—Westward Bound	Apr. 13	10
No. 10—Remember the Maine	May 4	10
No. 11—The Yanks Are Coming	June 1	10
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playgrounds James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Beauty Spots	Nov. 30†	11

PEPPER POT

Title	Rel. Date	Min.
Good Badminton	Nov. 24,'34	1 rl.
Stuffy's Errand of Mercy	Dec. 15,'34	9
Listening In Radio Reel No. 2	Dec. 1,'34	10
Vaudeville Reel No. 2	Dec. 29,'34	10
Harry Von Tilzer	Jan. 5	10
Chas. Ahearn	Jan. 19	10
A Trip Thru a Hollywood Studio	Feb. 2	9
We Do Our Part Radio Reel No. 3	Feb. 9	1 rl.
Vaudeville Reel No. 3	Feb. 16	1 rl.
Guess Stars Radio Ramblers	Mar. 2	10
Billy Hill	Mar. 16	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30	11
Some Bridge Work Easy Aces	Apr. 13	10
Vaudeville Reel No. 4	Apr. 27	1 rl.
Kings of the Turf	May 11	9
Two Boobs in a Balloon Edgar Bergen	May 25	9
Moving Melodies J. Fred Coots-Lillian Shade	June 8	10
All Colored Vaudeville Adelaide Hall	June 22	10
Rah, Rah, Radio Ralph Kirbery	July 6	10
What's the Idea? Lew Pollack	Aug. 17	11
Nutville	Sept. 7	9
All American Drawback Edgar Bergen	Oct. 5†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seeing Stars Easy Aces	Nov. 30†	10

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN

Title	Rel. Date	Min.
New Adventures of Tarzan, The Herman Brix	June 10	2 rls. (each)

FIRST DIVISION

Title	Rel. Date	Min.
Young Eagles Boy Scouts	July 1,'34	2 rls. (each)

MASCOT

Title	Rel. Date	Min.
Adventures of Rex and Rinty Rex, King of Wild Horses-Rin Tin Tin, Jr.	Aug. 27†	2 rls. (each)
Fighting Marine Grant Withers- George Lewis		
Law of the Wild Rex - Rin Tin Tin, Jr. Ben Turpin-Bob Custer	Sept. 5,'34	2 rls. (each)
Miracle Rider Tom Mix	May 18†	(1st episode, 5 rls, followed by 14 two-reel episodes)
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3,'34	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23†	2 rls. (each)

PRINCIPAL

Title	Rel. Date	Min.
Chandu on the Magic Island Bela Lugosi-Maria Alba		
Return of Chandu, The Bela Lugesi-Maria Alba	Oct. 1,'34	(Seven-reel feature followed by eight two-reel episodes)

UNIVERSAL

Title	Rel. Date	Min.
Call of the Savage Noah Beery, Jr.	Apr. 15	20 (each)
Roaring West Buck Jones (15 episodes)	July 8	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams- Jean Rogers	Oct. 21†	2 rls. (each)

Warner Films Set For Comerford Circuits

The Comerford-Publix Circuit has signed for the complete Warner Brothers-First National-Cosmopolitan list of features, as well as the Vitaphone shorts and trailers, for 1935-36 for its houses in Eastern Pennsylvania and Western New York, according to Andy Smith, Jr., Warner executive in charge of eastern and Canadian distribution. According to the deal the company's product will play the circuits' eleven theatres in Eatsern Pennsylvania and in its 62 in New York.

Imperial to Cameo

The product of the Imperial Distributing Corporation has been acquired for New England by the Cameo Screen Attractions of Boston. Some forty features will be included in the Imperial lineup for Cameo handling.

400 Theatres In Deal With First Division

First Division's exchanges report contracts for film service with 400 theatres throughout the United States for their 1935-36 product. Harry H. Thomas, president, announced that First Division has completed over half of its program. Included are eight new Hoot Gibson pictures to be produced by Walter Futter.

First Division and Preferred Pictures' differences over "Hong Kong Nights" and a series of Hoot Gibsons in the Philadelphia and Washington territories have been settled with First Division releasing the product.

Mr. Thomas and Al Friedlander, vice-president, are to tour exchanges.

Owing to the absence of several of the directors of the company the board meeting scheduled for last Thursday has been postponed for another two weeks.

Butterworth Plans House In Each Town of 5,000

Expansion of the Butterworth circuit will continue until the chain is represented in every Michigan town of 5,000 population and over, it has been announced.

In addition to the new theatres definitely set for East Grand Rapids, Midland and Mt. Pleasant, one is under consideration for Marshall. As part of the remodeling program, $15,000 will be spent on the Lyric at Alpena and $20,000 on the Dawn at Hillsdale.

New RCA 16mm Head

J. L. Hallstrom has been appointed New York sales manager in charge of 16mm sound projection, slide-film and amateur sound equipment sales by John West, manager of visual sound products of the RCA Manufacturing Company.

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OCT 19 1935

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Nations Organizing Committees to Settle Problems of Mechanics Brought to Fore by Fight Over 16 Millimeter Equipment; Goldsmith Heads American Film Group

U. S. Starts $10,000,000 Competing Show Project

One Vaudeville Group Threatens Demand for Congressional Inquiry of Theatre Pooling; Actors Hold Up Plea for Nine Million Dollar Federal Fund

In Two Sections — Section One

VOL. 121, NO. 3 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* OCT. 19, 1935

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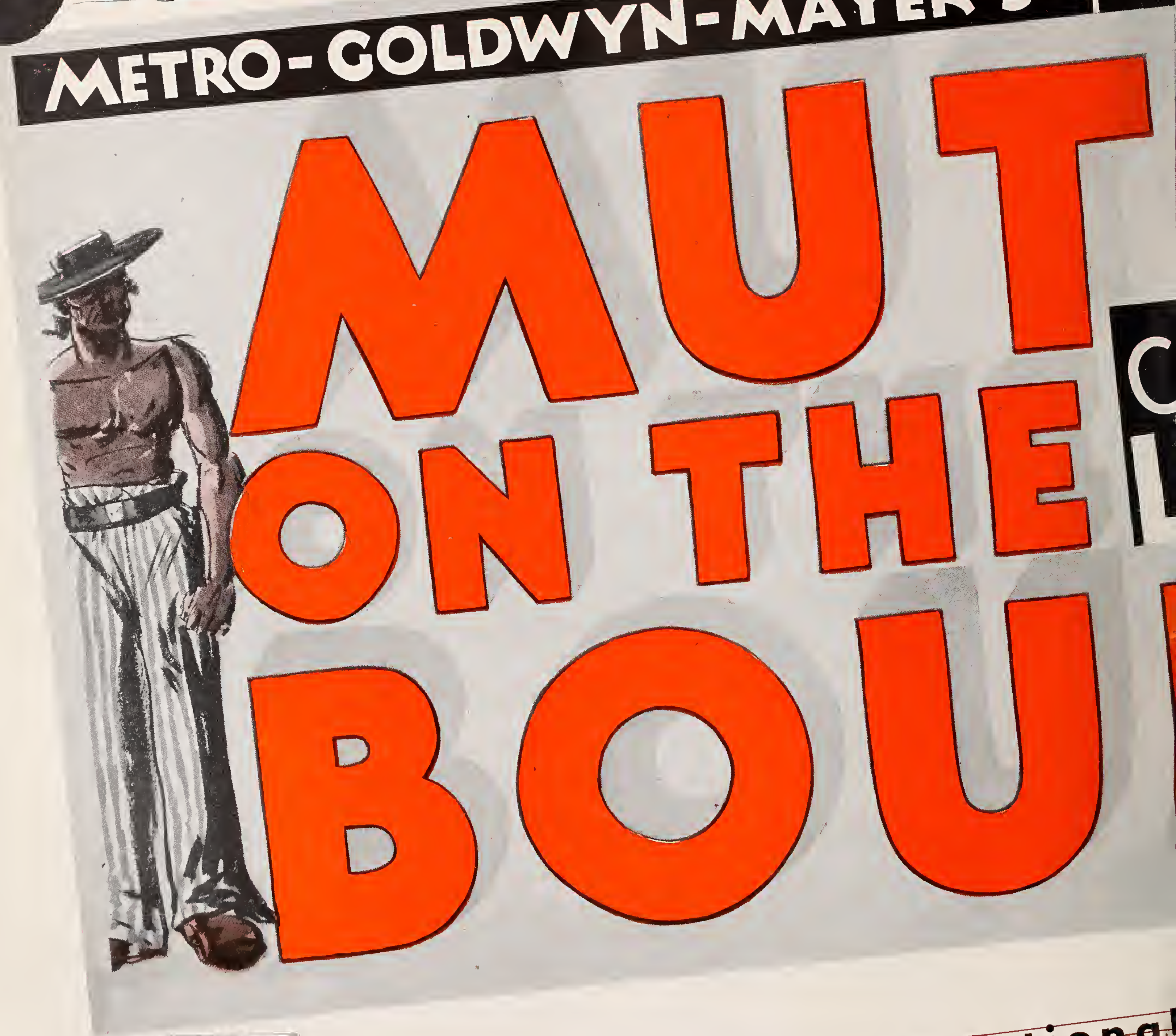
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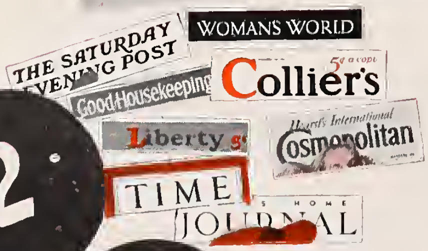
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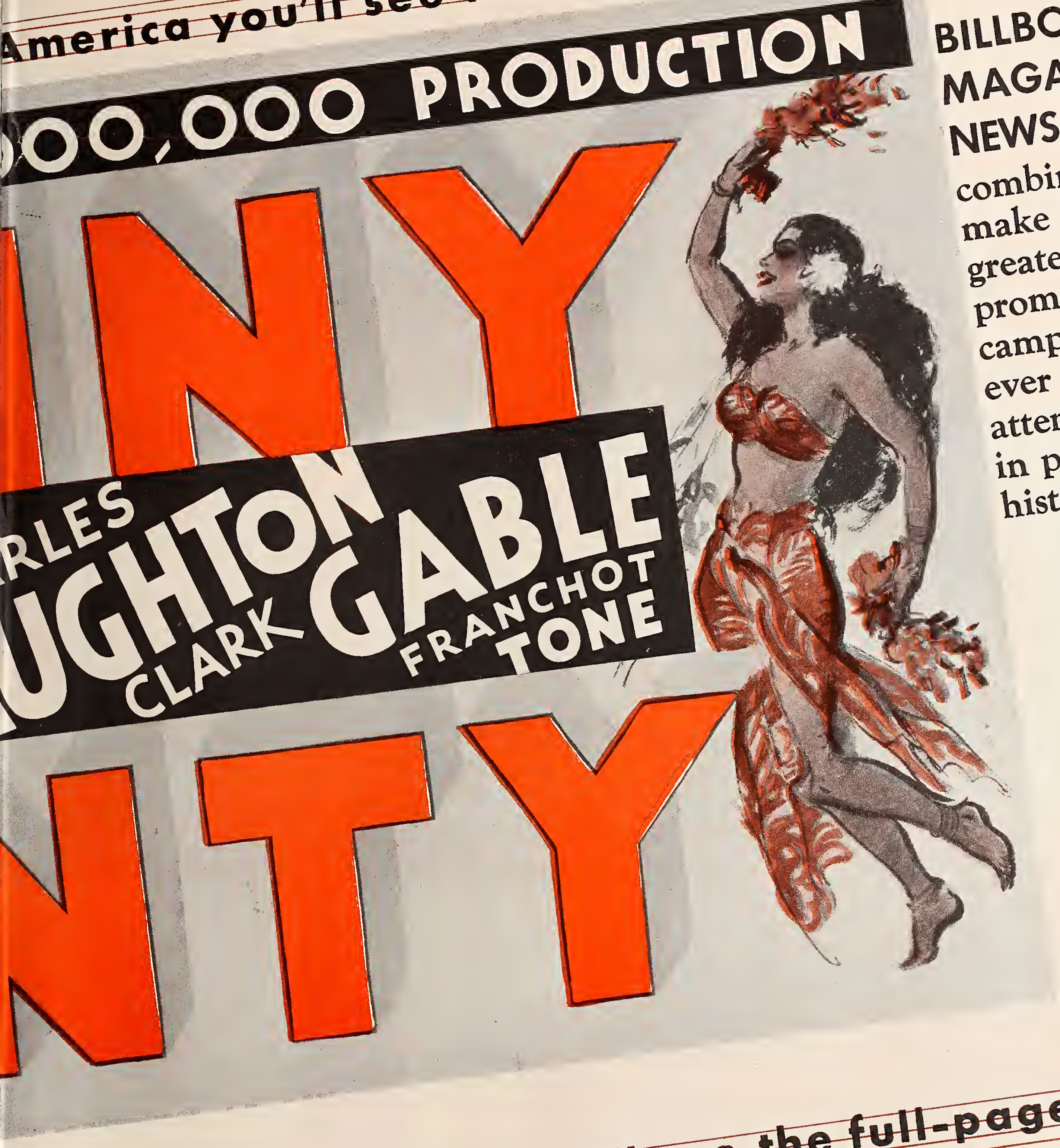

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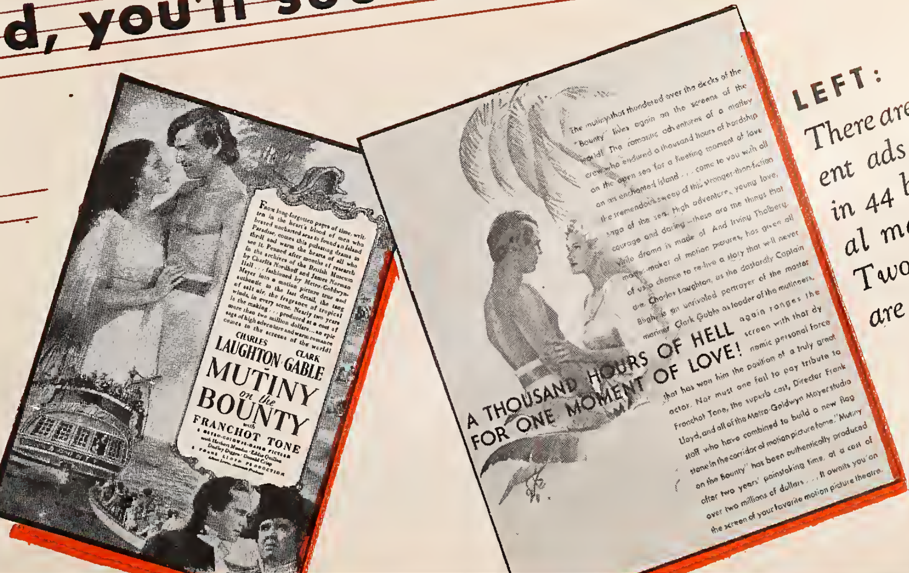
From long-forgotten pages of time, written in the heart's blood of men who braved uncharted seas to found an island Paradise, comes this pulsating drama to thrill and warm the hearts of all who see it. Penned after months of research in the archives of the British Museum by Charles Nordhoff and James Norman Hall . . . fashioned by Metro-Goldwyn-Mayer into a motion picture true and authentic to the last detail, the tang of salt air, the fragrance of tropical winds, in every scene. Nearly two years in the making . . . produced at a cost of more than two million dollars . . . an epic saga of high adventure and warm romance comes to the screens of the world!

CHARLES LAUGHTON · CLARK GABLE
MUTINY on the BOUNTY
with FRANCHOT TONE
A METRO-GOLDWYN-MAYER PICTURE
with Herbert Mundin · Eddie Quillan
Dudley Digges · Donald Crisp
A FRANK LLOYD PRODUCTION
Albert Lewin, Associate Producer

A THOUSAND HOURS OF HELL FOR ONE MOMENT OF LOVE!

The mutiny that thundered over the decks of the "Bounty" lives again on the screens of the world! The romantic adventures of a motley crew who endured a thousand hours of hardship on the open sea for a fleeting moment of love on an enchanted island . . . come to you with all the tremendous sweep of this stranger-than-fiction saga of the sea. High adventure, young love, courage and daring—these are the things that virile drama is made of. And Irving Thalberg, master-maker of motion pictures, has given all of us a chance to re-live a story that will never die. Charles Laughton, as the dastardly Captain Bligh, is an unrivaled portrayer of the master mariner. Clark Gable as leader of the mutineers, again ranges the screen with that dynamic personal force that has won him the position of a truly great actor. Nor must one fail to pay tribute to Franchot Tone, the superb cast, Director Frank Lloyd, and all of the Metro-Goldwyn-Mayer studio staff who have combined to build a new flag stone in the corridor of motion picture fame. "Mutiny on the Bounty" has been authentically produced after two years' painstaking time, at a cost of over two millions of dollars . . . It awaits you on the screen of your favorite motion picture theatre.

LEFT:
There are 10 different ads appearing in 44 big national magazines. Two samples are shown.

DREAM

TH

For a Year the Industry has Waited

COMES

RU

or the News that's on Pages 19 to 28

Proudly, Triumphantly

20th CENTURY·FOX *announces*

DARRYL F. ZANUCK'S
first

PERSONALLY PRODUCED
20TH CENTURY PICTURE

truly one of the outstanding achievements in his brilliant career . . . flaming with the show genius that has made the name of Zanuck the symbol of box-office greatness!

Lawrence
TIBBETT *in*

METROPOLITAN

with

VIRGINIA BRUCE
ALICE BRADY
CESAR ROMERO
THURSTON HALL
LUIS ALBERNI

•

Presented by **JOSEPH M. SCHENCK**
Directed by Richard Boleslawski

•

Now proving itself the greatest thrill in the empire of sound at

RADIO CITY MUSIC HALL

—initial engagement on its glory road!

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

YOU'LL BE PLAYING IT IN NOVEMBER 1935 (MORE ABOUT THIS ON PAGE 67)

MOTION PICTURE HERALD

Vol. 121, No. 3

October 19, 1935

THE FAN PRESS

THE current plight of Tower Publications brings to consideration the somewhat more curious than significant career and status of the fan press in general. Despite its frequent effulgence, its widely conspicuous displays in the beauty parlors and on the newsstands, and the plethora of publications occupying what they hope will one day be a field, the fan press is not a success, largely for reasons far beyond its power to affect.

It is true enough that for various periods some of the fan magazines have had flights of prosperity and occasional profits have been made in their operation by a few individuals, but the grand average if reduced to figures would inevitably be reported in red figures. It is little known, for instance, and most generally not even suspected, that the most pretentious and on the whole the most meritorious publication in that field operated for nearly twenty years under one management without showing a profit, continuously investing in hope.

It is interesting to observe that the tendency has ever been for publishing projects in the fan field to become the property of the printers, directly or indirectly, making them in the end principally devices for occupying the surplus time of composing rooms and presses. Similar phenomena are to be observed on the fringes of the trade press field, as well.

The fan press took its rise with two national monthlies, Motion Picture Magazine of Brooklyn, which began under auspices of the Motion Picture Patents Company group, and outlived it, and Photoplay Magazine in Chicago, which began as a theatre program and got taken over by a printing house by being in arrears on its bills, thereby in 1914 establishing a pattern. Both of these publications saw their most important period of development in those few years in which the motion picture, having arrived at the full stature of the feature era and busy supplanting the roadshow, had not yet won the recognition of the daily papers and the general periodical press. When the newspaper took up the motion picture with its swift daily columns and its flamboyant Sunday edition stories, the attention of the fans was overwhelmingly pre-empted. From that time it was ordained that fan magazines should find for their circulation only the super-fans, the relatively few who wanted to make a religion of the motion picture and their idols. Far too large a proportion of this super-fan fringe has ever been of unhealthy and prurient mind, as reflected in fan letters. That field presently disclosed itself as numbering about two millions all included, with vast overlapping of circulations, and so much governed by whimsies that newsstand returns on particularly unappealing issues of the magazines were found to run as high as 40 per cent of the output.

So often as to constitute a menace to the status of the screen fan publications, making despairing effort at circulation, have resorted to the purveying of scandal and pornographic materials in text and picture.

Meanwhile advertisers in the general merchandise field early arrived at the conviction that this crank-fan circulation did not represent important buying power, resulting in the restriction of sales of space largely to the cheaper cosmetics, knickknacks painfully akin to carnival prize goods, horoscopes and "make-money-at-home" schemes. The while the most ably produced magazine in the field found that editorial merit and good printing had no appreciable effect on the readers but that circulation was to be built mainly by cash prize contests for the cutters-out of paper dolls.

The motion picture industry itself, which would at first glance be likely to be considered the most important party at interest, has looked upon the fan press with a striking apathy. The largest enthusiasm within the institution of the screen has been that of Hollywood press agents making extensive use of fan magazine covers to decorate the studio bulletin boards to impress the players with the job done for them. While a modicum of production advertising has appeared in the fan press, vastly more has been placed by producers and distributors with the general magazines and newspapers.

Star building and picture merchandising, it has been discovered, must revolve around the boxoffice and the screen and product there delivered. The stars of the motion picture have been made by its own screens and its internal endeavors, rather than by the attentions of a fan and lay press which have sought to make its merchandise of personalities their own.

△ △ △

POSITIVELY!

THE standard Fourth of July cover drawing of the little boy standing expectantly a-tiptoe while the fuse of the firecrack sizzles, accurately depicts the emotional state of observers of the scene since the accession of Mr. Al Lichtman to the presidency of United Artists Corporation in sequel to the departure of Mr. Joseph M. Schenck.

Given any reasonable area short of infinity, place Mr. Lichtman in one corner of it and Mr. Samuel Goldwyn in the other, and the question of eventuations is one of time only.

This is observed with all due appreciation of the extraordinary capabilities of both men, both great showmen. It is accurate to observe that Mr. Lichtman as a distributor of pictures has built a record for getting something close to the last ounce on offerings of merit. Meanwhile Mr. Goldwyn puts his determined last ounce into his product—and he wants it out, with a profit, also the last ounce. He too is positive.

When it was given out that Mr. Lichtman would put the final O.K. on all sales contracts in New York, he viewed it as a decision. It wasn't. So he made one.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S

Uncle Sam!

1. Bonds

Many of the inner workings of the Paramount Publix reorganization were related by witnesses as bankers, attorneys and others who had much to do with the rehabilitation were placed on the griddle for the third time within four months, this time by the Sabath Congressional committee inquiring into realty bond reorganizations.

John E. Otterson, Paramount president and former head of Electrical Research Products, Inc., was questioned about a possible television link with American Telephone and Telegraph Company. Frank A. Vanderlip, another witness, revealed he resigned last week from the company's board. Details of the hearing are related in the story starting on page 43.

2. Patents

Three who are associated with lawsuits pending in the federal courts seeking $67,000,000 as damages from the American Telephone & Telegraph Company, Western Electric Company, Inc., and Electrical Research Products, Inc., are prominently identified with the Sirovich Congressional committee now sitting in New York in an investigation of patent pools and cross-licensing agreements. One of these, David Garrison Berger, is chief counsel to the committee. He is also counsel to the plaintiffs in the actions pending against A T & T and the two subsidiaries. See page 34.

3. Sales

An army of witnesses and attorneys participating in the United States Government's prosecution in St. Louis of corporations, subsidiaries and officers of Warners, Paramount and RKO, for alleged conspiracy in withholding motion pictures from the Ambassador, Missouri and New Grand Central theatres of the Harry Arthur-Fanchon & Marco interests, began this week to dig in for a siege that may last as long as five months.

The story of the trial this week is told on page 36 and is supplemented by the week's question-and-answer interrogation of witnesses, which starts on page 63.

4. Free Shows

Uncle Sam will on November 1 become the largest producer of the drama, musical comedy, vaudeville and allied entertainments with the start in New York, Los Angeles and Chicago of the WPA theatre project for which $10,000,000 may be allocated out of the Government's fund of $27,000,000 for the "cultural" arts.

Later the program will be extended to the smaller centers, blanketing the nation with low-priced or free entertainment.

Elmer Rice, New York regional director, said his program definitely would be directed to proving that there are other forms of amusement than motion pictures. See page 15.

Odlum and RKO

As his first significant acquisition in the motion picture industry, Floyd B. Odlum, on behalf of his gargantuan Atlas Corporation and Lehman Brothers, is due soon to obtain Radio Corporation of America's entire controlling interest in Radio-Keith-Orpheum Corporation, valued on the market at almost $16,000,000. Part of these holdings were announced as already purchased.

As a result of this development, a reorganization plan for RKO will shortly be submitted to the federal court. And Mr. Odlum, a Paramount director, also is interested in Fox, Warner and Loew's, Inc. The story of Mr. Odlum's latest purchase is told on page 54.

* * *

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World Standards?

Mechanical motion picture standards for the world, which have developed more or less haphazardly, are now promised orderly administration under the procedure of a "League of Nations" of standardizing activities—the International Standards Association, with headquarters at Basle, Switzerland.

Eighteen leading nations are joining the United States in supporting this procedure for the world film industry, making for more harmonious and unified development of design and specifications than in the past.

America's controversy with Europe over the selection of a 16mm. standard is the first test of the procedure. What international standardization as a whole means to the industry is told in the story starting on page 13.

We Have a War

The war is well under way in Ethiopia, Lloyd's of London is wagering long odds that it will embroil Europe, and Hollywood preceeds to reflect these pulsations on the motion picture screen.

Militarism in one form or another is the basic theme of at least two dozen films intended for early release; every available subject from or about Ethiopia is being recruited by both large and small distributors for quick screening, and the newsreels were working at fever pitch to transform into release the first actual battle scenes, received from Abyssinia on Monday.

Theatre owners are definitely involved in the situation, what with the troubled state of world affairs influencing the nature of the product which they will show. Developments in this connection, and there are many, are reported on page 18.

Zoning Some More

The clearance-and-zoning pipe of peace was smoking clouds of tranquility in Chicago, after demands for an additional week's clearance by Balaban and Katz were held in abeyance, at least until late November. But such was not the case in Kansas City, where strong-minded independent owners were sharpening their legal lances for thrusts at Fox Midwest because of the alleged burdensome zoning specifications that Fox is charged with imposing. Midwest, however, denied that it is attempting to create a zoning "system" in its favor.

The clearance and zoning situation at this moment is explained on page 33.

NEWS SUMMARY COVERING THE SCREEN WORLD

President Mary

Far from the glamorous setting that once surrounded her as "America's Sweetheart," Miss Mary Pickford sat herself down on Wednesday in the president's chair in the Seventh Avenue home office of United Artists, and thereupon the First Lady of the Screen became the First Woman President of a major motion picture corporation.

Whether the position for Miss Pickford is to be a permanent one does not appear to have been decided, its acquisition having come about automatically because she was next in line as first vice-president.

The corporation, which last week accepted the resignation of Al Lichtman, submitted after Samuel Goldwyn expressed a difference of opinion with Mr. Lichtman's presidential procedure, does not contemplate any changes in distribution policies and methods, said Miss Mary. She explained that operations will be in the hands of Arthur W. Kelly, handling sales, and Harry D. Buckley, in charge of corporate administration.

Meanwhile Mr. Lichtman arrived in New York from Hollywood, and after listening to Broadway rumors that posted him with Universal, MGM, Warner and elsewhere, said he will disclose his plans for the future next week. See page 31.

Writer's Guild Doubts

Producers in Hollywood, acting through their Academy of Motion Picture Arts and Sciences, will not put into effect the Academy's "Proposed Revised Basic Agreement and Writer-Producer Code of Practice" without encountering stiff opposition from the independent Screen Writers' Guild, which this week charged that the move is "an obvious attempt to destroy the Guild."

Skeptical over the extent of the "benefits" that are claimed by the Academy for writers in the new agreement, the Guild set its attorneys to an analysis of the document for a comparison with the Guild's demands. Their findings are set forth on page 52.

Again "Rasputin"

A second suit against Metro-Goldwyn-Mayer Pictures, Ltd., of London, based on the picture, "Rasputin and the Empress," is pending in a high court in the British capital.

According to the *Daily Sketch*, a writ claiming damages for libel has been obtained against the film company by Prince Jacob Chegodieff, a Latvian attorney, who asserts that his name is defamed by the picture. He says that a Prince Chegodieff is depicted in the picture as the murderer of Gregori Rasputin and submits that he, the real Prince Chegodieff, was not acquainted with the famous "mad monk" and did not have any position in the court of the late czar.

In August, 1934, the film company paid damages of $250,000, plus court costs, to Princess Irina Alexandrovna, wife of Prince Felix Youssoupoff and niece of the czar, to satisfy all her claims that a character in the film, Princess Natasha, shown to have been seduced by Rasputin, was a libel against her.

SMPE Meets

Out of the laboratory of the motion picture engineer there will come, next Monday, an explanation of the progress in the present day toward improving studio, laboratory, exchange and theatre practice.

The occasion will be the fall convention of the Society of Motion Picture Engineers, to be held for four days at the Wardman Park Hotel, in Washington. Starting Monday morning with a session in explanation of the activities of the United States Government in motion pictures, the meeting will continue through discussions on color, educational films, 16 mm. production, theatre design, screen brightness, projection, illumination, technical standardization and such.

Will Hays will be the principal speaker at the banquet on Wednesday evening, highlighting a program that will include the reading of 50 papers, as listed on page 45.

Warners Deny

Film row in Philadelphia was excited last week over the theory that the T.N.F.R. Realty Company, which just settled for the Tower, Nixon, Roosevelt and Frankford theatres with the estates of William Freihofer and Fred C. Nixon-Nirdlinger, had a definite connection with Warners. Joseph Bernhard, Warner theatre head, announced in New York, however, that his company had no connection whatever with the transaction.

A year ago Harry M. Warner was reported purchasing these houses apart from Warner Theatres, but he vigorously denied such a report at the time. The real estate agent for the current purchaser, however, is Albert M. Greenfield & Company, acting with Lionel Friedman, Inc. The theory of Warner participation in the deal, therefore, was strengthened by the fact Greenfield had negotiated most of the company's real estate affairs in Philadelphia.

Neighborhood Wins

That the trend is away from the downtown sections to the neighborhoods has been noted, but in Kansas City it is indicated by the fact that more suburban theatres are in operation than at the peak of the 1928-29 prosperity, while downtown patronage has declined and four large downtown theatres are still dark.

Downtown first-runs have attempted to stem the tide by slashing prices, but have found it difficult to check, and the shift is now regarded as one of the inevitable trends of the times. The story is on page 56.

Spreading Sunshine

Collection of information of value to the industry and the spreading of goodwill among those prominently identified with sources of public opinion is the dual purpose of field trips undertaken by representatives of the Motion Picture Producers and Distributors of America, in which 100 key cities are to be visited.

While the information thus gathered is confidential, it is considered important in the work of the MPPDA staff. See page 96.

Friends in Mexico

Despite intermittent strike movements in the industry in Mexico, American film talent stands high in the friendship of the local business of the motion picture.

Witness the recent instance of a delegation of executives, technicians, players and studio laborers waiting upon the minister of the interior at Mexico City to protest against deportation of an American cameraman. The cameraman was permitted to remain.

This and other notes on the news of the industry in Mexico, by James Lockhart, HERALD correspondent, appear on page 104.

Sam Hardy

Sam Hardy, veteran actor, died Wednesday in Hollywood Hospital, Hollywood, following an emergency operation for an abdominal ailment. He was working on Samuel Goldwyn's latest Eddie Cantor picture early this week when he was stricken. Mr. Goldwyn announced that that part of the picture in which Hardy worked will be dropped.

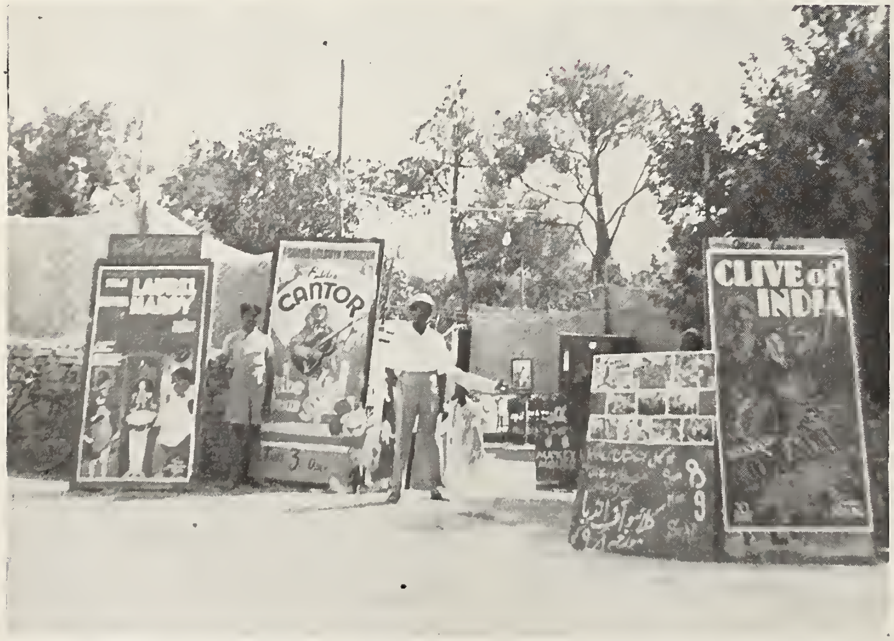
Hardy went to Hollywood in 1917 following some twenty years on the legitimate stage.

This Week in Pictures

WHAT HO! A SAIL! Fred Quimby (left), manager of MGM's short feature department, before his return to New York tried out the new fishing cruiser of Stan Laurel, Hal Roach comedian.

LOOKING AROUND. When Harold Robb (left) and Ed Rowley (right), exhibitors whose names are synonymous with the state of Texas in circuit theatre activities, visited Warner studios on the Coast, Dick Powell was host.

IN THE SWIM. Very much so, is Ginger Rogers, in a private lake in the San Bernardino mountains on location for her first solo starring picture for RKO Radio, "In Person."



DESPITE EARTHQUAKES, the show goes on, and so Manager Ganshamdas of the Opera Talkie theatre in Quetta, India, persuades the military authorities to permit him to establish an open air cinema after a temblor had razed the theatre. Here's the front of the theatre, advertising "Clive of India," "The Kid from Spain," Mickey Mouse and a Laurel and Hardy comedy.

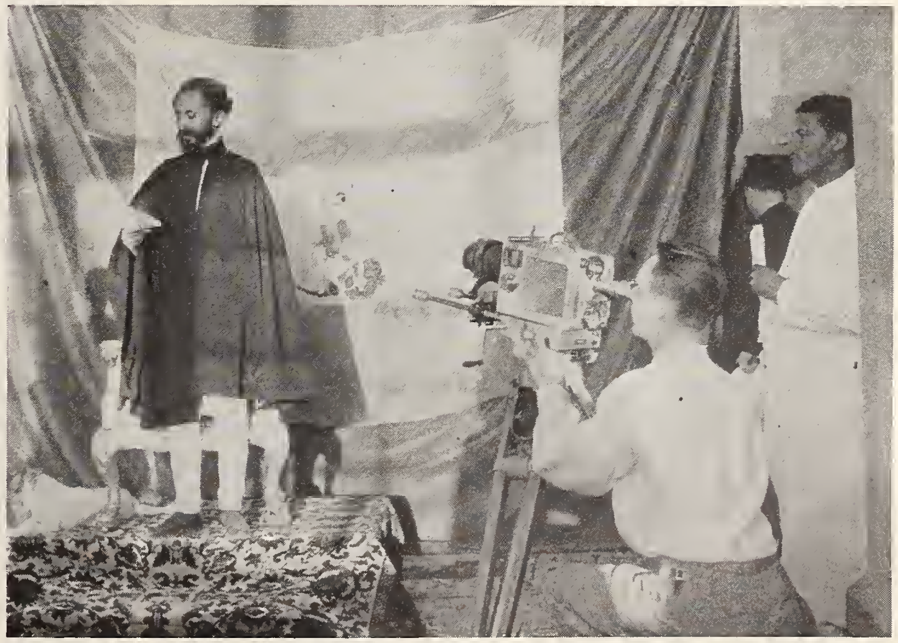
MAX REINHARDT, director of "A Midsummer Night's Dream," photographed with Rosamond Pinchot at the opening. Miss Pinchot, his protegee, plays in RKO's "The Three Musketeers," soon going into Radio City Music Hall. (Cosmo-Sileo photo.)

SONS ACT UP. In "The Great Hollywood Merger" at the Fathers and Sons Breakfast. Standing is Bud Lesser. Others: Jack Stanley, John Rogers, Art Lewis, Jack Warner, Jr., Bobby Breen. Charley Irwin, M. C., is seated at rear.

STAR GAZING. And Simone Simon, of the European screen, hopes to be a star of the American screen. She's been signed by 20th Century-Fox and will be introduced in "Message to Garcia," starring Wallace Beery.

IN STRIDE. Dick Foran, Warner's new Western star and first in "Song of the Saddle," receives the congratulations of his father, Col. Arthur F. Foran, former chairman of the New Jersey Highway Commission.

LOVELY, VILLAINOUS. The first is real, the second purely character. Leslie Fenton as the Chinese sea captain in Universal's "East of Java," is visited by the comely Ann Dvorak, his wife, during the filming of night scenes.



LION OF JUDAH POSES. Haile Selassie for a moment puts aside the myriad cares and tragedies of his wartorn people to pose for "Wings over Ethiopia," Paramount release. The picture, produced by L. Wechsler, is a camera coverage of customs and life of the interior, which Paramount is rushing to theatres as the daily press details the conflict in north Africa.

PARAMOUNT'S AUSTRALIAN STAFF, photographed in Melbourne Town Hall, following a civic reception by the Lord Mayor of Melbourne. Rear row, left to right: F. Heydon of Melbourne; J. J. Ralph, Perth; V. Butler, Melbourne; C. Hale, Sydney; L. Jones, head office ad sales manager; M. Lovatt, Sydney; and B. Abotomey, Brisbane. Middle row: R. Logan, head office accountant; F. B. Thompson, Auckland; N. Gehrig, Sydney; J. Edwards, Melbourne; Reg. Felton, head office exploitation representative; M. Foster, Perth; W. Blood, Sydney; R. Henderson, Launceston; H. Varcoe, Brisbane; S. O. Herbert; and C. E. Gatward, home office customs department. Front row: H. E. Flynn, advertising manager; G. Nacard, Sydney; H. Kelly, Melbourne; F. G. Gawlor; C. E. Henderson; James A. Sixsmith, secretary-treasurer; John E. Kennebeck, managing director; William Hurworth, general sales manager; James L. Thornley, Capitol theatre; G. Brookes, Brisbane; C. Abotomey, Adelaide, and Reg. Kelly, manager of publicity.

HONEYMOONING AT STUDIO. Harriet Hilliard, signed by RKO Radio to feature with Walter Abel in "Two O'Clock Courage," was married a week ago to Ozzie Nelson, bandsman with whose organization she has broadcast over NBC. Immediately after her Sunday night broadcast she planed to Hollywood.

KNIGHT OF THE ROAD. A new title for George Arliss, whose latest for GB Pictures is "Mister Hobo." Jeff Davis, king of the Hoboes of America, in absentia conferred upon Mr. Arliss the honor of Supreme Knight, in Toledo. George W. Weeks (left) general sales manager, attended.

FILM 'LEAGUE OF NATIONS' TO STANDARDIZE INDUSTRY

New Federation, with Goldsmith Heading Sectional Committee, Seeks Economies to Buyers and Increased Production

19 Nations Forming Committees Following Dispute Over 16 mm. Dimensional Standards at International Congress

A "League of Nations" for the motion picture industry, designed to supplant conflict with harmonious procedure in the development of world standards of technical practice, is being forged with the participation of 19 leading nations having national standards organizations affiliated with the International Standards Association.

In purpose and function it parallels the League at Geneva, which is much in the public eye at the moment, with the distinction that the film "league" will not concern itself with political matters, but will concentrate on coordination of engineering and manufacturing processes vital to the motion picture in the world markets.

The movement means that the film industry is taking its place with other major industries which are advancing their progress by establishing standards recognized as uniform throughout the world. In practical significance it aims to bring vast benefits ultimately in the fields of production and exhibition.

In the opinion of Dr. Alfred N. Goldsmith, chairman of the American committee subscribing to the activity, the International Standards Association's procedure opens up channels of unpredictable possibilities. While equipment and technique has tended toward uniformity among the important manufacturers and laboratories of the world, this is the first attempt actually made to assure that uniformity may be universal.

Outcome of 16 mm. Controversy

George Friedl, Jr., of Electrical Research Products, Inc., and other motion picture engineers in New York, this week pointed out that with continuous research and development under way in various countries in sound recording and projection, the necessity of obtaining a world standard doubtless will present itself many times in the future. The ISA procedure, he added, will prove its usefulness in avoiding conflicting procedures such as arose over the consideration of a dimensional standard for 16 mm. equipment and film.

It was, in fact, the question of procedure that climaxed the congress of the International Standards Association and the International Congress of Scientific and Applied Photography in Paris last July, and resulted in adoption of the ISA machinery.

With the exception of the Sectional Committee on Motion Pictures under the American Standards Association and several others, only a few of the nations represented at the congress had organizations set up primarily to deal with motion picture standardization, although such organizations have been functioning for a long time in other branches of industry in practically all major countries. In order, however, to carry out the plan of the congress it was agreed that they would form such committees on motion pictures and that the ISA would act as the clearing house and the validating agency internationally, just as the American Standards Association and the British Standards Institute and others perform such functions in their respective countries.

$1,700,000 *INVESTED IN 16MM. INDUSTRY*

The importance of the vote being conducted among the leading nations under the procedure of the International Standards Association to determine a 16*mm. film standard for the world is indicated by the fact that the total investment in this division of the industry in the United States is well above* $1,700,000.

Two years ago no commercial machines using narrow gauge film were available. Today more than 2,000 *projectors have been built and sold, and more than* 3,000,000 *feet of* 16*mm. sound film has been purchased.*

Twenty per cent of the machines sold are being used in private homes; 80 *per cent are used in schools, libraries, by industrial organizations for advertising purposes, by the Government in Civilian Conservation Camps and in other small theatres.*

Thus, Great Britain and Sweden and other countries have since organized their committees, and it is expected that eventually all national standards associations will have under them sectional committees on motion pictures, representative, as is the American committee, of all branches.

The first test of the effectiveness of this machinery is in progress now with a ballot among the nations on a 16 mm. standard. At stake in the referendum is the huge and only slightly scratched export market for narrow gauge film and projectors, which would be available to both American and European manufacturers due to the consequent interchangeability of equipment and films.

Once the matter of a dimensional standard for 16 mm. film has been decided—the balloting closes November 15—it is planned that attention be directed to codifying the practices and specifications already in use, and as new developments are announced or improvements made they will be submitted to the functioning organizations for adoption as their national standards, subsequently to become international standards by official validation.

Wide Screen, Third Dimension, Color

Developments that might well be included in the future are named by engineers as wide screen projection, third dimension and color, among others.

Heretofore, adoption of designs and specifications as standard for the world has been without benefit of any international agreement but has followed as the natural result of wide practice or superiority or, as has been frequently the case, commercial penetration. Priority of a product on the foreign market has led usually to adoption of identical standards.

As Dr. Goldsmith pointed out, while there is great need for standardization, many American standards are universal because we have pioneered the industry, especially in sound recording and projection, and these standards are the result of very careful development.

Economy One Result

Direct benefits of uniformity of specifications, as recognized from practical experience, are that they are interchangeable and that they make for volume of production, resulting in economy to the purchaser and convenience to the user.

The lack of a standard can be a tremendous handicap in the sale of equipment, pointed out Mr. Friedl, who said that prospective purchasers of 16mm. projectors and film for visual instruction and industrial and commercial uses are familiar with the present confusion resulting from an American and a German standard: Consequently, they are withholding their orders until the situation crystallizes, because not only would there be a lack of interchangeability and hence difficulties but also they would have no assurance against obsolescence in case one or the other of the equipments were withdrawn from the field.

A situation of this sort, he added, always is a negative factor in any sales talk, and in this particular instance is retarding a division of the industry which should be making rapid strides.

Recently in *Industrial Standardization and Commercial Standards Monthly,* published by the American Standards Association, Homer G. Tasker, president of the Society of Motion Picture Engineers, outlined the development of motion picture standardization in America.

Points Need of Coordination

"In a very real sense the entire activity of a motion picture studio is devoted to 'design and tooling' while the actual 'production, sales, and delivery' of the product occurs in some fifteen thousand local branch 'factories,'" said Mr. Tasker. "It is clear that more than usual coordination between the 'tooling' and the operation of production machinery must be achieved if the product is to have uniformly high quality.

"For example, it is necessary that the projection machines in every theatre have film-propelling sprockets whose teeth are spaced to the same pitch and gauge and that all films be perforated accordingly; otherwise, the problem of getting the right film to the right theatre would become insurmountable. Furthermore, it would be regrettable if the film from which pictures are projected upright in one theatre were to produce inverted pictures in another or if, instead of scanning the sound track, the sound apparatus were to scan the picture area with meaningless result; hence the size and position of sound and picture areas must be carefully standardized."

Mr. Tasker cited the formation of the Society of Motion Picture Engineers in 1916 and

(Continued on following page)

SAVINGS TO EXHIBITOR SEEN IN LEAGUE

(Continued from preceding page)

pointed to its standards committee as its most important technical unit.

"So far as possible," said Mr. Tasker, "the Standards Committee has been kept in balance as to the scientific or practical abilities of its membership and the technical and commercial interests which they represent, yet breadth of representation, while important, has not been absolutely essential in the past standardizing activities of the Society, since their direct result in each case was an SMPE standard and not a national or international standard.

"The acceptance of such standards by the industry is a purely voluntary matter. . . .

SMPE Sponsoring Project

"It is appropriate that steps should now be taken to formulate American standards for the motion picture industry through a sectional committee of the American Standards Association, in which the industry is broadly represented not only by membership on the committee but also by voting power. . . . In view of the many years of standardizing activity on the part of the Society of Motion Picture Engineers it is particularly appropriate that this Society should sponsor the new project.

"Some two years ago Dr. Alfred N. Goldsmith, then president of the Society of Motion Picture Engineers, undertook the preliminary work of determining whether there was sufficient accord among the various commercial and technical interests in the motion picture field to make possible the creation of a Sectional Committee on Motion Picture Standards within the American Standards Association. As a result of his interest and energetic pursuit of this project the Committee has now been formed and its structure determined, and the various interests concerned have, for the most part, nominated their representatives. In recognition of Dr. Goldsmith's great interest in this project and his untiring efforts to bring it about, it is most fitting that he has been appointed chairman of the committee."

25 Groups Represented

The degree to which a broadly representative character for the Sectional Committee has been achieved is indicated in its membership of 25 organizations and companies, representing every important group having substantial interest in motion picture production, distribution, exhibition and allied activities in the United States. The Academy of Motion Picture Arts and Sciences, which itself has sponsored a number of production and release print standards, recently joined the Committee and will have representation on it equal to that of the SMPE. Mr. Tasker said that the Academy "may be looked to for many valuable contributions to motion picture standards."

All the various groups represented on the Committee—ranging from the American National Committee for International Congresses of Photography, the Motion Picture Producers and Distributors of America, national exhibitor associations and large manufacturers, to the Amateur Cinema League and the Independent Theatre Supply Dealers Association—will take an active part in writing standards, under the procedure of the American Standards Association.

The proposed standards will be transmitted to the board of governors of the Society of Motion Picture Engineers, in New York, and they will assure themselves that the procedure has been duly regular and in accordance with American Standards Association methods, and will then be submitted to the ASA for final approval as national standards. As contrasted to the procedure of the SMPE, the letter ballots of the Sectional Committee members will constitute the approval or disapproval not of the individual members, who may or may not be guided by company or organization interest, but of the commercial or technical interests which they represent.

The American Standards Association procedure conforms to that of the ISA, and has been followed in the ballot on the 16mm. standard.

200 Projects Underway

The 16mm. matter is one of some 200 projects which the ASA now has underway. The Association is a federation of trade associations, technical societies and government bureaus, and commercial organizations, serving as a clearing house for standardization work in the United States and acting as the authoritative American channel in international cooperation in standardization. More than 600 national organizations are officially participating and 3,000 experts are serving on committees. Its roster of officers, directors and advisory committee includes many leading industrialists.

The Association has already been of assistance to the motion picture industry in cooperating in working out the controversial 16mm. standard. J. W. McNair, electrical engineer of the Association, and Mr. Friedl were the ASA delegates to the Paris congress last summer.

Headquarters at Basle

The International Standards Association has its headquarters at Basle, Switzerland, a traditionally neutral country, with Dr. Alfred Huber-Ruf as general secretary. The 16mm. vote of the nations is clearing through this organization, a federation of 19 national standardizing associations: Rumania, Norway, Finland, Germany, Holland, Belgium, Italy, Spain, United States, Hungary, Czechoslovakia, France, Japan, Austria, Denmark, Poland, Russia, Sweden and Switzerland.

The governing council of the ISA includes the representatives of the standards associations of Austria, Denmark, Hungary, Japan, Norway, Poland and Rumania.

All standards approved by the ISA are published in German, French and English so there can be no element of misunderstanding such as gave rise to the controversy between the United States and Germany when the Germans copied the SMPE 16mm. standards from the SMPE *Journal* and in doing so misread the specifications.

Agents Combine To Fight Moss

A combined meeting has been scheduled October 22 in New York of the RKO, Loew and Independent Agents' Association. Besides discussing their plans on the licensing of New York theatrical representatives, as employment agencies, the three plan to unite to combat the drive by License Commissioner Paul Moss. Mr. Moss is endeavoring to bring the theatrical representatives under the employment agency law's provision. Failing that, he threatens to petition licensed booking offices to refuse to do business with unlicensed agents.

RKO Theatres Change Opening

Friday and Tuesday will be the opening days of new programs at all the RKO neighborhood theatres in New York and Westchester, it has been announced. The new program goes into effect this week.

Radicals Renew 'Red Salute' Tilt

The showing of "Red Salute," United Artists-Reliance release, at Loew's State in New Orleans last week caused considerable controversy and a number of protests, but a threatened demonstration in repetition of the disturbances in Cincinnati and New York which resulted in the arrest of 150 youthful pickets failed to materialize.

Students of Tulane University gained admittance to a preview for exhibitors and city officials, and while they failed to stage a demonstration, the local press commented on the controversial nature of the film. Said the *Morning Tribune*: "Whether you agree with the propaganda in 'Red Salute' or not, it is a dangerous thing when propaganda either for or against any policy is permitted display on our movie screens." Other newspapers, however, thought it effective anti-Red propaganda.

The Red influence is reported to be making itself felt in New Orleans, where pickets recently were released after having been arrested for picketing the Crescent and Orpheum, where films were showing to which they objected.

Last week, under an order signed by Circuit Judge Arthur Webster, Police Commissioner Heinrich Pickert and Police Censor Joseph Kollar were ordered to appear before Judge Thomas J. Murphy to show cause why they should not be required to issue a permit for the showing of the Soviet film, "Youth of Maxim."

The police censor originally approved the film for showing to members of the Cinema Guild at the Art Institute, but when he discovered it was being advertised for public showing he canceled the permit after holding a preview attended by American Legion heads and other civic leaders, who agreed the film was subversive propaganda. Protests against the ban were being continued by "pink" and Red groups and the Conference for the Protection of Civil Rights" elected a committee to carry a demand to Mayor Couzens that the showing be permitted.

In New York, radicals were preparing to stage demonstrations against forthcoming releases to be shown on Broadway, and were undeterred by the action of the magistrate's court in holding 18 students, arrested in front of the Rivoli for picketing "Red Salute," in $25 bail each for trial in General Sessions on charges of disorderly conduct.

Reports from the field were that protests were being continued by Reds and labor unions against the showing of Hearst Metrotone News and that threats of boycott still were being made.

Revives Old Fight Film

Fight pictures have met with such success recently, that Herman Axelbank has revived the Langford-Flynn fight picture taken some 25 years ago and has booked it into the Trans Lux theatres in New York.

U. S. STARTS $10,000,000 COMPETING SHOW PROJECT

BOOTH REINSTATED OVER DRAMA UNIT

Colonel Earle Booth, director of the New York drama division of the Works Progress Administration, who was ordered suspended on October 7 by General Hugh S. Johnson, WPA administrator for New York, pending inquiry into irregularities, on Tuesday was reinstated and cleared of all wrongdoing.

The charges were investigated by a committee designated by General Johnson.

It was alleged that a small sum of money had been raised through collections taken up following WPA dramatic productions before CCC camps, and that Colonel Booth had received official mail at his home instead of having it all routed through official channels.

One Vaudeville Group Threatens Demand for Congressional Inquiry of Pooling as Barring Variety Shows

While independent exhibitors and circuits and exhibitor organizations are protesting the wide spread of non-theatrical show competition, the United States Government this week launched its $27,000,000 program of "cultural" arts, between $7,500,000 and $10,000,000 of which will be used to blanket the nation with a network of WPA dramatic productions, musical comedy, circuses and vaudeville.

Exhibitors generally were speculating on the effects ot the low priced or free entertainment, but sentiment among circuit executives in New York was that since the vaudeville plans were still in a nebulous state it was premature to venture an opinion whether the program, which will start in New York on November 1, would prove extensive enough or meritorious enough to offer serious competition to established theatres.

Meanwhile the skeleton announcement of the plan to take the drama and vaudeville performers off the relief rolls and put them back on the stage heartened the ranks of the economically distressed in the theatre fields, even though the wage would be presumably $130.40 a month, the same as is now paid to such workers in the program which has been under way in the New York area, and it might be less.

Vaudeville Plan Held Up

In view of the huge grant, which contemplated work relief for 26,000 persons not only in the theatre but in painting, sculpture, music and literature, the American Federation of Actors, which had planned to go direct to President Roosevelt with a plea for the establishment of a nationwide vaudeville circuit calling for an expenditure of $9,000,000 a year, was holding its plans in abeyance pending further information.

Another group, the United Vaudeville Producers' and Directors' Association, also was watching the new development and was threatening to demand a Congressional investigation of the theatre pooling situation which, it charged, showed discrimination against variety shows and a barring of this type of entertainment from key city theatres.

This association, said Charles B. Maddock, its president, was observing the St. Louis antitrust action against three major distributors and leading executives for elements of possible conspiracy in connection with the vaudeville situation. He added, however, that it would be difficult to prove that a conspiracy existed.

Film Theatres Picketed

The "save vaudeville" campaign launched with a mass meeting last week was being continued with picketing of exclusively films theatres in the Times Square area and other sections of New York, and the American Federation of Actors was enlisting newspaper cooperation and radio stations in its efforts to marshal public support. Ralph Whitehead, executive secretary of the AFA, said petitions bearing the signatures of 250,000 persons had been gathered in all sections of the United States and in Canada as evidence that variety still is demanded.

Reports that vaudeville would be reinstated in Broadway theatres operated by Loew and RKO where it was discarded recently were denied this week. A Loew executive said that if the public demanded vaudeville, as claimed by the performers' organizations, it would support it when it was in the theatres, and that if the support had been adequate stage shows would never have been taken out. He reported that there was no immediate prospect of a return to vaudeville either at the Capitol on Broadway or in other Loew houses where a straight film policy was inaugurated several weeks ago.

10,000 Performers Idle

Mr. Whitehead reported there were 2,000 unemployed vaudeville performers in New York City and estimated the number idle throughout the country as 10,000. They find occasional work in night clubs, radio, music halls and the films, while the top-notchers have entered these fields entirely.

While he also blamed poolings and "the motion picture monopoly" for the sad state of vaudeville, Mr. Whitehead said his group would not join with the producers' association in requesting a Government investigation, believing that the situation can be corrected by "more constructive means."

He said the independent exhibitors this year were favoring stage shows to a marked degree, especially in the Middlewest, from which he had received very favorable reports. He said he planned to confer late this week with WPA officials.

A permanent committee has been formed to direct the "save vaudeville" crusade launched by the AFA, and the campaign is being extended to all key cities in the country, with unemployed performers taking an active part in picketing theatres, staging mass meetings and other attempts to win public favor, he said.

Federation of Actors Holds in Abeyance Plan to Appeal to President Roosevelt for Outlay for Vaudeville Circuit

However, favoring more direct action, Mr. Maddock, himself a vaudeville producer and agent, and Simon H. Feinstein, attorney for the vaudeville producers' association, concurred that the time is not far off when the large circuits would be opened to vaudeville, probably by federal action. They said that in that event 1,200 performers could be given employment within 30 days in touring vaudeville and unit shows, and 6,000 in a year's time. Mr. Feinstein said there was a distinct possibility that the Government would intervene.

While details are still lacking, Mrs. Hallie Flanagan, director of the WPA theatre project, said that vaudeville will have an important part in the New York program, which was placed in the forefront of arrangements to put thousands of jobless actors to work. These units, under the direction of Eddie Dowling, national adviser for musical comedy, vaudeville and variety, will work with WPA orchestras and dance bands.

It recently was estimated in Washington that 12,000 persons allied with the theatrical field would be given employment at a cost that may reach $10,000,000, providing for 9,000 actors, the balance being writers, directors, stagehands, technicians and others.

Elmer Rice, playwright and director and president of the Council of Dramatists and of the Authors' League of America, was named head of the theatre program in New York City. Mrs. Flanagan said the New York projects would be among the first to start operating and added that "one of the more far-reaching purposes is to create theatre enterprises of lasting value." Los Angeles and Chicago will also be among the first where the projects will be started.

Mr. Rice stressed the development of a large audience for the legitimate theatre by giving young persons and children the opportunity to see federally produced plays at low admission prices.

Three new undertakings are outlined in the program. First is a playwrights' theatre to be sponsored in New York by the Dramatists' Guild, which would give tryouts to new plays. Another group will be sponsored by the League of New York Theatres, and the managers will supply the theatres, scenery and in some cases other aid, giving the managers the opportunity of a professional test of a play without going to the expense of a professional tryout performance. The managers, under this arrangement, will not be permitted to make a profit. The third undertaking will begin in the Harlem district of New York, where two theatres are planned, and this may spread to the South if sufficient interest is shown.

In both the playwrights' and the managers' units, limited engagements will be the rule. The policy will be worked out to charge small admissions, probably ranging from 10 to 25 cents to $1. It is not known whether a Federal tax will be charged on tickets over 40 cents. The income will be used to cover expenses other than the payroll.

15 YEARS OF THE BROADWAY STAGE

The optimists of the dramatic theatre appear to have tangible evidence to support their favorable predictions for a continuance of the returning success of the stage during the new show season just started.

Taking *The Billboard's* annual theatrical index of the status of the theatre at the recent end of the 1934-35 season, as at least partial evidence of the movement toward rehabilitation, Broadway today is pointing with some satisfaction to the many improvements noted during the past season in the condition of the stage, many of which, they hold, will continue.

The average length of run has increased, "an extremely healthy sign," going from 55 performances, as in 1933-34, to 60 in 1934-35. The total number of plays produced on Broadway, the center of the drama in America, increased to 189 from the previous season's 154, a gain of 35. This, too, they hold, to be further verification of their optimism for the rebuilding of the stage.

Finds Steady Continuance in Total Theatres Used

Billboard's "Theatrical Index" last week disclosed a steady continuance in the number of theatres used, as compared with 1933-34, both seasons averaging 50 and 49, respectively, and about the same percentage of failures—81 per cent. There were, however, three fewer hit plays in the past season, when 26 successes of that standing were on the boards.

"The theatre has been going through—it still is going through—a grueling period of reorganization forced upon it by the depression," *Billboard's* study concluded, and added: "The entire economic structure of the theatre was tested in the crucible of depression, and what came out of the caldron is an entirely different substance from what went in. The theatre is still finding itself in its new form. But, it is gradually settling down, gradually finding its new place and its new structure."

"The theatre," it was found, "seemed to be settling back into something approaching normalcy, with the shows displaying greater early strength. If this movement continues during the coming year we can expect to see an increase in the number of hits, a decrease in the number of shows closing within five weeks, and a vast increase in the 'middle-class' productions"—which class was the "backbone" of the theatre in prosperity days and which had almost entirely disappeared.

Regardless, the stage in its present form still is unaccepted by the motion picture theatre as a serious competitor, although Hollywod does recognize it as a fertile source of material.

Greater Early Strength of Plays Held Encouraging

The greater early strength displayed last season by plays is accepted by Broadway as "one of the most encouraging signs of all," indicating as they believe it does, that the public began to develop again its former habit of play-going. The general and notable increase in evening dress among audiences was cited, too, as a hopeful sign of returning normalcy.

Another "striking" feature was the reappearance of the stock and repertory groups which had been conspicuously absent the previous season. No less than 49 productions fell into this socalled "special" category—including the D'Oyly Carte Opera Company, the Irish Players, the Moscow Art Players, Walter Hampden's company, Eva LeGallienne's company and the Civic Light Opera Company. It is this type of drama, trouped into the field, that brings the most competition from the stage to exhibitors.

"Sailor Beware" was on top with the most performances, marking up 488, as compared with the 357 performances last season of "Men in White." "She Loves Me Not" was credited with 367 performances, "Accent on Youth," 228; "Post Road," 210, and "Fly Away Home," with 202.

Six shows played only one performance, 10 played two, eight had three performances and six had five.

Billboard reviews the stage of Broadway over a 15-year period as follows:

	1920-21	1921-22	1922-23	1923-24	1924-25	1925-26	1926-27	1927-28	1928-29	1929-30	1930-31	1931-32	1932-33	1933-34	1934-35
Number of Theatres Used...	59	68	61	68	67	80	79	80	78	72	64	63	257	50	49
Total Seating Capacity	62,291	69,237	61,685	70,336	66,679	77,937	80,783	82,681	87,022	75,314	67,647	63,949	59,930	51,255	55,838
Total Number Productions...	242	261	214	249	264	288	302	302	268	286	226	225	212	154	189
Total Dramatic Productions...	174	207	160	199	205	226	232	233	205	224	181	179	180	130	158
Total Musical Productions....	68	54	54	50	59	62	70	69	63	62	45	46	32	24	31
Total Commercial Premieres..	148	185	164	179	210	223	228	255	214	221	163	176	138	133	131
Com. Premieres (Dramatic)...	99	144	124	141	163	178	180	205	169	167	135	150	115	120	114
Com. Premieres (Musical)...	49	41	40	38	47	45	48	50	45	54	28	26	23	13	17
Percentage of Failures (All Productions)	55%	71%	64%	65%	65%	67%	68%	74%	80%	83%	77%	83%	82%	80%	81%
Percent. Failures (Dramatic).	59%	76%	65%	73%	74%	74%	76%	81%	85%	87%	81%	86%	85%	84%	83%
Percent. Failures (Musical)..	47%	51%	63%	37%	36%	40%	40%	46%	59%	69%	54%	67%	68%	43%	69%
Av. Length of Runs (All)....	99	87	109	101	87	97	108	88	92	76	60	60	59	55	60
Av. Length of Runs (Dramatic)	85	76	102	85	74	79	96	77	77	63	51	57	50	46	55
Av. Length of Runs (Musical)	142	128	131	166	130	176	143	130	149	137	107	79	107	137	102
Closed Within Five Weeks...	69	94	63	81	85	111	119	126	95	149	81	119	97	87	87
Total Number of Hits.......	67	54	59	62	73	74	73	66	60	52	38	30	30	29	26
Dramatic Hits	41	34	44	38	43	47	44	39	35	31	25	21	22	21	21
Musical Hits	26	20	15	24	30	27	29	27	25	21	13	9	8	8	5

PRINTERS' INK

October 10, 1935

The motion picture industry this week got together and paid its compliments to a man who has played an important part in its progress and development, Martin Quigley. On the occasion of the twentieth anniversary of Mr. Quigley's heraldship of the Motion Picture Herald, it might be expected that the industry which bows to none in the matter of showmanship would conspire to produce a colorful tribute. It did.

Twenty years is not such a very long time as time goes. But in an industry that is so closely geared to the modern tempo, in an industry that has sprung up with such amazing rapidity, twenty years is a fairsized period indeed. And if anyone thinks not, let him get a copy of the Motion Picture Herald for September 28 and let him leaf through its 372 pages. He who does this cannot fail to be impressed strongly by the advances that have been made in the art of motion pictures.

To the Schoolmaster an exceedingly interesting feature is that which illustrates advertisements for the outstanding screen productions of the last two decades. What a far cry from Chaplin's 1915 brand of silent artistry, "Easy Street," to the present-day talking adaptation of Shakespeare! Equally interesting is the advertising section, not only for its bulk of 230 pages, nor its parade of famous names, but for the cleverness and ingenuity shown by certain advertisers in their congratulatory messages.

HOLLYWOOD STARTS WAR CYCLE, AS NEWSREELS GET BATTLE SCENES

At Least Two Dozen Military Pictures Are Rushed While Distributors Hunt Subjects Touching on Ethiopia

The thunder of hob-nailed marching feet of Mussolini's Italian infantrymen, mingled with the softer retreat of Haile Selassie's unshod but calloused tribesmen, echoes with the roar of bombing planes from Abyssinia across 3,000 miles of ocean and then 3,000 miles of land, and Hollywood is listening, even as the world listens to the newer rumblings of Mars on the Russo-Japanese border and on the waters at Malta and the Suez Canal. Already the blue bowl of sky echoes with the mimic warfare from the back lots of Hollywood, the while their exchanges in the field hasten to the doorstep of the exhibitor with Ethiopian subjects already in the can, and the newsreels work night and day, feverishly racing to market with their camera and sound recordings of the conflict. Directly, then, the motion picture theatre owner is affected by this troubled state of world affairs thusly:

1. The war cycle is on in Hollywood, militarism in one form or another being the plot of at least two dozen films intended for early release.
2. Every available subject from or about Ethiopia is being marshaled by both large and small distributors for showing while the conflict rages across the Abyssinian desertland and is reflected on page one of the American press.
3. First scenes of troops at the front arrive from Abyssinia and the newsreels open the anticipated competitive drive to reach the nation's screens first.
4. Trouble looms for exhibitors showing war subjects in those places where sentiment is strong for or against one or another of the belligerents. Hisses and boos were the greetings.
5. Foreign political censoring to prevent public demonstrations appears to be growing.

Even before the powder keg of the African war zone exploded across international headlines at three in the afternoon of Tuesday, October 1st, signaling the crossing of the Ethiopian frontier by the troops of Il Duce, Hollywood studios, sensitive to the temper of the times, were busy planning more films with backgrounds of combat than have been issued since "The Beast of Berlin" days in the World War, some 17 years ago.

In the Studio Camps

W. Ray Johnston's Republic Pictures is rushing into production "The Legion of the Lost," originally set as a French Foreign legion subject, but the locale of which was switched to Abyssinia to cash in on the Italo-Ethiopian war.

War is the subject matter of 20th Century-Fox's "Professional Soldier," already under way, the while Darryl Zanuck on that lot prepares "A Message to Garcia" of the Spanish-American War. The same studio is preparing "Under Two Flags," a foreign story that was filmed as a silent, and also "Wooden Crosses," drama of the World War

Warner Brothers has "The Charge of the Light Brigade," "Legionnaire," and a Joe E. Brown war burlesque, "I'm in the Legion."

Paramount is releasing "The Last Outpost," another story of the world conflict.

Though war figures only secondarily in Samuel Goldwyn's "Dark Angel," current, this United Artist release is a likely candidate for war billing on marquee fronts.

Samuel Goldwyn, too, will have "Navy Wife."

MGM has "Boots and Saddle," a cavalry story, and Academy Pictures soon gets under way with "Millions for Defense," visionary story of an invasion of the United States by an unnamed Oriental power.

A Story of the Slave Trade

Considered one of the most authentic stories of the Ethiopian sector is "Black Cargo," a new novel and screen play dealing with the slave trade and political backgrounds of Ethiopia, and written expressly for motion pictures. It has been published by Julius Klein, former assistant to Carl Laemmle at Universal City, in collaboration with Major C. Court Treatt, retired British intelligence officer, who for 22 years was stationed in Ethiopia.

The story, conceived and written in two weeks, relates the adventures of a British soldier family in Africa. It makes much of the "Ethiopian war drums."

John P. Medbury, newspaper columnist, as commentator, takes theatre-goers through Ethiopia in a new subject of his, the while state rights distributors are marketing "Ra-Mu," dealing with the African war-torn country.

Three Films in Toronto

In Toronto, newspapermen were given a private showing of three films taken in Ethiopia by Dr. R. V. Bingham, and depicting the difficulties which Mussolini's soldiers are encountering crossing mountains 10,000 feet high and climbing in and out of canyons each as great as the Grand Canyon in Colorado.

Film libraries the country over, private and otherwise, are being searched for Ethiopian shots. Not much is expected to be unearthed, however, and it is with this knowledge that the industry is looking for arrival here of negatives taken at the front by the newsreels.

"Abyssinia, the Last Imperial Country in Africa," has been released by Ufa, in short form, showing what its cameraman, Dr. H. Rikli, claims are all of the war preparations of Ethiopia prior to the rainy season last summer. Also, as a guest of the Negus, the King, it is said he was permitted to shoot scenes of the imperial family for the first time.

Paramount beat all its competitors to market in this country with the first all-Ethiopian feature talker, "Wings Over Ethiopia," United States distribution rights to which were acquired some two weeks ago.

Demonstrations in Theatres Reflect Patrons' Bias; Film Libraries Scoured for Material; Newsreel Race Underway

When war clouds first began to gather over Addis Ababa last summer, L. Wechsler, Swiss cameraman and motion picture director, chartered a giant Condor plane and, piloted by Walter Mittleholzer, pioneer North African pilot, toured Abyssinia from the capital to the farthest of the back-country savage tribal country.

Running some 7,000 feet in its present edited form, the film, taking four months to make, was originally 20,000 feet long.

Newspapers the country over reproduced scenes from the picture, with credit to Paramount, and the company reports that "hurry calls" are being received at exchanges in the field for more prints, following the premiere at the Paramount theatre on Broadway and at the Paramount in Los Angeles. Exhibitors are ballyhooing the film as a war picture, tying in directly with the daily newspaper combat headlines. Prints are being rushed by plane.

A later development was acquisition by 20th Century-Fox of "Gibraltar," by Laurence Stallings, who is now in charge of the Fox Movietonews camera crew at the Ethiopian front.

First Fighting Films Arrive

The first tangible results from the newsreels' costliest assignment in the history of film news coverage appeared on Monday when virtually all the companies received in New York the first actual army scenes, taken at the outset of the invasion two weeks ago. The newsreel staffs immediately were placed on a 24-hour schedule to edit, print and ship the subjects. No attempt was made to build them into special editions, as is customary with events of such news importance, and they were released on Tuesday in the regular midweek issues.

Reports of typical reactions to Ethiopian and other war subjects on the screen came this week from Long Island and London, partisanship in the Italo-Ethiopian hostilities nearly resulting in a riot at the Bay Shore (L. I.) Regent theatre when pictures of Mussolini, flashed on the screen in a newsreel, were hissed by patrons. Police and state troopers were called.

Protest Showing of Film

How British sympathy lies in the conflict was demonstrated at reels shown in British theatres. Pictures of Mussolini, General Emilia de Bono and other Italians have been greeted this week with hisses and catcalls, as against fervent applause for Emperor Haile Selasse and the Ethiopians.

Italian consular officers in New York were reported to be preparing a protest against Paramount releasing "Wings Over Ethiopia," the while governments elsewhere were clamping down on any war subjects that might arouse the sentiment of citizens.

The Austrian police banned all films dealing with Ethiopia.

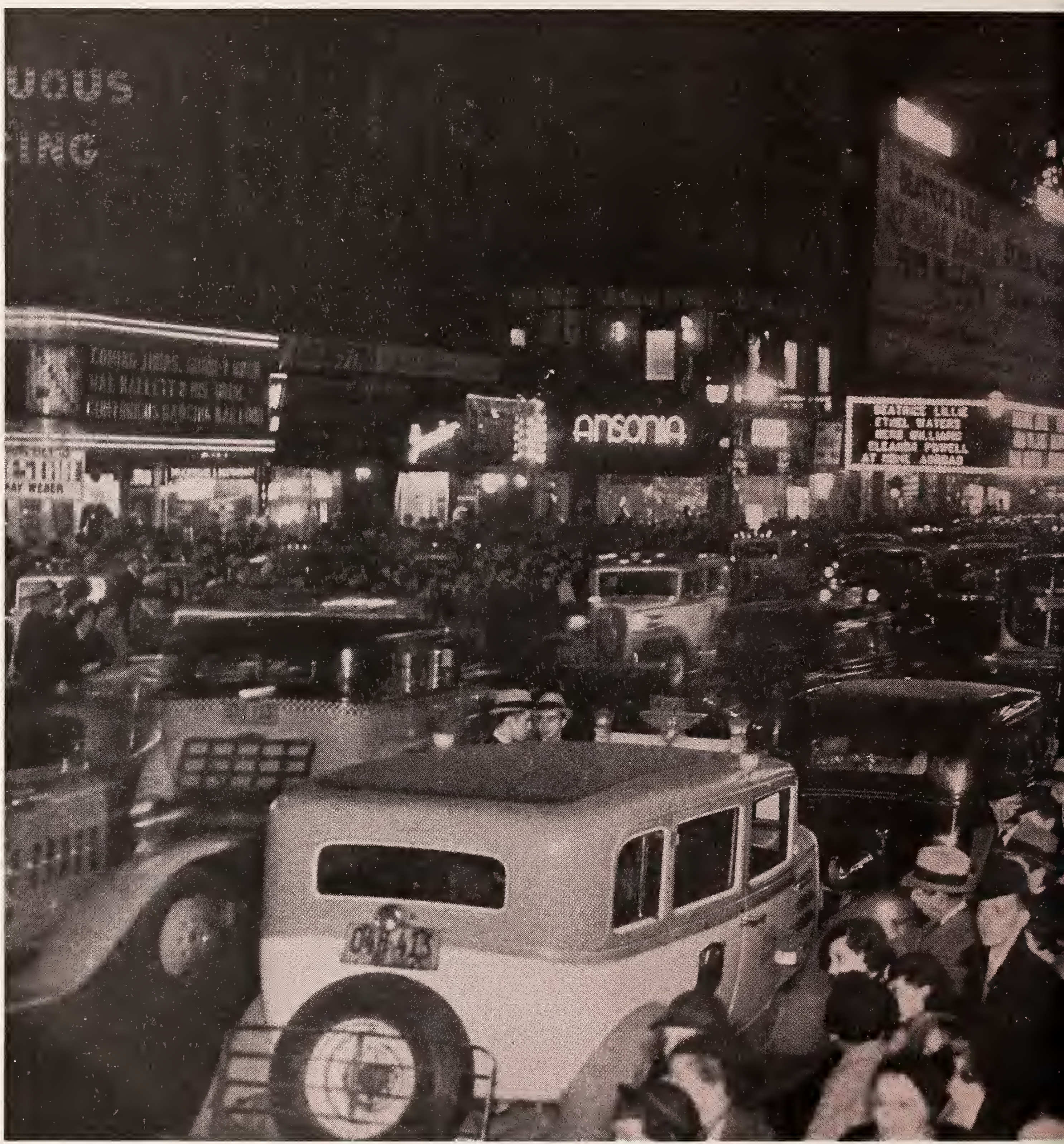
Because of a tense situation created by the African war, the board of censors at Georgetown, British Guiana, barred the film "Emperor Jones" (Krimsky-Cochrane-United Artists) on the ground that it might stir up racial strife between Negroes and whites in the colony.

Political film censorship in other foreign countries was expected to spread, and in Panama "Thunder in the East" was withdrawn because the Japanese consul protested in behalf of his country, calling the film "quite offensive to the nationalist feeling of the Japanese Empire."

HISTORIC NEW YORK SCENES

from the Collection of

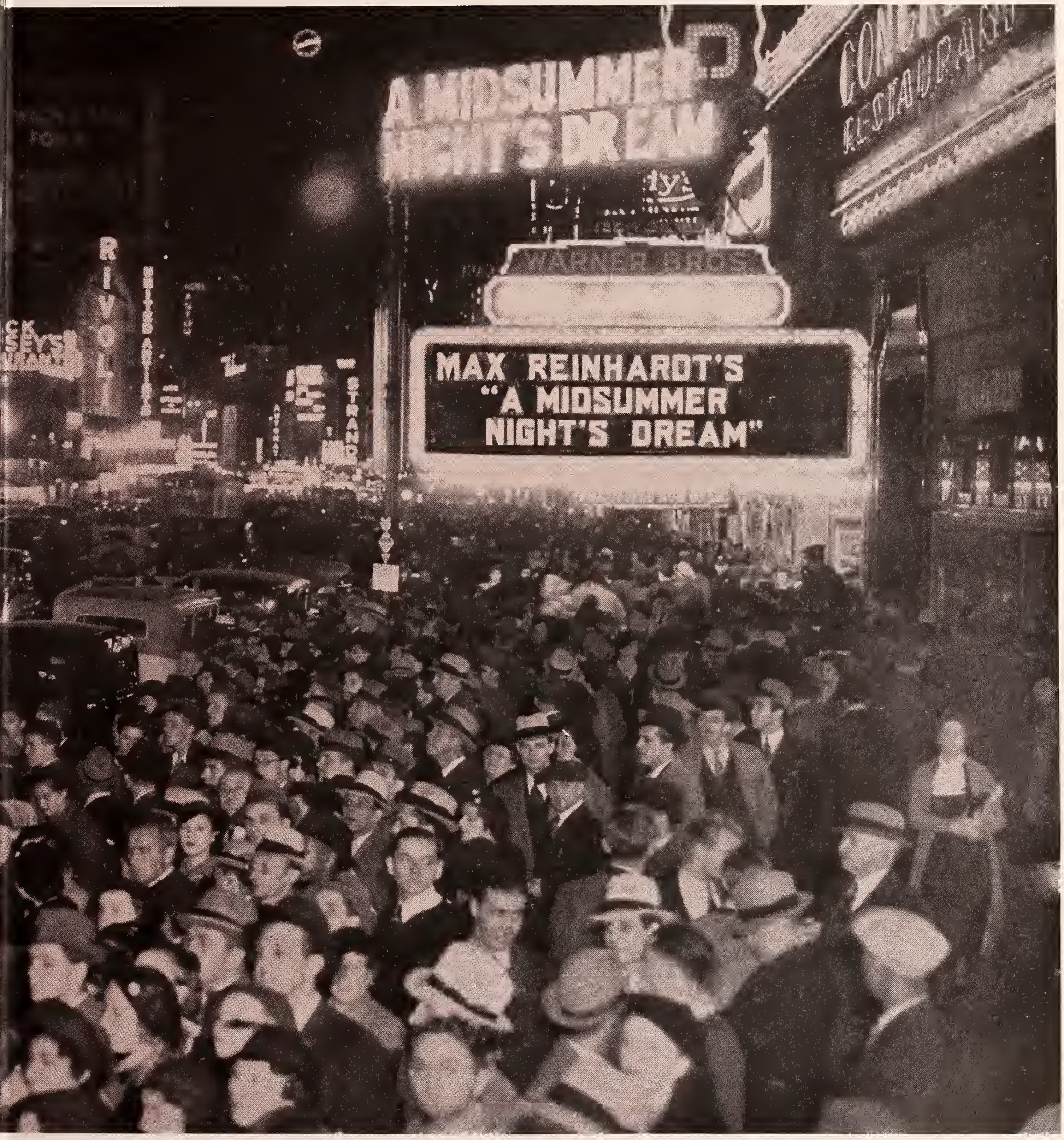
WARNER BROS.



Premiere of "A Mid

HOLLYWOOD THEATRE, NEW

These pictures are made suitable for framing because they depict what you may never see again. Scenes that lived only in Broadway's legends before, came true at Warner Bros.' International Premiere of "A Midsummer Night's Dream", and crowds struggling to pay up to $11 a seat brought back the Thrill of the Theatre and the best traditions of New York's stage openings.


A MIDSUMMER NIGHT'S DREAM
WARNER BROS
MAX REINHARDT'S "A MIDSUMMER NIGHT'S DREAM"
RIVOLI
STRAND
RESTAURANT

ummer Night's Dream"

YORK CITY, OCTOBER 9, 1935

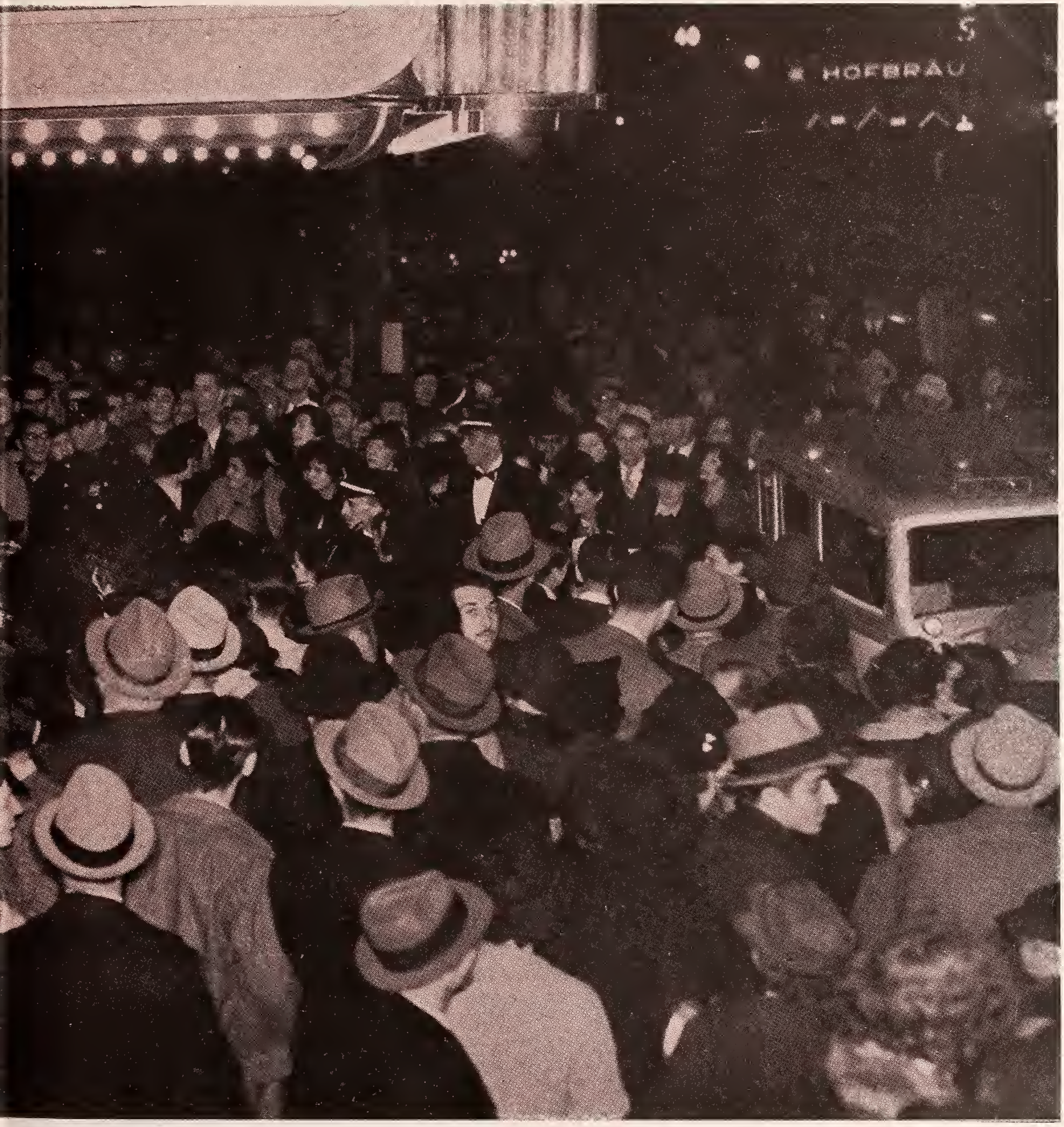
Look at the clock in the right-hand corner. Three quarters of an hour before the performance, both sides of Broadway were absolutely impassable for four blocks. Note mounted police on sidewalk (right) and dense mass across the street, while traffic is blocked completely. Cables report similar scenes outside Adelphi Theatre, at the simultaneous London premiere.

BOX OFFICE NOW OPEN

A Brilliant Br

INTERNATIONAL PREMIERE OF "A MIDSUMMER NIG

No theatrical performance in this decade has attracted such an amazing group of celebrities. While England's peerage and the leaders of Mayfair thronged the London Adelphi, America's notables in governmental life, in art, drama and music, stars of screen, stage and radio acclaimed "A Midsummer Night's Dream" as more than a motion picture—a national accomplishment.



dway First Night

S DREAM", HOLLYWOOD THEATRE, OCTOBER 9, 1935

Crowds surged around them. Note police and special attendants trying to clear a way for the celebrities to enter the Hollywood Theatre. All through the performance and until after midnight throngs still waited to see them emerge. These graphic illustrations of the event will be treasured among the industry's most prized records, to be remembered as long as the picture itself.

NEITHER WARNER BROS. NOR THE
could be stirred to such furore as
Wednesday's $11

MAX REI

Prod

"A MIDS NIGHT'S

By William Shakespeare

St

JAMES CAGNEY JOE E
ANITA LOUISE VICTOR JO
JEAN MUIR HUGH HE
ROSS ALEXANDER
IAN HUNTER
HOBART CAVANAUGH
DIRECTED BY MAX REINHA

NDUSTRY DREAMED that New York
wept the Hollywood Theatre at last
a-seat Premiere of

NHARDT'S

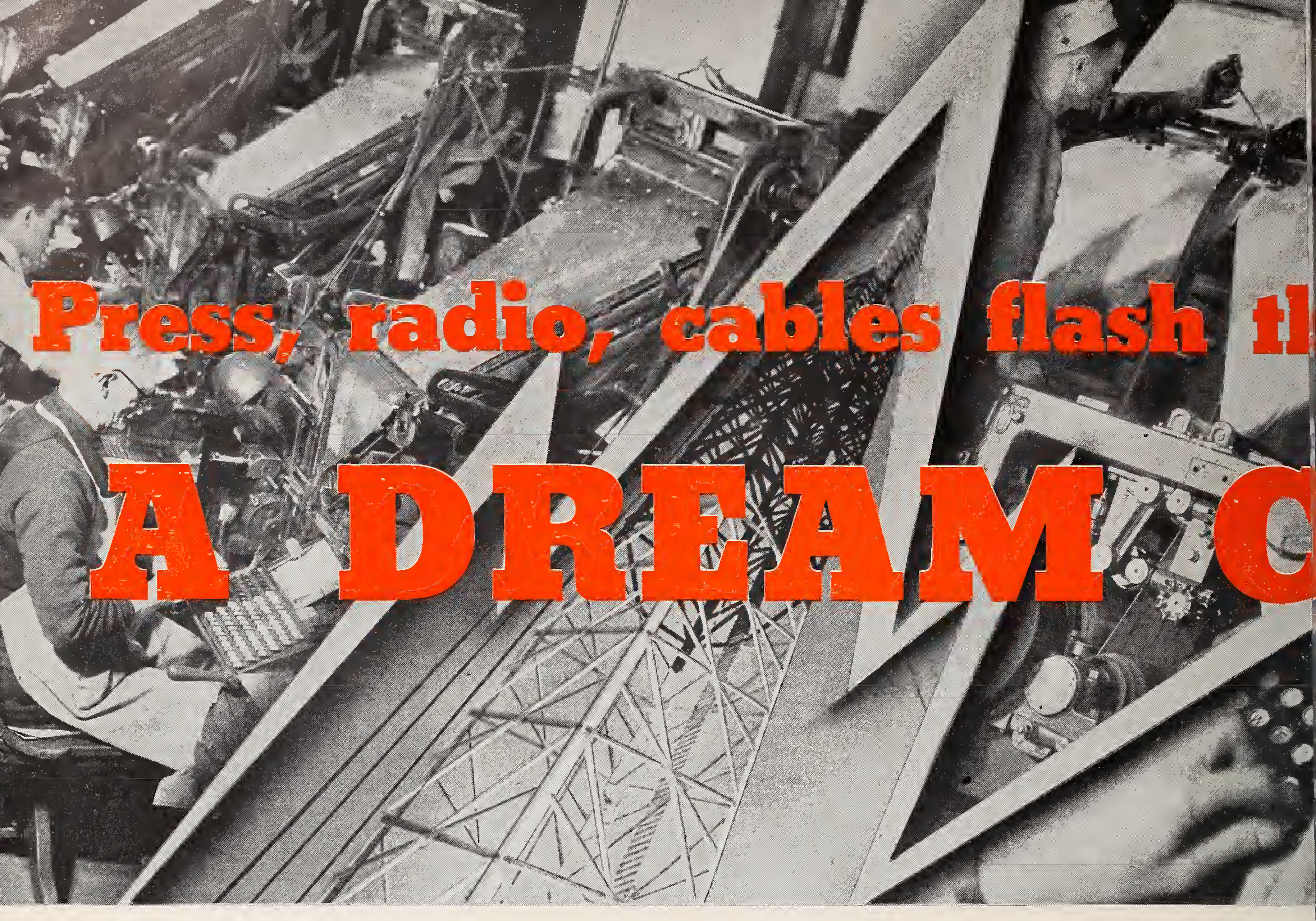
ion of

UMMER
DREAM"

Music by Mendelssohn

rring

BROWN DICK POWELL
RY Olivia de HAVILLAND
BERT FRANK McHUGH
VERREE TEASDALE
MICKEY ROONEY
GRANT MITCHELL
OT and WILLIAM DIETERLE



Press, radio, cables flash t

A DREAM

"A credit to Warner Bros. and to the motion picture industry."—*N. Y. Times* . . . "A beautiful and expansive spectacle. A definite landmark in the history of the motion picture."—*N. Y. Herald-Tribune* . . . "A monumental motion picture—an historic one. It has fabulous magnificence. Big, impressive, inspiring."—*N. Y. Daily Mirror* . . . "Most important film event since advent of sound. So much to see that no written resume could possibly convey its multitudinous enchantments."—*N. Y. Journal* . . . "Genius of the screen wedded to Mendelssohn's music which Professor Reinhardt evokes as the supreme artistic gesture."—*N. Y. Post*

"Nothing anywhere can be compared with it. A masterpiece. Something only the screen can provide."—*N. Y. World-Telegram* . . . "Realized as never before through all the centuries. Pre-eminent genius of Max Reinhardt is ever evident. Players are superb."—*N. Y. American* . . . "A picture to be remembered, to be cherished, to be seen again and again and again. The screen has never done anything like it before."—*N. Y. Morning Telegraph* . . . "A spectacle and a gorgeous one—a thing of shining beauty, a fantasy of delight."—*N. Y. Sun*

These are but brief excerpts from what the critics are telling the world in columns and pages of praise. Everywhere the power of the press stands behind "A Midsummer Night's Dream" with unprecedented reviews, double-page rotogravure spreads, feature stories — publicity that money could not buy. « « Chosen by the National Broadcasting Co. for one of the

e news around the world:

OMES THRU

"Reinhardt has given us something to remember."—*London Star* . . . "Dazzling, magnificent, overwhelming with moments of visionary beauty such as screen has not seen before, it charmed and amused and astonished."—*London Daily Telegraph* . . . "One of the most exquisite films ever made. A memorable achievement."—*London Daily Herald* . . . "Takes you into dream world of great beauty, so lovely you are reluctant to leave it."—*London Daily Sketch* . . . "Astonishing production. An important event."—*London Daily Mail*

"Has brought to bear all that the creative techniques of the drama, the dance, pageantry and music of the world today can give . . . superimposed upon the superbly glamorous capacities of the motion picture makers."—*Motion Picture Herald* . . . "One of those finer efforts which build patronage and important good-will for the motion picture industry."—*Film Daily* . . . "In breath-taking photography; arrangement of the ballet, heightened by the mechanical and technical wizardry of the camera; beautifully arranged and brilliantly played musical accompaniment, it represents a new level in artistic and production standards."—*Motion Picture Daily*

most important broadcasts of 1935. Radio-dramatized by "March of Time." Awarded special medal by "Parents Magazine" as the most outstanding picture for family audiences. Endorsed by the Shakespearean Society. Whole-heartedly supported by the English Speaking Union, Society for the Advancement of the Screen, and vital organizations in every community.

NATION-WIDE ROADSHOWS

in full swing now, repeating New York and London successes

PHILADELPHIA—Chestnut St. Opera House opened Monday. Reviews tremendous. All seats sold out two weeks ahead. Season already extended.

LOS ANGELES—Wednesday night's premiere at Beverly Hills Theatre biggest event in Coast theatrical history, matching New York in brilliance. Business terrific. Season is a civic celebration.

WATCH FOR THESE OTHER BIG DATES:

CLEVELAND	Hanna Theatre	October 18
DETROIT	Wilson Theatre	October 20
TORONTO, Ontario	Royal Alexandra Theatre	October 21
HARTFORD	Bushnel Memorial	October 24
WASHINGTON, D.C.	National Theatre	October 27
PITTSBURGH	Nixon Theatre	October 28
MONTREAL, Quebec	His Majesty's Theatre	October 28
BALTIMORE	Auditorium	November 3
DALLAS	New Rialto Theatre	November 8
BOSTON	Majestic Theatre	November 11

Warner Bros. present

Max Reinhardt's

production of

"A MIDSUMMER NIGHT'S DREAM"

Arranged for the screen by Charles Kenyon and Mary C. McCall Jr. Musical arrangement by Erich Wolfgang Korngold. Dances directed by Bronislava Nijinska and Nini Theilade.

Costumes by Max Ree. Photography by Hal Mohr.
Special photographic effects by Fred Jackman—Byron Haskin—H. F. Koenekamp.

"Credit to WARNER BROS.

for the courage, enterprise and vision responsible for this achievement."

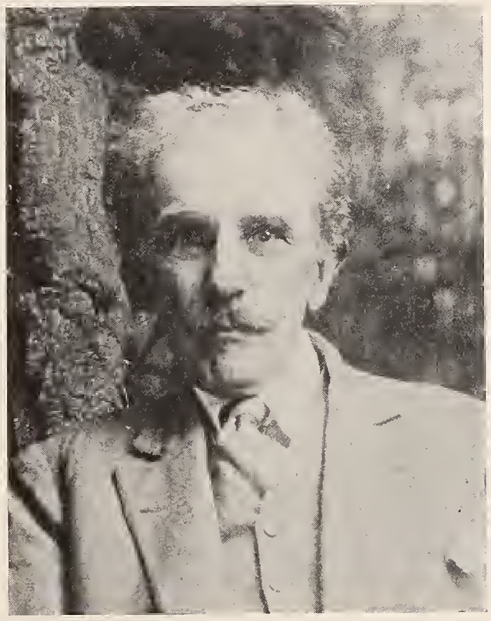
—*N. Y. American*

DICKSON'S DEATH TAKES MAN WHO MADE THE FIRST MOTION PICTURE

Briton Made Machine for Edison's Notions, Tried $2.50 Worth of Eastman's New 'Film'—Result: 'Kinetoscope'

Severance of Relations with Edison Followed by Invention of Mutoscope and Biograph Projector; Returned to Edison

by TERRY RAMSAYE



W.K.Laurie Dickson

The man who made the first motion picture is dead. William Kennedy Laurie Dickson, laboratory assistant to Thomas A. Edison through the years in which the film was brought into existence, died at Twickenham in England, Monday, September 30. He was 75 years old and is survived by Mrs. Dickson and an adopted son.

Mr. Dickson, long, long since forgotten by the world of the motion picture, was by reason of his early influence a factor in the formative years of the industry and a creator of sequences and consequences far beyond his foreseeing. It is not too wide a presumption to say that, but for him, his friendships and affiliations, the pattern of the first two decades of the industry, including the great Motion Picture Patents Company, would not have been created in the form that it followed and by reason of that many of the sequels that persist to today.

Uses Edison's Rejection As Letter of Introduction

It was way back about 1880 when the very young Mr. Dickson presented himself at the Edison Laboratories in New Jersey. He had, by way of an introduction, a letter from Mr. Edison.

A year or so before, from his home in England, this lad Dickson, filled with enthusiasms by what he had read about the "Wizard of Menlo Park," had written over for a place in the Edison research organization. He got a reply in Edison's own hand, saying in effect that there was no opportunity.

With that letter Dickson gained audience, and, it would seem, made a favorable impression. In any event Mr. Edison said, "Since you are here you might as well go to work—go in the next room and hang up your coat." He proved a great find.

About 1887 Mr. Dickson was busy across the river in New York on the job of supervising the construction of underground circuits to take care of the maze of festooned wires on poles that served the metropolitan district. What Mr. Edison thought of the New York electrical system was unprintable. He remarked that the condemned should be given jobs as New York electricians instead of sending them up to Sing-Sing for disposal. He evidently decided to rescue Dickson.

Two Assignments That Helped Make History

Called to West Orange, Mr. Edison made Dickson a member of the research staff and assigned to him a number of problems. One of them, incidentally, was examination of what happened in the idle filament of a two-filament incandescent lamp. It seemed to have juice in it. It did. It was, in fact, the ancestor of today's radio tube. That was then merely something for the note books. The other assignment was on Edison's problem of "a machine that would do for the eye what the phonograph did for the ear."

Edison had notions and made drawings. Dickson made machines and tried them.

In the summer of 1889 they had a machine that would work if they had had anything to work in it. They needed a flexible tape, transparent and tough, to make the pictures on and to take them back through the machine in the same way for exhibition. They had made for experimental purposes bits of film by painting collodion varnish on glass and stripping it off to use as a vehicle. It proved the principle and nothing else.

Sent $2.50 to Eastman For 50 Feet of "Film"

About this juncture word was about that George Eastman of Rochester, who specialized in "roller photography," was about to launch a new material to take the place of the negative paper with which he loaded his "Kodaks." Edison instructed Dickson to get a sample, and so they ordered a fifty-foot roll of the stuff, which Edison called "film," and sent Mr. Eastman a postoffice money order for $2.50 for it in September of 1889. The stuff worked.

October 6, 1889, Mr. Dickson took Mr. Edison into mysterious "Room 5" of the laboratories at West Orange and demonstrated the Kinetoscope, the world's first motion picture machine using film.

It was a peep show machine into which one spectator at a time could look. It was the beginning of the motion picture industry of today.

Mr. Edison was entertained, but not much. He gave Mr. Dickson some new assignments and put the machine in the corner of his office to show a friend now and then. Once it came near being introduced when a demonstration was made at the Brooklyn Museum. But it was not until a promotor for the Edison phonograph exhibit at the World's Fair in Chicago came along that it got real attention. Mr. Edison promised to make up some of the machines for the Fair and in a half hearted way started to do something about it. He had bigger problems than that on his hands.

Magic Lantern Hookup Wanted to Speed Nickels

Dickson was assigned to make some pictures for the machines. Too late for the Fair by a year, the machines and the pictures were made. So it came that the Edison Kinetoscope came to the show world in a peep show "parlor" at 1155 Broadway, opening April 14, 1894.

Showmen were impatient of peep shows and one customer seeing the picture at a time. They wanted a magic lantern hooked up with the pictures so they could show to a whole roomful of customers at a time and get the nickels faster. Edison was not much interested in showmanship in the first place, and secondly he was selling peep show machines and wanted to clean up that end of the business first. He had spent almost $25,000 developing the silly thing, and W. E. Gilmore, his new general manager, was insisting on some money back right away.

About then some Kinetoscope concessionaires, the Latham brothers, Otway and Grey, went to see Mr. Dickson. Unhappily

[*Continued on following page*]

INVENTED FIRST PEEP SHOW MACHINE

[*Continued from preceding page*]
they attracted his interest for a time and he visited their shop at 35 Frankfort street down under the Brooklyn Bridge where they were trying to build a projector.

Dickson Impatient to Get Projection Phase at Work

Mr. Dickson, who had been tinkering at projection at the Edison plant, and doing some tinkering on the side up at Columbia University's laboratory, was enthusiastic about projection's possibilities and more than impatient because the Edison plant was not in a hurry to make that next step and invade the peep show market.

Just then Mr. Dickson had a book on the press, written, it seems, at the instance somewhat of Raff & Gammon, who were selling the peep show Kinetoscope. The book was about the history of the Kinetoscope.

However, it does appear that Mr. Dickson gave some attention to the Lathams because very shortly his friend, Eugene Lauste, a photograph mechanic who had not been getting along very pleasantly at the Edison plant, went to work for the Lathams at their experimental shop in Frankfort street.

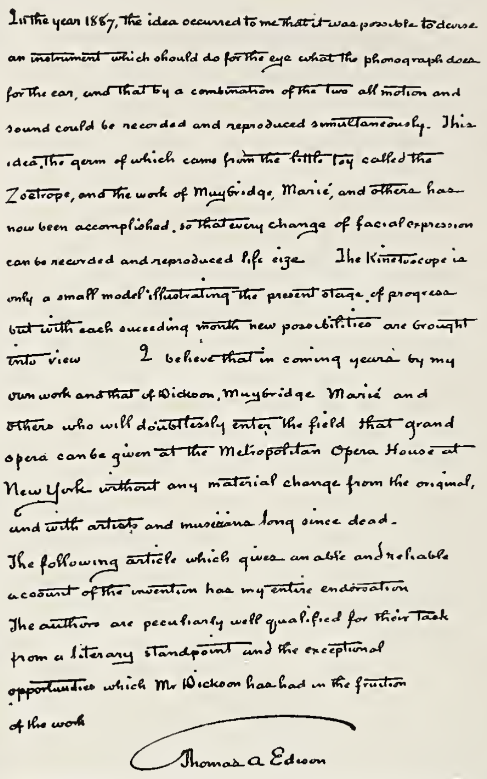
Major Woodville Latham, father of Otway and Grey, got annoyed because Mr. Lauste and Mr. Dickson talked French in the shop all the time, and presently Mr. Dickson broke with the Lathams and did not take up the stock in the Lambda company which he had put in escrow with his lawyer.

Gilmore Displeased, Dickson Leaves Edison's Company

But meanwhile Mr. Gilmore at West Orange got very displeased with what he heard and Mr. Dickson dissolved his connection with the Edison establishment.

Then came a really major development. Up at Canestota, New York, there was a meeting of Henry N. Marvin, inventor of an electric drill and one time employe of the Edison General Electric Company at Schenectady, Herman Cassler, mechanician extraordinary of Marvin & Cassler of Canestota, and E. B. Koopman of New York, a promoter of great ability—and Mr. Dickson.

From that meeting came the K.M.C.D. Syndicate, which produced a machine called the Mutoscope, to compete with the Edison peep show Kinetoscope, and presently the Mutoscope was to grow into the Biograph, a projector, and the company became in turn American Mutoscope and Biograph Company, which in years to come became the famous "AB" of later Patents Company days—bringing us in succession D. W. Griffith, Mary Pickford, Blanche Sweet, Mack Sennett and all that glorious company.


In the year 1887, the idea occurred to me that it was possible to devise
an instrument which should do for the eye what the phonograph does
for the ear, and that by a combination of the two all motion and
sound could be recorded and reproduced simultaneously. This
idea, the germ of which came from the little toy called the
Zoetrope, and the work of Muybridge, Marié, and others has
now been accomplished, so that every change of facial expression
can be recorded and reproduced life size The Kinetoscope is
only a small model illustrating the present stage of progress
but with each succeeding month new possibilities are brought
into view I believe that in coming years by my
own work and that of Dickson, Muybridge Marié and
others who will doubtlessly enter the field that grand
opera can be given at the Metropolitan Opera House at
New York without any material change from the original,
and with artists and musicians long since dead.
The following article which gives an able and reliable
account of the invention has my entire endorsation
The authors are peculiarly well qualified for their task
from a literary standpoint and the exceptional
opportunities which Mr Dickson has had in the fruition
of the work

Thomas A. Edison

Edison Foreword from the Dickson Book

The Biograph machine was an amazingly ingenious set of evasions and attempted evasions of the specifications of the Edison patents. Otherwise its purposes were identical. Biograph always logically contended that Mr. Dickson made no contribution to it.

But while Mutoscope and Biograph were in the making, Raff & Gammon, the Kinetoscope agents, brought to the market the father of all today's projection machines, the Vitascope, evolved by Thomas Armat of Washington, D. C., and manufactured by the Edison plant.

Mr. Dickson's book was printed and ready to issue. In haste the cover was changed to bring the Vitascope into the title. It was mentioned nowhere else in the book. Meanwhile the book, written long before, anticipated and told about projection of pictures and of talking pictures, with synchronous dialogue, all as realistically as though it were today. Mr. Dickson's authorship and wishes had slightly outrun the facts.

Meanwhile in 1897, which was almost immediately, the lawyers went to work and the great era of the patents wars began with the case of Thomas A. Edison vs. The American Mutoscope and Biograph Company. It was not ended until that historic day in December of 1908 when they all met at the Brevoort hotel and formed the Patents company.

But through the litigations of the years Mr. Dickson had been and continued abroad. He was a technician of remarkable ability. He made the first pictures of the Pope and the Vatican ever recorded. He journeyed the world around, save the U. S., and wrote another book called "Biograph in Battle."

Many, many years rolled by. The prosperity of the Biograph faded and less happy days came upon Mr. Dickson. He fell into correspondence with West Orange again, tentatively. Presently the matter came to the attention of Edison and the differences of years before were dismissed. Once again Dickson was on the Edison payrolls—without research assignments. That was more than fifteen years ago and most of the years since Mr. Dickson spent in the sunshine of southern France or the Channel Islands, once again in his later years a defender of the Edison priorities which the Biograph had fought so bitterly to overthrow.

For many years the editor of Motion Picture Herald and Mr. Dickson enjoyed a friendly contact and voluminous correspondence. Some of it in time led up to the election of Mr. Dickson to honorary membership in the Society of Motion Picture Engineers October 16, 1933.

Doublier to Lecture For Film Alliance

The New Film Alliance is sponsoring a lecture to be given this Friday night at the Hubbell Auditorium, Steinway Hall, New York, by Monsieur Francois Doublier on "The Motion Picture." This lecture is the first of a series planned by the Alliance for its subscribers, but it will also be open to the general public.

M. Doublier has long been associated with the industry, having worked with Lumiere when he invented his first projection camera. He also has been credited with being the first newsreel cameraman, having toured Europe from 1896 to 1900 taking pictures of important events, such as the coronation of Czar Nicholas. M. Doublier then came to America and in 1902 he built one of the first laboratories in this country at Fort Lee, N. J. At the present time he is again at Fort Lee, managing the Major Film Laboratories there.

Bellinger Theatre at Batavia, N. Y., Burns

The Bellinger Theatre, for years a landmark in the heart of the business section of Batavia, N. Y., was destroyed late last week by fire, with the damage estimated at $200,000. The building, a rambling, three-story wooden structure with a brick front, was a roaring torch for two hours and threatened the entire center of the city.

MARY PICKFORD RUNNING UNITED ARTISTS WITH KELLY AND BUCKLEY

Arthur Kelly Vice-President in Charge of Sales, Harry D. Buckley Vice-President Over General Corporate Affairs

First Lady of the Screen, Now First Woman President of a Large Film Corporation, Confers at Home Office

The First Lady of the Screen, who is now the first woman president of a major motion picture corporation, Miss Mary Pickford, newly arrived from Hollywood, walked into the office of United Artists Corporation in Seventh avenue Wednesday and began to confer.

The offices were filled with the purring of electrical tabulating and bookkeeping machines, putting down their figures like the pattering of rain on a shingle roof. They are doing a lot of bookkeeping at United Artists.

Miss Mary is president of United Artists just now because she was in the line of succession, being the first vice-president before the argument over rental contracts started in Hollywood between Al Lichtman and Samuel Goldwyn, resulting in a vacancy in the office of president.

What United Artists ultimately is to do about the presidency does not appear. Miss Pickford has indicated that there is no hurry.

"The organization is compact and there are not many of us, so that the board can take care of everything that a president has to do anyway," she observed. "Meanwhile we are making haste slowly. We contemplate no changes in distribution policies and methods. In production, perhaps; there we have ambitious plans."

She was for the day at least very much Miss Pickford the business woman. She seems to have some debates with herself about whether or not she will appear in future productions for United Artists or elsewhere. It is her feeling that she will play again only if she finds a role that positively demands her. "And in that event I would certainly not function as the producer of the same picture," she observed.

It developed incidentally that Miss Mary has been getting some offers to play from the competition, including Paramount, Universal and Columbia. She is free, it seems, to play in anybody's pictures if she so elects.

Mr. Lichtman Wednesday morning was about the United Artists offices and spent an hour exchanging stories with Miss Mary, ending with a merry little tableau entitled "Friends Forever."

—

Kelly and Buckley Advanced

Announcement by the board of directors that Arthur W. Kelly had been appointed vice president in charge of sales, and that Harry D. Buckley had been selected a vice president in charge of general corporate affairs, was followed by Miss Pickford's explanation that the management of the company's business proceedings at the home office in New York and in the exchanges in the field will be vested entirely in the new vice presidents.

Mr. Kelly first became associated with United Artists in the capacity of Charlie Chaplin's eastern representative when the corporation was organized in 1919. He soon afterwards became a vice president of the organization, and in 1926 was placed in charge of the foreign sales division, a position he held until his appointment this week as vice president in charge of sales.

Al Lichtman did not relinquish his title or duties as sales manager when he assumed the presidency from which he resigned last Wednesday.

Buckley Began as Manager

Harry D. Buckley started in motion pictures as United Artists branch manager in Kansas City immediately after the World War. Previously he had managed some stock theatres in St. Louis. From the sales division of United Artists he transferred to supervising road shows of Douglas Fairbanks' "Robin Hood," and others, and for a time was also personal business manager of Mary Pickford and Douglas Fairbanks. In 1926 he became one of the three members of the executive committee at the home office and subsequently was elected a vice president. Corporate affairs in New York, including much of the actual home office management, have been in Mr. Buckley's hands some years.

Mr. Kelly, however, will retain supervision of foreign sales, with the exception of Great Britain and the European Continent, where Murray Silverstone is in charge. Mr. Kelly will continue to have Haskell Masters as his assistant in Canada. Harry Gold and Paul Lazarus are other sales assistants.

Al Lichtman's train trip back to New York from the Hollywood meeting of United Artists' producer members, at which his resignation was accepted, late last Wednesday, was preceded by a current of rumors as to his future in motion pictures. The reports, all without foundation of tangible fact, and most of them vigorously denied by the parties of the second part, had him variously in executive capacities in 20th Century-Fox, Warner Brothers, Metro-Goldwyn-Mayer, where, it was said, but denied, he would serve as vice president and assistant to Nicholas M. Schenck, Loew-Metro president.

Nor did the rumors stop there, one Broadway yarn even placing him, together with Harry M. Goetz and Edward Small, of Reliance (United Artists producer), and Sam Briskin, in control of Universal Pictures. They had the finances coming from Herbert J. Yates, president of Consolidated Film Industries. The Universal management, however, had another story.

Too, a dispatch from Hollywood mentioned that Mr. Lichtman was considering the formation of his own distributing corporation.

However, arriving in New York Wednesday, Mr. Lichtman said, "I will announce whom I will be with next week."

Following his differences with the management, which climaxed his protestations against

(*Continued on following page*)

HARRY D. BUCKLEY
Vice-President

MARY PICKFORD
President

ARTHUR KELLY
Vice-President

New Executives in United Artists

(Continued from preceding page)

restrictions imposed on his distribution duties by Samuel Goldwyn, producer-owner, Mr. Lichtman explained his position thus:

"I found it necessary to sever my connection with United Artists because my views did not coincide with the policies of one of its producers. My chief regret is that I must leave those loyal co-workers in United Artists who have worked with me for 10 years."

Further Selznick Activities

David O. Selznick this week further strengthened his position as an independent United Artists producer with the selection of staff members of his new Selznick International Pictures, announced last week simultaneous with Mr. Lichtman's resignation. The company, which has some impressive financial support—"Jock" Whitney, Dr. A. H. Giannini, Robert Lehman, Charles Payson, et al—will have as story editor Val Lewton, author of 14 well known novels, and formerly associated with Mr. Selznick at Metro-Goldwyn-Mayer studios.

Kay Brown, for many years an executive of RKO, enters the new organization as head of its New York office.

Joseph Shea has been engaged as press representative in Hollywood.

John Cromwell was the first talent acquisition, Mr. Selznick giving him a contract to direct its first release, "Little Lord Fauntleroy."

An Associated Press dispatch from Hollywood, unconfirmed by the corporation, indicated that Dolores Costello will return to the screen from retirement under a Selznick contract.

Formal ratification of the company came with its incorporation at Dover, Delaware, on a capitalization of $2,600 and 13,000 shares of common stock without par value.

Seeks Appraisal Of Fox Shares

Mrs. Orra B. Mead, as owner of 23 shares of Fox Film Class A common, has filed a petition in New York supreme court asking the appointment of three appraisers to determine the value of her holdings. Mrs. Mead objects to the Twentieth Century-Fox merger and the reclassification of stock which will result, and says she has demanded payment for her stock.

Five applications for the appointment of three appraisers to determine the value of Class A common stock of the Fox Film Corporation were filed last Friday in the N. Y. Supreme Court. All five were submitted by the law firm of Blau & Polakoff. The applications stated that their clients were opposed to the Twentieth Century merger and desired to dispose of the stock held by them.

The applications were made by Munson G. Doremus, owner of 900 shares; Estele R. Gold, 100 shares; J. C. Vogeler, Jr. 200 shares; Arthur A. Eisele, 65 shares, and Charles F. Eisele, 300 shares.

An appeal has been filed in the appellate division of the N. Y. supreme court from an order issued September 10 denying a motion of Sidney Franklin for summary judgments in an action against Fox Film and Fox Movietone News, Inc.

DAVID L. LOEW

David L. Loew Joins Hal Roach

David L. Loew has resigned as vice-president of Loew's, Inc., the company named for and by his father, the late Marcus Loew, to join with Hal Roach in a partnership agreement whereby he will become executive vice-president in charge of finances and general business matters for Mr. Roach. Henry Ginsberg will continue as vice-president and general manager of the Roach interests.

Mr. Loew, who will assume his new post immediately, is at present in New York to conclude his duties in the Loew organization, but he will leave for Hollywood shortly and will make his permanent headquarters there in the future.

With the announcement that Mr. Loew had joined his production organization, Mr. Roach coincidentally revealed an expansion program involving several hundred thousand dollars in studio improvements. Contracts for two new sound stages will be let within the next two months, and plans to increase the actor and director personnel of the organization are also under way. The main expansion move is to begin shortly after January 1.

Mr. Loew explained his move into the producing end as simply "moving his desk," as Metro-Goldwyn-Mayer will continue to release the Hal Roach product.

Arthur M. Loew, other son of the founder of the company bearing his name but who recently resigned as a member of the board while continuing in charge of sales abroad for Metro-Goldwyn-Mayer through the Culver Export Corporation, either has been or will be offered a contract to continue in that post.

He said a contract had been discussed, but added no decision had been made by him because "I first would like to see what it provided and what it had to say."

Eugene Picker, son of the late David Picker, whose local theatres were purchased by the circuit some years ago, has long been identified with film buying for the circuit, for which David L. Loew has been chief buyer for a few months.

Denounces Equity On Sunday Shows

Only by means of "continued public pressure" will New York get general Sunday shows, Dr. Henry Moskowitz, executive adviser of the League of New York Theatres, said Monday in making his annual report as the league met in its offices in the Paramount Building on Broadway.

Inasmuch as Actors' Equity Association has ruled that players must receive two-eighths of a week's salary for acting on Sundays, Dr. Moskowitz urged the members of the league, now numbering ninety-two, not to offer their shows on Sunday at all. Since the legalization of Sunday performances, two plays have opened on that night to avoid conflicts with other premieres. Dr. Moskowitz also mentioned the Equity referendum on the subject, which he called "unfair," and said:

"The giving of Sunday performances is financially impossible. Already one of our members has utilized Sunday for holding an opening because there were too many openings during the previous week. Others will doubtless do the same. I desire to caution our members to refrain as far as possible from doing this. We want to demonstrate to the Council of Actors' Equity that the conditions it has set for Sunday performances cannot be carried out."

Another matter of interest to the playgoing public—the matter of bars in theatres—also bobbed up in the annual report, but Dr. Moskowitz said that nothing could be done in the present year.

New Film Control Board in Poland

According to a decree of August 23, 1935, published in the "Journal of Laws" in Warsaw, the Polish minister of the interior is authorized to appoint a film commission and a supreme film commission to study motion pictures and advertising material presented to them by the ministry of the interior.

The members of these film commissions will be employees of the ministry of the interior and the first commission will include a president and one member, while the second will include a president and two members, one of whom shall be a lawyer. The president and the two members of the supreme film commission will be appointed by the minister of the interior and selected from employees of his ministry.

When films examined are intended for exhibition before school children or students, the ministry of public education may delegate a representative to participate in the sittings of the commission. The ministry of war may also delegate a representative to study pictures of a military nature or touching on military life.

The duties of these commissions will be to decide whether or not a film or a part of it may be shown in Poland or in certain parts of the country, and whether the advertising material and names used are appropriate.

CLEARANCE BATTLE CLOUDS DARKEN OVER MISSOURI, CLEAR IN CHICAGO

Balaban & Katz Fight for Additional Week of Protection in Chicago Will Come to a Head Next Month

The heat of the perennial clearance-and-zoning dispute between circuits and independent owners flared anew this week in Kansas City, but cooled somewhat in Chicago, these two places having been the main battlegrounds in the controversy these several weeks.

Balaban & Katz, dominating the Chicago scene, has not as yet obtained the additional week's clearance that was demanded, nor will the climax be reached there until next month, when all hands will gather to set bookings beyond November.

Although denying that Fox Midwest, largest operator in and about Kansas City, is attempting to set up a "system" of protection, the management has become the target of attacks by independents.

After two weeks of meetings to settle booking troubles the Chicago booking-clearance situation has momentarily quieted down. Whether this condition will last long is a matter of serious moment. In fact, things are so quiet that the trade there suspects there is considerable going on behind the scenes and at any moment the battle may break out afresh.

Demanded More Clearance

The cause of the excitement was the demand of Balaban and Katz theatres that seven days additional clearance be allowed between the release of pictures for the "C"-week houses and the "first week of release" houses. At present there is only one "week's" clearance between the two. This makes it possible for a "first week of release" house to show, on Sunday, a picture which played in a "C"-week house the Saturday previous. If the seven-day clearance arrangement was effected, the "first week house" could not play the picture until seven days from the date of closing in the "C"-week house.

It is this problem which almost has upset the booking system used in Chicago, a system which has been the model for many other booking arrangements throughout the country.

General opinion is that B & K would have encountered no difficulty in obtaining this clearance if it had set out for it soon enough. However, it was after many contracts had been signed by the distributors with others that the demands were made. This made it impossible for the distributors to give B & K the clearance demanded without jeopardizing some 300 deals made previously with others.

Says Grant Was Made

B & K executives said that when they made their deals for the new product they asked for and were granted, verbally at least, the extra clearance. However, exchange men explained that in conferring with B & K they agreed to allow the extra clearance provided all companies did the same. B & K added that five major companies are supplying them with the new pictures and that they took this as an indication that their demands were granted. These five are: Paramount, Warner, Columbia, MGM and Fox. It is understood, however, that the contracts have not in all cases been signed by B & K. It is also reported that the added week's clearance is not mentioned in the contracts, the agreement being a verbal one to the effect that if all agreed, B. & K. would get the clearance they asked.

After much delay, the independent exhibitors last week set their bookings for November. The B. & K. representative who is usually present at such conferences was absent. Now the matter stands with B. & K. setting their bookings the way they want them and the other exhibitors setting their bookings the way they always have. Whether this will work out remains to be seen.

Chicago exchangemen say they have notified B. & K. that they have not allowed them the extra clearance, that in fact they could not even if they wished without serious legal difficulties. B. & K. reports they have received no such notice.

A B. & K. executive said this week that "the booking clearance situation in Chicago is all messed up." From appearances he was correct. But for the time being all is quiet again, November bookings are set and not until there arrives the time of the actual playdates will one be able to figure out just what happened to whom and why.

It now appears that B. & K. will not get the clearance it wished until next season. But, whether or not they will make up for their loss of this in some way or another has Chicago's film row guessing. Some who profess to know the inside say that "B. & K. has something up their sleeve" which will produce plenty of fireworks when released.

Fox Midwest Not Trying to Set Up New System, Says Rhoden, but Kansas City Independents Make Protest

Fox Midwest is not buying nor is it attempting to set up a "system" of protection, said Elmer C. Rhoden, Fox division chief. The circuit is simply making separate deals with each distributor on whatever basis they want to sell.

All Fox Midwest is attempting to do is get away from "so much day and date playing of pictures," which, Mr. Rhoden feels, has "ruined the movie business in Kansas City." As many as 15 houses, and many times nine houses, have played big pictures day and date, he pointed out, thus destroying much of their potential gross.

"I've changed some good pictures to Friday and Saturday just to get away from showing them Sunday and Monday, when day and date playing is so prevalent," Mr. Rhoden added.

He said that nothing in the manner in which he is buying is new. It is the basis on which exhibitors buy in other cities, he explained. Other exhibitors want to play day and date with Fox houses, but don't want to pay as much as the circuit for the pictures, added Mr. Rhoden. He said he is willing for houses in competitive situations charging the same price to play before he does if they want to pay for it, but he doesn't want to pay two or three times what another house pays for a picture and then have to play day and date with it.

Independents Map Fight

Regardless, the reorganized Kansas City Independents Theatre Owners late last week resolved to "fight the proposed protection idea to the last ditch," adding, "We will use all the means at our command, including legal steps, to combat it."

The group empowered its executive committee to plan the fight against protection, and report to the entire membership.

Practically all Kansas City independents attended the meeting, and they unanimously opposed the idea of protection. They felt they should individually refuse to buy from companies responsible for the movement, according to Emanuel Rolsky, St. John and National Theatres, who was elected president of the ITO under the reorganization.

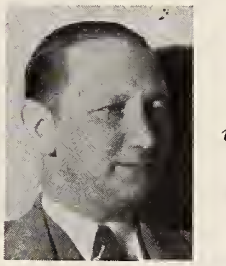
So far as independents can learn, Fox Film is the only distributor that has sold the Fox Midwest circuit protection.

Resignations of the old officers of the association, which have been pending some weeks, were accepted at the meeting and new officers were elected. Jay Means, Oak Park and Bagdad theatres, former president, is the only officer who did not return to some office under the new setup.

E. S. Young, of the Roanoke and Central theatres, was elected first vice-president; Mrs. Abe Baier, of the Lindbergh, second vice-president; Ed Hartman, of the Murray, was renamed secretary, and Charles H. Potter of the Admiral, treasurer.

ANALYZES POWER BUYING METHODS

Cost factors in the application of electric power to the facilities of the theatre, rate schedules, adjustment of operating conditions to reduce charges and related considerations in dealing with the utility companies, are dealt with in a discussion by Edward B. Silverman beginning in Better Theatres, accompanying this issue of the Herald.



Mr. Silverman is a New York consulting electrical engineer who has designed and revised the electrical arrangements of more then 250 theatres. He planned the electrical layouts for the two theatres in Rockefeller Center.

The current issue of Better Theatres is the fall Buyers' Number, containing The Equipment Index and Theatre Supply Dealers, semi-annual directories of the theatre equipment market.

A. O. Dillenbeck Promoted

A. O. Dillenbeck, long with the New York advertising agency of Hanff-Metzger, Inc., has been promoted to executive vice-president of the corporation.

SIROVICH COMMITTEE LAUNCHES HEARINGS ON PATENT POOLINGS

Chief Counsel Also Attorney in Pending Litigation of Seven Small Sound Equipment Companies Against A. T. & T.

With some of the titans of America's industry and finance "invited" to appear as witnesses, a Congressional committee on Tuesday opened public hearings in New York on a bill introduced by New York Congressman William I. Sirovich last session providing for the recording of patent pooling arrangements and contracts with the United States Commissioner of Patents.

Three Pertinent Facts

It was announced as a routine inquiry seeking, so Congressman Sirovich said, "information that will be of help to the committee." Three facts were apparent:

1. The statement by Congressman Sirovich, chairman of the House patents committee conducting the hearings, that the committee counsel and economic advisers were working *"pro bono publico,"* which in translation means "for the public good," or, in terms of hard cash, for nothing.

2. The presence as the committee's chief counsel, or "legal expert," of David Garrison Berger, young lawyer who is "of counsel" in pending litigation instituted by seven small motion picture sound equipment companies against the American Telephone and Telegraph Company, for damages aggregating $67,000,000 claimed under the Sherman antitrust act on the basis of alleged misuse of the very patent poolings agreements the committee is probing.

3. The presence, at Mr. Berger's side, of Robert Robins, as one of the Congressional committee's investigators, or, officially, "economic advisors." Mr. Robins, creator of the American Society for the Protection of the Motion Picture Theatre and for the past several years the author of numerous pronuncia-business address and telephone number as mentos against the "big electrics," has the same Ralph Vatner, who is attorney of record in most of the lawsuits in which Mr. Berger is counsel.

Mr. Vatner, in addition to being a business associate of Mr. Berger, was in active attendance at the sessions.

Mr. Berger on Wednesday admitted that he was counsel in the actions pending against the electrics and said that that connection was the reason he was chosen by the Sirovich committee as its counsel. Mr. Berger took a large part in questioning of Mr. Bloom on Western Electric's activities in the sound equipment field through Erpi, and George E. Quigley, vice-president of Vitaphone.

An unexpected development occurred Wednesday when William Fox was taken into custody in Atlantic City, N. J., by the United States Marshal there, who was instructed to bring him immediately before the committee.

Mr. Fox had ignored a request to appear for questioning, at the hearing Wednesday, and also had ignored a request subpoena, according to committee counsel, who obtained permission to order him arrested and brought before the investigators. Deputy marshals seized Mr. Fox and started with him for New York.

In opening the hearings, held at New York's Fifth Avenue hotel, Congressman Sirovich said that the committee "has no axes to grind; no interests to serve. We are here to find the facts and to survey the patent pooling and cross-licensing field for the first time."

Congressman Sirovich was informed of Mr. Berger's and Mr. Vatner's interest in the lawsuits pending in the United States district court in New York against the electric and equipment companies whose officials have been subpoenaed by the committee and who will be subject to free interrogation by Mr. Berger, as counsel to the committee, on matters important in those litigations.

To this the Congressman said: "The committee will avail itself of anyone who can furnish us with the information. The existence of these lawsuits is of no concern to the committee. We are just trying to find out the facts. These men you refer to will get us the facts. The big interests won't help us."

Officials of A. T. and T., and its subsidiaries, Western Electric Company, Inc., and Electric Research Products, Inc., have been subpoenaed. Among these are Edgar S. Bloom, president of those subsidiaries. The first witness was Dr. Frank Baldwin Jewett, vice-president of A. T. and T. and president of the Bell Telephone Laboratories, the parent company's research division.

Among the suits, trial of which is pending in the United States district court in New York, in which Mr. Berger, head counsel for the Sirovich committee, and Mr. Vatner are counsel and attorney, respectively, are:

Biophone Corporation vs. A. T. and T., Western Electric and Erpi. Damages of $15,000,000 are sought in this action.

Audio Equipment Maintenance, Inc., vs. A. T. and T. Western Electric and Erpi. Damages sought, $1,500,000.

Service on Sound Corporation vs. A. T. and T., Western Electric and Erpi. Damages sought, $4,500,000.

Sound Picture Engineers vs. A. T. and T., Western Electric and Erpi. Damages sought, $1,500,000.

Macy Manufacturing Corporation vs. A. T. and T., Western Electric and Erpi. Damages sought, $3,000,000.

Standard Sound Service vs. A. T. and T., Western Electric and Erpi. Damages sought, $1,500,000.

In recent court actions brought by General Talking Pictures Corporation and Duovac Radio Corporation, which sought damages aggregating $40,000,000 from the same defendants, Mr. Berger appeared as a witness against Erpi. The suit by Duovac, of which Mr. Robins is a former officer, was tried in Wilmington some months ago, and is to be argued this winter.

Congressman Sirovich concluded his opening statement, in which he said all members of his committee had concurred, saying:

"We shall now devote our attention to a concrete example, i. e., the most important single patent pool in existence, namely the pool to which A. T. and T., Radio Corporation of America, Westinghouse and General Electric are parties."

Mr. Berger read a list of witnesses which the committee would like to interrogate, and whom it has invited, the list including: Henry Ford, Alfred P. Sloan, Jr., Owen D. Young, John W. Davis, Winthrop W. Aldrich and all directors of the American Telephone & Telegraph Company.

With Congressman Sirovich at the hearing on the opening day sat Representatives Thomas O'Malley, of Wisconsin; Matthew A. Dunn, of Pennsylvania; Randolph Perkins, of New Jersey; R. T. Buckler, of Minnesota; Thomas R. Amlie, of Wisconsin, and William D. McFarlane of Texas. Congressman Amlie, officially a Republican, is understood to be considering becoming a candidate for President next year on a third party ticket. Representative Kramer of California is a member of the committee.

William Fox Taken Into Custody by U. S. Marshal to Appear Before Committee; Swope, Jewett and Bloom Testify

Testimony Broadcast

The hearing was not far advanced before it gave promise of assuming a showmanship as well as political aspect. The testimony of the witnesses and statements of the committee members were broadcast over the New York City-owned radio station WNYC.

Gerard Swope, president of General Electric, was the only witness of the opening day besides Dr. Jewett. Repeated attempts were made by committee members, who hold widely divergent political beliefs, to draw Mr. Swope into political arguments. The electrical manufacturer merely smiled and evaded the questions and sat as an interested spectator while the Congressmen made lengthy expositions of their own credos.

After the communication and electrical patents investigation, the film industry comes next, and among film executives subpoenaed are Will H. Hays, John E. Otterson, Al Lichtman, Adolph Zukor, R. H. Cochrane, George Quigley, Jack Cohn, George McL. Baynes of Eastern Service Studios (Erpi), Joseph H. Moskowitz of Twentieth Century-Fox, M. A. Schlesinger, president of General Talking Pictures (Photophone-DeForest) and David Hochreich, president of Vocafilm.

That the investigation will turn also to music recording and probably underlying copyrights was seen in the calling of John G. Paine, agent and trustee of the Music Publishers Protective Association, who has been subpoenaed to appear Friday with the contracts the Association has made with Erpi.

The committee is functioning on an appropriation of $15,000, which, the committee said in a statement, makes it impossible to do more than "conduct a preliminary survey of the effects patent pools and cross-licensing agreements have to H. R. 4523." This is the Sirovich bill which would require the filing of information on all cross-licensing agreements and poolings with the Patent Office. It also would empower the Federal Trade Commission to bring action against any such agreements believed inimical to the public good.

Edgar Bloom Questioned

The committee on Wednesday questioned Edgar S. Bloom, president of Western Electric Company, Inc., and Electrical Research Products, Inc., on matters extraneous to motion pictures. In the course of his testimony the members of the committee aired their grievances against utilities generally.

At one point Congressman Matthew A. Dunn, of Pennsylvania, demanded: "Isn't it a fact that all legislatures and our Congress are controlled by your company and other companies like it?" The Congressman evidently forgot he was member of Congress.

"That is far from the fact," Mr. Bloom replied.

The Erpi executive testified that in his opinion it would be impossible to operate the Western Electric Company if cross-licensing were abolished, and that, moreover, in his opinion, cross-licensing does not tend to create a monopoly.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

"Tugboat Annie" was in New Orleans the other day. "A settled-down wife," as she now calls herself, Mrs. Charles W. Cook, of San Francisco, denied that any woman ever operated a tugboat out of Seattle, where Norman Reilly Raine's stories placed that beloved character who was made still more famous on the screen by Marie Dressler's interpretation of the mythical role in Metro's feature motion picture of that nickname.

Mrs. Cook is the lady who from 1918 to 1928 ran a worldwide shipping business with its $1,500,000-a-month turnover.

As "G. M. Starr" she chartered ships and sent them to ports throughout the world, to wherever she could pick up cargoes. She hired and she fired thousands of the toughest, hardest drinking stevedores to be found along the Pacific seaboard, clear from Vancouver to San Diego.

Men throughout the world during those years received her checks without any idea that "G. M. Starr" was a woman.

When you make a mistake in that business it runs as high as $40,000 on a single cargo. Mrs. Cook made very few mistakes.

▽

Riding along this week on a stiff Autumn breeze from the towers of New York's Rockefeller Center there comes, along with the ether waves of NBC and the sales messages of the large distributing companies which headquarter there, an announcement of the formation of the Council for Moderation. Through this new medium some of America's leading social, cultural and financial bigwigs will move to enlist the cooperation of the whole country in a movement to curb intemperance and excess in the use of alcoholic beverages by means of an educational program through the screen, stage, radio and press directed towards fostering the principle of temperance and without resort to political or legislative action.

The Rockefellers and the Fords are interested, together with two score others who will set out to create an attitude of individual responsibility toward the use of liquor. Their efforts will be concentrated against the danger of excessive drinking and not in *behalf* of drinking in any degree whatsoever. Privately financed and no dues.

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While traveling through north Alabama the other week, in the interest of Gerlach-Barlow, J. Milton Wigley, our Alabama correspondent, spent a night in the little town of Scottsboro. On a previous trip he had seen an old-fashioned lady around the Bocanita movie house there and when he saw her again on the last trip, apparently running the showhouse, he investigated and got quite an interesting story.

Mrs. Texas Snodgrass is the widow of an oldtime land owner of the Tennessee Valley. She invested some $50,000 of her own money in the erection of the theatre building five or six years ago. The lessee could not make a go of it and so the 66-year-old woman, still wearing the quaint old mother-hubbard dresses of a generation ago, took over the house and has been running it now for these three years.

Some few months ago an open-air theatre began operations in town and started cutting prices. Mrs. Snodgrass retaliated by slashing her rates, but still the five-and-ten-cent competitor continued. He then added vaudeville. Mrs. Snodgrass came back by building a modern stage at the Bocanita and installing vaudeville. Still the other place continues and the fighting old lady is now building another theatre in town where she will show at five cents. She says she expects to put her competitor out of business—or else.

"Bob" Cochrane's Mood Room

THEY say that humans can always work best, sleep best, eat best and relax best in rooms properly designed for these several purposes. Architects and decorators study ceaselessly new methods of designing rooms to fit a special purpose. An admirable example of a special mood room has just been completed for R. H. Cochrane, vice-president of Universal Pictures, in his home in New Rochelle in Westchester County. Bob does not say, however, what the mood might be.

"Bob" Cochrane's home is a large Spanish-type house, one of the first to be constructed of pressed ashes. Everyone who knows him is aware that when he goes home, he leaves his office in the RCA Building; he does not take it home with him. Nevertheless, with a son rapidly preparing himself for the business of life, another room was required in this house, a study. Mr. Cochrane had some ideas; his son also had some ideas. Together they engaged George W. King, New York specialist.

Evidently Mr. King has captured the spirit they sought. Anyway the result, as pictured above, has the uniqueness of the modern style. The room itself stands on an oyster white rug, the walls stepping up on a base painted Chinese red. Above this they climb to the dado line on a wide band of glossy black, which terminates in a red stripe between two chromium moldings. The ceiling is blue, and in it swim a crescent moon and irregularly arranged stars. The tekko that clothes the walls above the chromium holdings appears like a shimmering reflection of these stars and moon in the ceiling, for it is silver, irregularly checkered into darker and lighter patches. The color scheme therefore is a riot of Chinese red, silver, blue, black and off-color white. It is a combination which makes for vigor of thought rather than idleness, for inspiration rather than relaxation, like jumping into a pool of cold water on a hot day as one steps into it from the quiet dignity of this Spanish home.

There are red rings on chromium drapery rods with crystal balls. The blinds, when turned upward, reflect the blue of the ceiling and spatter the room with threads of blue. The couch and arm chairs are upholstered of black seal cloth, piped in silver, standing opposite a desk of glossy black.

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Carl Laemmle is offering a $50 reward for good ideas for the improvement of Universal Pictures.

The problems of each theatre operation are different, it is frequently said, and some are more difficult than others. Take the problems of the management of the Park Row theatre, down in the tough and polygot Bowery district of New York, in the shade of the Brooklyn Bridge, at the crossroads of Chinatown, the Ghetto and the Italian quarter. They have difficulties down there that other owners have never even dreamed of.

For example, there is the matter of the Bowery bums who are attracted by the bright lights of the marquee, not to buy admission tickets but to ask the cashier for a "few pennies for a flop" in the Municipal lodging house — — and the gum-chewing, cigarette smoking (yessir, smoking in the ticket booth) blonde girl frequently has to call on the husky bouncer stationed outside for the purpose, to shoo the panhandlers away.

And they're bothered aplenty, too, by the drunks—mellow on 15-cent-a-pint "smoke" whiskey—leaning up against the booth or making a bed right in the front lobby.

"All seats air conditioned cool—ten cents."

▽

Fox Film, in 1919, answered exhibitors who were complaining about increased rentals, with the wail that "the cost of producing feature films has tripled during the past two years." Both producers and exhibitors have complained about the same matter ever since.

"Take the cost of the scenario as an example," the Wliliam Fox management moaned in 1919. "In the early days of the industry $50 to $100 was considered a fair price for an original. The screen rights of published stories ran about the same. Publishers of a novel were actually willing to pay the motion picture people for using a novel. They considered its filming a good advertisement for the sale of their book.

"Not so in the present status of the script market," complained Fox. "With a general scarcity of good material and competition among producers being what it is for the works of well-known writers, $1,000 is not at all unusual for the well-known novel or stage success.

"Take another important factor—actors' salaries. Strong support for a star could formerly be had for $75, $100 and up to $150; $200 and $500 is not unusual now. Even the humble 'extra,' who worked by the day for from $2 to $3.50, now gets $5.

"Directors' salaries have shot skyward along with those of their stars. Where they formerly were content with $150 a week—they now receive weekly salaries running in four figures.

"Studio carpenters used to get $4 a day. Now they get $5.50. The days of camera men at $50 a week are no more; $150 is now an average wage for experts in this line."

That was 16 years ago.

▽

Charles W. Foster, ticket seller for the Ringling Brothers-Barnum and Bailey Circus, which played Kansas City the other week, walked into the Flora Avenue police station in that place and told Captain Tom Sullivan that he had worked there as a booking clerk 23 years ago and that when he left he put a manilla envelope containing some papers in the stationhouse safe. He wanted to know if the envelope was still there.

Captain Sullivan expressed doubt, but went to look. He found a soiled manilla envelope bearing the name "Charles W. Foster."

"That's it," claimed Foster, as the Captain opened it and found Foster's army discharge from the Spanish-American War and some other papers, including his appointment to the Kansas City police department.

DELAYS AND FIERY DEBATES MARK THIRD WEEK OF ST. LOUIS TRIAL

Significance of Prosecution Continues to Outweigh Importance of Testimony on Distribution and Exhibition Policies

Defense Charges Harry Arthur Interests with Trying to Build Up Monopoly in Downtown Exhibition; Long Trial Seen

Monotonous delays and fiery debates frequently interrupted the St. Louis trial this week—the third—of the criminal-indictment conspiracy suit, with its voluminous testimony, in which the corporations, subsidiaries and executives of Warner Brothers, Paramount and RKO-Radio are charged by the United States Department of Justice, as prosecutor, with antitrust law violations in withholding motion pictures from the Harry Arthur-Fanchon & Marco interests and their Ambassador, Missouri and Grand Central theatres in St. Louis.

The significance of the prosecution, marking as it does the first real test in the industry-old fight for product between distributor-circuits and the independents, continues to far outweigh in importance the frequently uninteresting testimony of distribution and exhibition policy and practice. Regardless, the trial this week was marked by the following developments:

Harry C. Arthur, first of the government's 47 witnesses, finished testifying.

Thomas Dysart, president of the St. Louis Chamber of Commerce, and chairman of the bondholders' committees for the three involved theatres, succeeded Mr. Arthur on the stand, for the Government.

The Government was denied its plea to have only one of the Warner attorneys, instead of both ex-United States Senator James A. Reed and Frederick H. Wood, argue on objections.

The defense charged the Harry Arthur interests with seeking a monopoly in St. Louis downtown exhibition.

Estimates of the possible length of the trial were as high as five months.

M. A. Rosenthal, of Securities Service Company, Chicago; David Levinson, Chicago attorney, and Frederick H. Kreismann, who was mayor of St. Louis from 1909 to 1913, followed Mr. Dysart as witnesses for the government.

Possibilities were seen of Harry Warner, Gradwell Sears, Herman Starr, George Schaefer and Ned Depinet testifying in their own defense, after the government completes its case.

PARTINGTON REPEATS ARTHUR'S CHARGES

Jack Partington, president of Fanchon and Marco, on the stand Wednesday at St. Louis in the Government's conspiracy case against Warner Bros., RKO and Paramount, resulting from alleged refusal to supply product to F & M's Ambassador, New Grand Central and Missouri theatres, repeated the charges Harry Arthur had made earlier in the trial when he told of conversations with executives of Warner and Paramount.

Mr. Partington said Gradwell Sears, Warner sales executive, had told him and Mr. Arthur that Warner Bros. had some $4,000,000 invested in the three theatres and were "going to get them back." He added that Herman Starr, of Warners, had declared that F & M were "the lambs that will have to be slaughtered." He said also that George Schaefer of Paramount had explained that he had had to give Paramount product to Warners in St. Louis in protection of Paramount plans in Detroit and that when Mr. Arthur had said that the deal might not be legal Mr. Schaefer had replied, "Legal or not, we call it good business."

Harry Koplar, although not yet summoned as a witness for either side, was listed all over the record in the cross-examination of Harry Arthur by Frederick H. Wood of Warner counsel. Mr. Wood, directing the Warner defense, has taken every opportunity to inject Mr. Koplar into the case, while Mr. Arthur has sparred and fenced to minimize Mr. Koplar's connections.

Former Senator Reed, of Warner counsel, in objecting to Mr. Arthur's "suggestions" on the case, declared that never had he before beheld a witness taking charge of the conduct of a case.

Another unusual feature was an offer by Mr. Wood to prove through Mr. Arthur that as early as January, 1934, Arthur and Koplar had worked out a program that would give them a monopoly of the first-run theatres in St. Louis, control of the St. Louis Amusement Company and drive Warner Brothers out of town, enabling them to dictate terms to every distributor and producer. Russell Hardy, who is handling the case for the Government, refused to accept this offer and raised objections to it.

Judge Moore, while apparently not passing directly upon Mr. Wood's offer, which was voiced low enough for the jury not to hear it, told him to proceed with his questions, saying that he would pass upon each in turn. Mr. Wood then began a series of questions intended to show an interlocking of interests between the owners of the St. Louis theatre, the Metro Realty Company, and Fanchon & Marco, through their joint ownership of the F. & M. Theatre Company of Missouri.

Mr. Wood asked Mr. Arthur whether his lawyer had not told him that a conviction in the criminal case would automatically result in a favorable verdict in a civil suit for triple the amount of damages. Mr. Arthur responded that he had not been so advised and told Mr. Wood that he was glad to get this legal information.

Mr. Wood, seeking to rebut Mr. Arthur's statement that with the exception of "The Belle of the 90's" all of the pictures he had shown at the Ambassador and Missouri theatres were "sluff" pictures, brought out that Fanchon & Marco in their daily newspaper advertising had highly praised many of the pictures shown in those houses. Mr. Arthur defended this by saying they used statements made by the producers and added that if they had told the truth in the ads no one would have gone to the shows

Former Mayor Testifies

Frederick H. Kreismann, who was mayor of St. Louis from 1909 to 1913, and is now president of the St. Louis Mutual Life Insurance Company and a member of the bondholders' protective committees for the three theatres, testified that on June 6, 1934, at a meeting of the committee at which Warner Brothers submitted their final plan for participation in the reorganization of the properties, in which they had a large equity, only to have the proposal rejected in favor of the proposition by Allen L. Snyder, who had had no previous experience in the business, Herman Starr, then vice-president for Warners, and active in their theatre properties, made the assertion that Mr. Snyder's operation of the three houses would prove unsuccessful because he did not have sufficient good pictures.

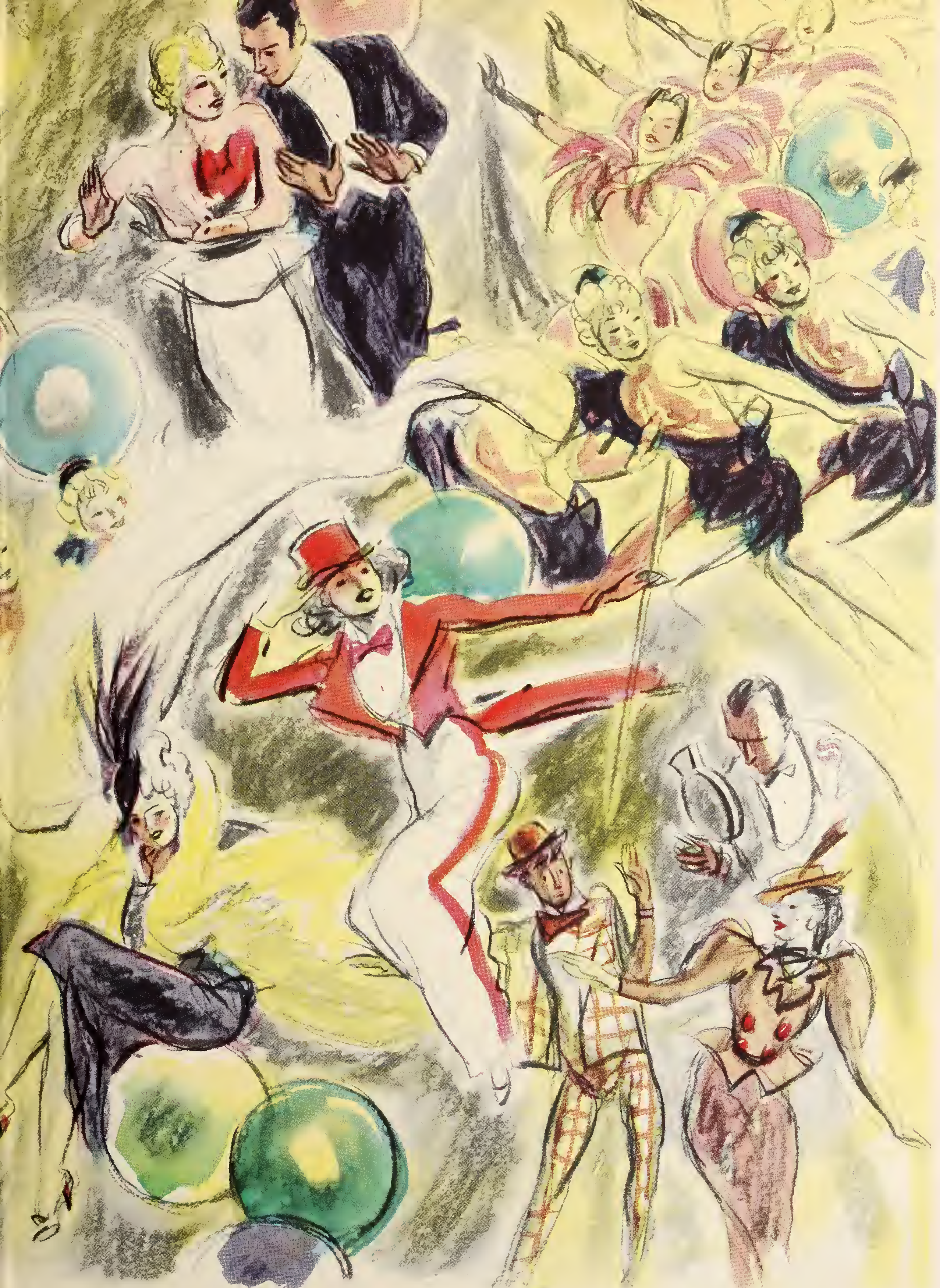
Asked by Attorney Hardy as to what Mr. Starr's manner was, Mr. Kreismann replied that it was rather defiant and assertive and that he seemed confident of his ability and the ability of Warners to interfere with the successful operation of the theatres by others.

Tells of Contract Drafts

Thomas Dysart, as chairman of the bondholders protective committee, admitted under cross-examination by Mr. Reed, of Warner counsel, that the first proposed form of contract and a subsequent suggested proposed plan of reorganization prepared by David Levinson, of Chicago, an attorney for the bondholders, contained a provision that Warner Brothers should name four of the seven trustees to manage the holding company for the properties and the bondholders' committee name but three. Mr. Dysart changed the draft so that the committee would name four trustees and thereby have control. This last draft also contained an entirely new clause that Warner Brothers would have to make up any deficiency in interest earnings for the bonds over the first five years, and that in the event Warners did not make good any deficiency in any year they would forfeit all of the interest in the properties and have their participation certificates canceled.

M. A. Rosenthal, of Chicago, told of his unsuccessful attempt in September, 1934, to interest Harry Warner and Herman Starr in a proposal that they allow him to work for a peaceful settlement of the St. Louis situation. He said that Warner asserted that the company for the first time in years was making money in St. Louis and were satisfied with the results being obtained with the Shubert and Orpheum theatres.

Direct question-and-answer interrogation of witnesses in the St. Louis conspiracy trial of distributors, as taken from the court records, starts on page 63.



BROADWAY MELODY of 1936
is the SENSATION of the NATION!

BIGGEST IN 3 YEARS!

A prophecy that is confirmed at the box-office as "Broadway Melody of 1936" sweeps merrily across America!

LET the facts talk!
HERE are typical cases!
JUST a few from many,
AS we go to press:

ROCHESTER: Best in three years. In first four days did more than full week of top hits.

HARRISBURG: Best since 1933. More in first three days than week of biggest pictures.

WATERBURY: Best since "Tugboat Annie." First two days beat four days of "China Seas" for instance.

WORCESTER: First five days beat seven of "China Seas," "Copperfield" and other Big Ones.

AKRON: In first four days equalled "Copperfield" seven days.

TERRE HAUTE: Only one picture equals it in M-G-M records here.

RACINE, WIS.: In first five days equals "Tugboat Annie's" record seven days.

NEW HAVEN: In first four days it's within few dollars of "China Seas" full week.

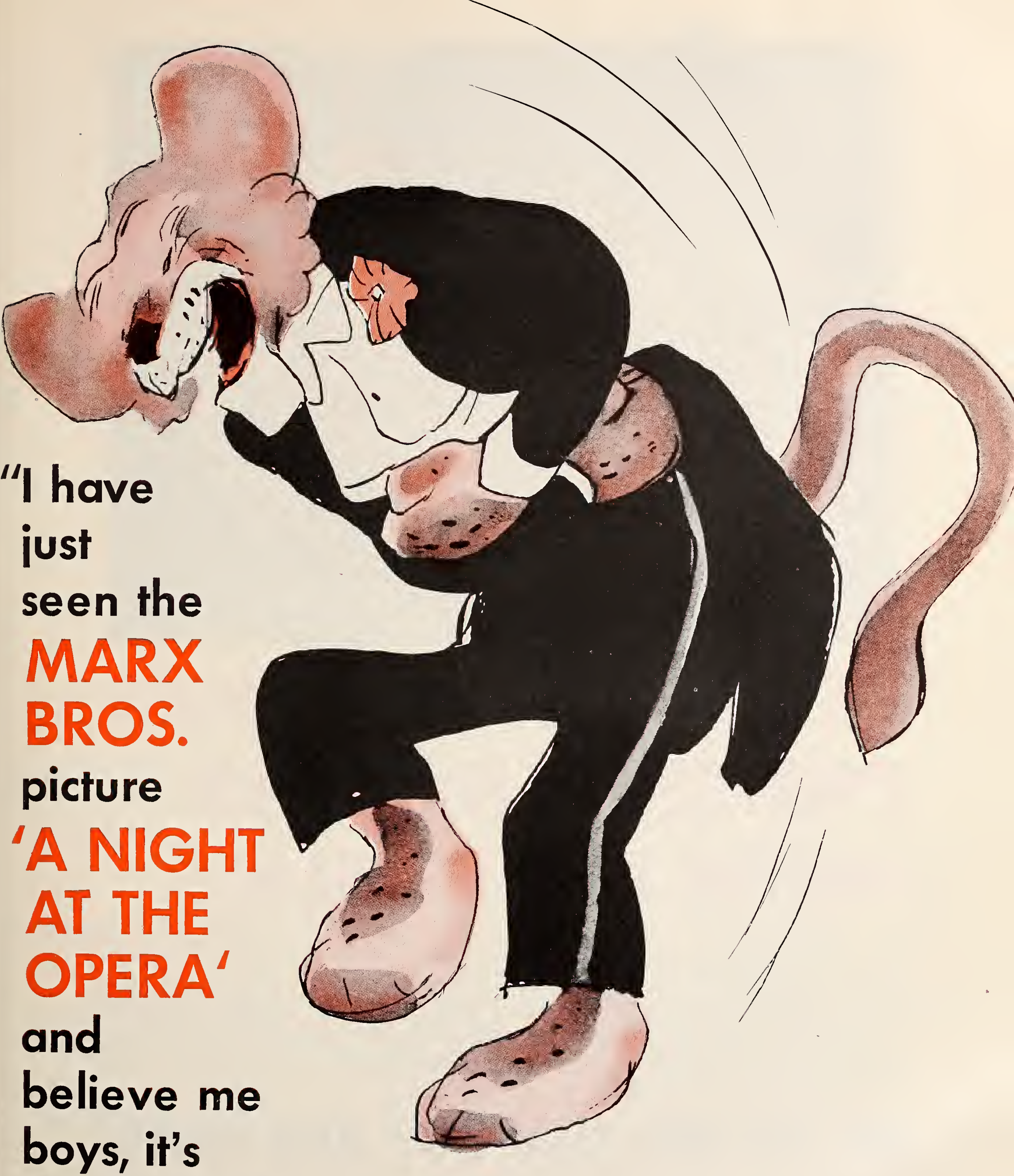
LOUISVILLE: Only one picture in years (and it played New Year's) beat it.

TULSA: Well ahead of "China Seas" and other biggies.

EVANSVILLE: In first four days it's within few dollars of "Copperfield's" full week.

ROCHESTER: Best since "Tugboat Annie" and in first four days beat full week of many of biggest previous hits.

THEREFORE it's up to you
TO hold extra playing time—
TO increase your ad space—
TO circus your town—
THERE'S no limit to
WHAT you can get!
IT'S time for a new record
IN your house, too!



"I have
just
seen the
**MARX
BROS.**
picture
**'A NIGHT
AT THE
OPERA'**
and
believe me
boys, it's
the funniest
picture in ten years. I haven't stopped
laughing yet."

PETE SMITH MAKES PIG-SKIN KOSHER WITH THE PUBLIC!

Are you getting the most out of the football season? Pete Smith has made a merry and exciting one-reel M-G-M subject that's a high-spot on programs right now. It lets the public in on the newest developments of the game. It's called "FOOTBALL TEAMWORK" and it features 27 headline gridiron stars. Absorbing material that moves like lightning and packed with Pete Smith pep! It's one of the M-G-M Sports Parade.

BY THE WAY, THAT GUY GETS RAVES!

Walter Winchell: "If I were the Roosevelt of the two-reel comedies . . . I'd want to know why 90 per cent of the audience is yawning (not yours, Mr. P. Smith . . .)"

Louella O. Parsons (Syndicated Columnist): "Pete Smith, better than anyone I know, puts over these sport reels."

Mollie Merrick (Syndicated Columnist): "Pete Smith has become famous as being one of the most truly humorous of all the group writing and speaking the 'incidental' 'talk' for one-reelers."

Douglas W Churchill (N. Y. Times): "In the few years he has been regaling theatregoers, that voice has become a world personality."

Edwin Schallert (L. A. Times): "Smith wins many a laugh with his comment."

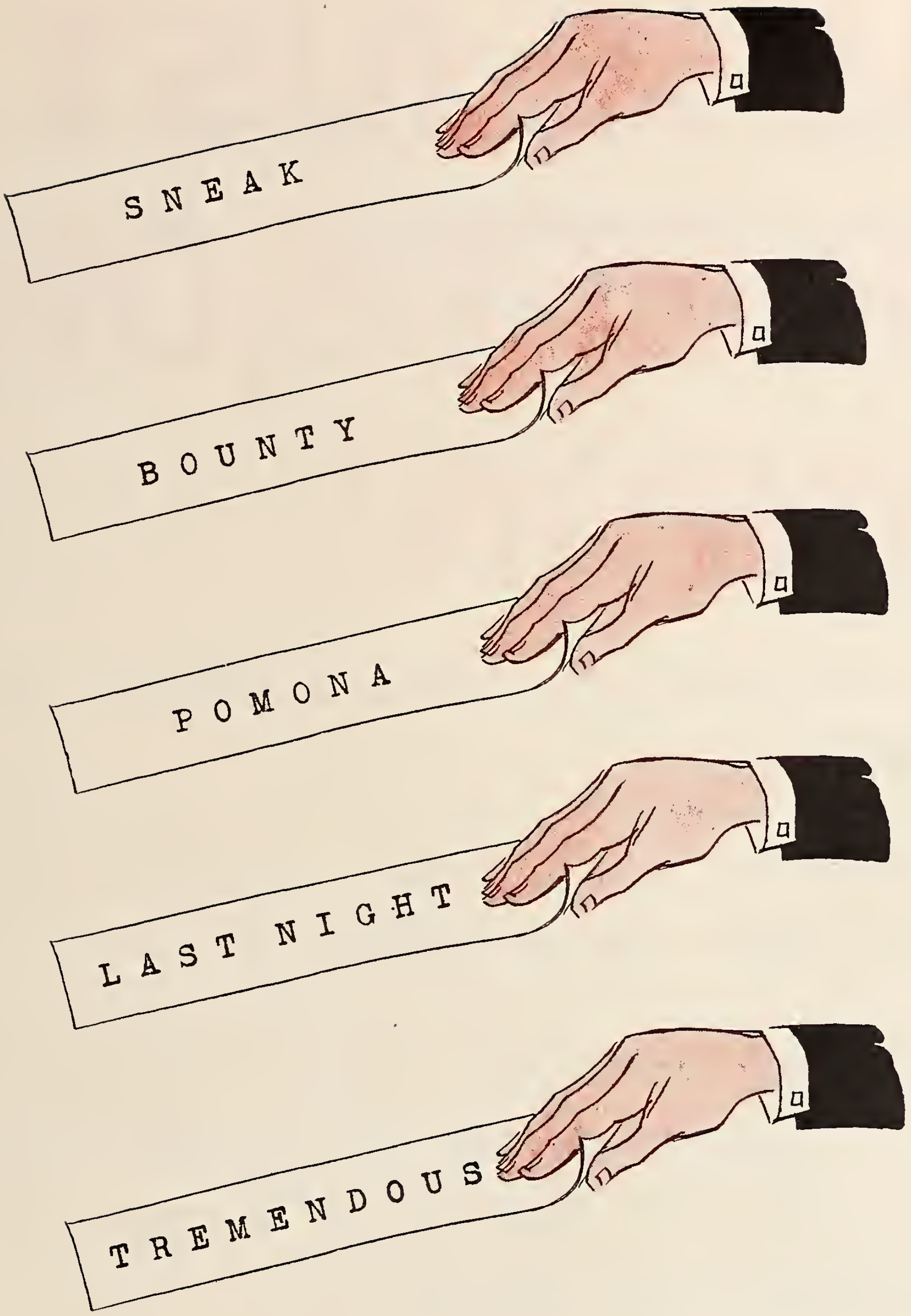
Jack Alicoate (Film Daily): "We've found nothing of abbreviated cinema nature quite so entertaining as the Pete Smith series."

Jimmy Starr (Syndicated Columnist): "Mr. Smith is a very funny man and he gets plenty of guffaws with prattle."

Arthur Ungar (Daily Variety): "Pete Smith's monicker on the marquee means that the theatre manager is guaranteeing what Pete is offering as 100% entertainment."

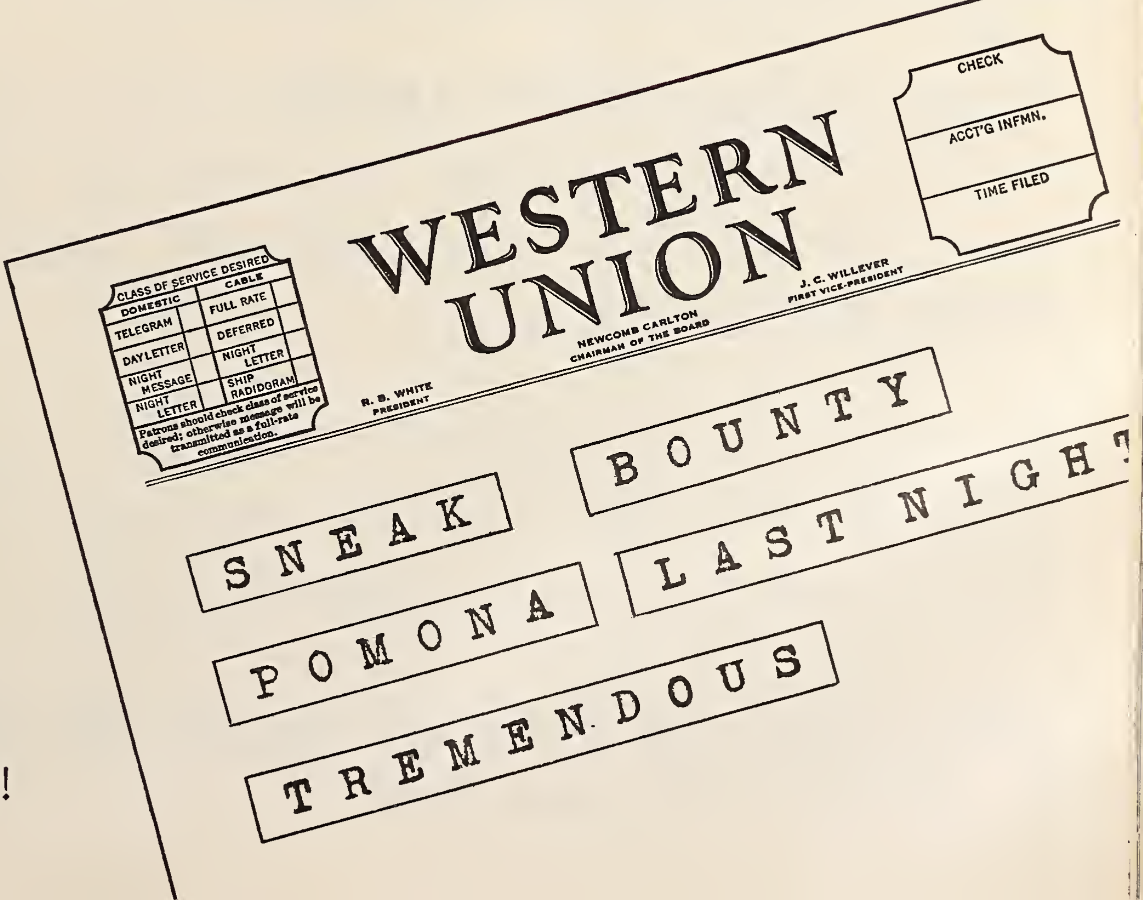
Billy Wilkerson (Hollywood Reporter): "Smith has a way of dialoguing sport stuff that makes it appeal to everybody, whether interested in sports or not."

Rob Wagner (Satevepost Writer): "Pete Smith explained the short, which, as you know, practically insures the picture."



PUT THEM ALL TOGETHER!

This is just the first preview report of "MUTINY ON THE BOUNTY." From now on, day after day, you will hear a great deal about this M-G-M attraction that is destined to revise all your ideas of motion picture business!



CLASS OF SERVICE DESIRED	
DOMESTIC	CABLE
TELEGRAM	FULL RATE
DAYLETTER	DEFERRED
NIGHT MESSAGE	NIGHT LETTER
NIGHT LETTER	SHIP RADIOGRAM

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

CHECK

ACCT'G INFMN.

TIME FILED

SNEAK BOUNTY
POMONA LAST NIGH
TREMENDOUS

THIS IS JUST OUR PERSONAL OPINION!

M-G-M is releasing this week a picture entitled **"IT'S IN THE AIR."**

●

This is positively no Super-Special. It didn't take a year to produce and it didn't cost a million.

●

But from start to finish it is one of the funniest of entertainments. It reminds us of "Caught Short." Especially because that one also was a "sleeper" that suddenly set the box-office world aflame!

●

In this picture **JACK BENNY** is his real radio self, truly America's No. 1 Kidder and the cast has M-G-M's top fun-makers like **TED HEALY, UNA MERKEL, NAT PENDLETON** and others.

●

We believe your audiences will get a great kick out of **"IT'S IN THE AIR"** and we urge you to spread the good word so that you can properly profit.

●

This is just our personal opinion but we have a hunch it's going to be *yours* too!

OTTERSON DENIES SABATH GROUP'S HINT A. T. & T. WANTED PARAMOUNT

Vanderlip Discloses Resignation from Paramount Board; Zukor Tells of 50 Millions Paid in Dividends During His Regime

The reorganization of Paramount Publix Corporation, subjected last summer to the searchlight in hearings before the Securities and Exchange Commission and later during hearings in the federal court in New York on the application of attorneys and others for $3,222,315 in fees, is the center of the spotlight for a third time within four months in an investigation by the Congressional committee studying real estate bond reorganizations and headed by Representative A. J. Sabath of Illinois.

Evidence sometimes approaching the sensational was given by witnesses or drawn from them in the sessions which began last Thursday in the Federal building in New York. Among outstanding developments were:

A member of the committee unsuccessfully sought an admission from John E. Otterson, president of the new Paramount Pictures, Inc., that American Telephone and Telegraph Company wanted control of Paramount as a link in television.

Representative Sabath, who frequently scored phases of the reorganization, indicated a searching inquiry was in prospect when he instructed investigators to present additional evidence.

Frank A. Vanderlip disclosed that he had resigned from Paramount's board last week, and Mr. Otterson revealed that Mr. Vanderlip had objected to his conduct of the company.

Mr. Vanderlip testified that while he was chairman of a bondholders' protective committee, he had traded in the company's securities, netting himself a profit.

More than $50,000,000 in dividends was paid out to Paramount stockholders during Adolph Zukor's regime as president, the Paramount board chairman told the committee.

Twelve former bank creditors of Paramount Publix were charged with stripping the company of all its security assets prior to the receivership, in the testimony of Samuel Zirn, a bondholders' attorney.

It became known this week that Austin C. Keough, Paramount general counsel, has retired from the board of Paramount Productions, Inc., the producing subsidiary, and that to fill this vacancy and one other the board has elected Y. Frank Freeman, theatre operating head, and R. E. Anderson, formerly with Erpi and now a Paramount vice-president.

During a flareup between Meyer Kraushaar, counsel to the committee, and Represenative Francis D. Culkin, committee member, Mr. Kraushaar offered to resign.

Investigated as typical of similar motion picture reorganizations with the purpose of bringing to light conditions that will be made the subject of legislation in the coming session of Congress, the Paramount rehabilitation was both sharply attacked and stoutly defended before the committee.

The committee made frequent allusions to the battles of the large financial houses for the control of business, particularly the motion picture business, and the members gave the impression they considered Atlas Corporation's investment in Paramount as part of its effort to wrest financial supremacy from the "House of Morgan."

Charging at the opening session that the reorganization was marked by "collusion, fraud and conspiracy," Representative Sabath declared, "This is a case where control of the company was grabbed by the American Telephone and Telegraph Company and other interests." At a later hearing he again brought up those charges and hinted that the alleged connection with the telephone company would be looked into when he instructed Murray Garsson, chief investigator, to hire more accountants and investigators and be ready to present more evidence late next month or in December, when hearings would be resumed.

Questioning Mr. Otterson, who left a $50,000-a-year position as president of Electrical Research Products, Inc., A. T. & T. subsidiary, to become president of Paramount at a salary of $156,000, Representative Everett M. Dirksen, of the committee, on Wednesday hinted that the communications corporation sought control of the film company to be in command of Paramount theatres when commercialized television becomes possible. Mr. Otterson denied the truth of this assertion.

"You don't have to worry about that," he told Representative Dirksen. "The future of television is too remote. There is a question whether it will be practicable commercially for a great many years."

10 to 15 Per Cent to Erpi

Mr. Otterson conceded that when and if television becomes a commercial medium of entertainment, AT&T and Erpi will play a large part in its development. He ignored a question about whether theatres would be needed when that time came.

The Paramount president testified that Erpi, Paramount's largest merchandise creditor, received between 10 and 15 per cent of Paramount's net income under contracts for sound recording and projection equipment.

While the reorganization plan made provision to the extent of $2,500,000 for the payment of attorney fees and allowances and other expenses of reorganization, Mr. Otterson testified that the new company had $4,000,000 in cash with which to amortize these items. He revealed that under the terms of his five-year contract he would receive his share of the bonuses if they were declared later for company officials.

"Don't you think the better policy would be to put away a surplus for lean years rather than pay out large salaries and bonuses?" inquired Chairman Sabath.

"I think that is a question for the stockholders to decide," Mr. Otterson replied.

Zirn Charges 12 Former Bank Creditors Stripped Paramount of All Its Security Assets Prior to the Receivership

"Stockholders! oh, hell!" exclaimed the chairman.

H. A. Fortington, chairman of the Paramount executive committee and financial secretary of the Royal Liverpool Group of Insurance Companies, testified that Mr. Zukor was not chosen for the presidency of the new company because he had gotten "a big company into trouble," and the choice fell on Mr. Otterson because he was "the best man available."

Zukor Salary Aired

Mr. Otterson's salary, continued Mr. Fortington, was fixed at $120,000 a year with a five-year contract, and that of Mr. Zukor as vice-president and board chairman at $80,000 annually without a contract. He denied British capital was trying to get control of Paramount. Of the 16 directors elected to control the $70,000,000 motion picture company, only Mr. Zukor and George J. Schaefer had any film experience, Mr. Fortington told the committee. The others are bankers.

Mr. Kraushaar questioned Mr. Fortington at length about the procedure of the bankers' syndicate which acquired about $8,000,000 in Paramount Publix bonds before it went into court for an order permitting reorganization.

Much of the testimony was a repetition of that given at the Securities and Exchange Commission hearings last summer, and there was, too, considerable of the same type of interest in the requested attorney fees which marked the hearings before Federal Judge Alfred C. Coxe last July. Mr. Zirm said he had applied for $75,000 in the Paramount case, but indicated he hardly expected to get it, saying the reorganization plan favored only those who had not opposed the large interests involved.

Counsel Clashes With Culkin

Mr. Kraushaar was questioning Mr. Zirn about the fees in the Paramount case and switched to another reorganization in which Mr. Zirn had applied for a fee, when Representative Culkin reprimanded: "You can't make a collection agency out of this committee."

Whereupon Mr. Kraushaar replied he was told to investigate lawyers' fees and that "if any one in this committee wants me to suppress any testimony, that's another matter."

Representative Culkin asked for an apology. Mr. Kraushaar withdrew his remark and apologized, adding, however, "if you are not satisfied with my services and want me to resign, I will resign." The committee refused to consider the offer.

Mr. Zirn referred to the Film Productions Corporation transaction, by which Paramount transferred title to 23 negatives to

(*Continued on following page*)

SABATH ASSOCIATE ACCUSES JUDGE

(Continued from preceding page)

the new subsidiary of that name as security for new loans from 12 banks. He charged preferential payment to bank creditors and general "illegal manipulation" through 450 dummy corporations.

Mr. Zukor's statement regarding the more than $50,000,000 in dividends paid to stockholders during the years he was president was made in justification of his salary and bonus contracts with Paramount which netted him more than $2,000,000 in the period from 1928 to 1931. Mr. Zukor said he had "fought" for the contract which gave him a salary of $130,000 annually and a bonus of seven and one-half per cent of the company's profits after all charges were deducted. He said that when business declined in 1931 he voluntarily accepted a cut.

Mr. Zukor was congratulated by the committee "on the way the Paramount bondholders and creditors fare under that plan," presumably the reorganization plan.

$1,300,000 in Commissions

Sir William Wiseman, partner in Kuhn, Loeb & Company, bankers for Paramount for many years, estimated his firm had marketed $100,000,000 in securities for Paramount and had earned commissions of about $1,300,000, "or less than one and one-half per cent."

Sir William said he had advised against Mr. Otterson's election as president because "this is show business, and should be run by showmen." He added there was nothing personal in his stand.

In testifying that he was the only one on the new board of directors to vote against Mr. Otterson for the presidency, Mr. Vanderlip, chairman of the debenture holders' committee in the reorganization, disclosed his resignation from the board, to which he had been elected for a three-year term. He testified he voted against Mr. Otterson because of his connection with Erpi, which had long-continuing contracts with Paramount which gave rise to controversy and because while he believed Mr. Otterson to be an "extremely capable business man," he felt that he did not have the "peculiar talent" required to guide a company that was not "a business but an amusement activity." He testified that John D. Hertz, a partner of Lehman Brothers, and Mr. Fortington, both directors of the new company, were responsible for Mr. Otterson's election.

Resignation Not Acted On

Mr. Otterson declined to discuss Mr. Vanderlip's resignation but said the former president of the National City Bank had objected to his conduct of the company. The resignation has not been acted on, said Mr. Otterson.

In testifying concerning his request for a fee of $50,000 as committee chairman and about his trading in Paramount bonds, Mr. Vanderlip expressed surprise when informed by committee counsel that he had made a profit of about $56,000 in the transaction.

"If so, I am delighted, as that is more than I anticipated," he commented.

BILL ON BONDHOLDER COMMITTEES COMING

Legislation sponsored by the administration designed to control activities of bondholders' protective committees will be introduced in Congress early in January, said word from Washington this week.

The bill is expected to be based on knowledge gained from a series of investigations of the Securities and Exchange Commission, of which Paramount Publix was one.

An opinion that the Erpi contract is illegal in part went into the records from Arthur A. Ballantine and John M. Harlan, members of the law firm of Root, Clark, Buckner & Ballantine, which served as counsel to the Paramount receivers and trustees. The attorneys added, however, that this development did not alter the claim settlement terms under which Erpi's claim of $1,800,000 was reduced to $1,200,000 of securities in the reorganized company. Mr. Harlan estimated that on the basis of Paramount's past production schedules, the 10-year contract with Erpi, given as part of the settlement terms, would probably involve less than $3,000,000.

Paramount's reorganization plan was defended as a "swell job" by Alfred A. Cook, counsel for Paramount and a stockholders' committee. He also defended the total of the fees requested. He denied collusion in preparing the plan and said its success could be measured by the fact that Paramount bonds are now selling above par.

Member Criticizes Judge

Representative Claude A. Fuller of Arkansas, member of the committee, charged that Federal Judge Coxe, in charge of the Paramount reorganization, had refused to permit a member of the committee to appear in court to oppose the fees. When Mr. Kraushaar advised Representative Fuller that Judge Coxe had since agreed to cooperate with the committee, the representative exclaimed:

"I offer no apology to Judge Coxe. He insulted this committee when he refused to see its members. Higher courts throughout the country tried the same thing, but they came off their high horse."

Other attorneys who testified were: W. B. Whitney, who testified in place of Robert T. Swaine of Cravath, de Gersdorff, Swaine & Wood; Edward K. Hanlon, for Morton G. Bogue of Beekman, Bogue & Clark; Peter I. B. Levine for Sol M. Stroock of Stroock & Stroock; Thomas D. Thacher, special counsel for Paramount, who opposed applications for the fees, and Bethuel Webster, an attorney with the firm of Colonel William J. Donovan, which filed the bill in equity against Paramount in 1933.

Paramount built a $16,000,000 "monument" in Brooklyn that now is not worth $1,000,000, was the opinion given to the investigators by William M. Greve, former president of New York Investors, Inc., and now one of three trustees in charge of the Allied Owners, Inc., reorganization. Allied Owners, subsidiary of New York Investors, floated $9,500,000 in bonds and $2,500,000 in debentures for the erection of this theatre and handled also securities for other houses erected during the "boom."

The Paramount Theatre in Brooklyn recently was sold to Si Fabian for $1,250,000.

John E. Otterson, Paramount president, paid a tribute to Adolph Zukor, former president and now chairman of the board, at a meeting of company executives at the home office last Monday. Department heads and their assistants were present.

Mr. Otterson, who returned last week from Hollywood, is understood to have expounded his policies and views. This is reported to have been the first general meeting held by him since becoming president.

Fox Setup Aid Seen In 'Met' Purchase

A reorganization plan for Fox Theatres would be forthcoming from the protective committee for the company's stockholders in the event Fox Theatres acquired a 50 per cent stock interest in reorganized Fox Metropolitan Playhouses under the option it holds, Gustavus A. Rogers, chairman of the stockholders' protective committee, said at a hearing before Federal Judge Martin T. Manton in New York.

The hearing is being conducted to examine into the financial status of Fox Theatres Corporation in advance of a decision by the court on whether the receiver for Fox Theatres should be directed to exercise the option for acquisition of one-half of the stock of Metropolitan Playhouses. A majority of the Fox Theatres' creditors appear to be opposed to the acquisition.

Mr. Rogers revealed that claims against Fox Theatres had been reduced to approximately $8,000,000. Much of the testimony concerning the assets of Fox Theatres and the probable earnings of Metropolitan Playhouses was questioned by Archibald Palmer, attorney for Fox Theatres' creditors, in cross examination of an accountant placed on the stand by Mr. Rogers.

Federal Judge Julian W. Mack set Friday as the date for a hearing of the petitions for allowances and expenses of more than $800,000 which are being sought by attorneys, committees, the trustee and others for services in the receivership and reorganization of Fox Metropolitan Playhouses.

SCREEN BRIGHTNESS, 16mm. FILMS, COLOR TO COME UP AT SMPE MEET

Fall Meeting Opens Monday in Washington, D. C., with 350 Leading Film Engineers Hearing 50 Technical Papers Read

The motion picture's greying scientists and its younger technicians and engineers will leave their workbenches this weekend to converge on Washington, there to relate to their more commercial colleagues in the sales and manufacturing divisions of virtually all equipment corporations today's developments in motion picture studio, laboratory, exchange and theatre technical procedure.

The occasion is the fall convention of the Society of Motion Picture Engineers, to be held at the Wardman Park hotel, starting on Monday morning, and lasting through Thursday.

Some 350 leading motion picture engineers have been delegated to attend, to study 50 technical papers that will be read.

Unlike previous SMPE conventions, the meeting next week will not find any particular subject emphasized, although four of the seven technical sessions will be devoted to special topics: Screen brightness, problems of sound photography, and general motion picture equipment. A number of papers by United States Government officials describing federal activities in motion pictures will be read.

The Tuesday afternoon session will be held in the auditorium of the United States Bureau of Standards, at which time K. S. Gibson and B. D. Judd, both of the Standards Bureau, will deliver important papers, Lyman J. Briggs, director of the Bureau, presiding. Mr. Gibson will discuss "The Measurement and Specification of Color," while Mr. Judd will talk about "Color Blindness and Anomalies of Vision."

Seven Papers on 16mm. Films

The growing importance of 16 millimeter motion pictures is indicated by the fact that seven papers are devoted to this subject. Educational films will be the subject of three papers.

Previews of new features will be given on two nights. On Wednesday evening the semi-annual banquet will be held in the Continental Room of the Wardman Park, at which presentations of the SMPE's journal award and the "Progress Medal" will be made. The medal is a new award created to honor a Society member for outstanding motion picture achievement.

Presentation will also be made of a scroll of honorary membership to Thomas Armat, of Washington.

The highlight of the banquet will be an address by Will H. Hays, president of the Motion Picture Producers and Distributors of America, whose remarks will be broadcast over NBC's red network.

Foreign Engineers to Attend

A number of distinguished foreign motion picture engineers will be in attendance, including A. F. Chorine, director of the Central Laboratory of the All-Union Electrical Trust, of Leningrad. Professor Chorine is in direct charge of all motion picture technological development in the Soviet.

Results of the election of officers from the balloting now under way in the mails will be announced.

The relation of the law to color development will be discussed for the first time, by Howard Ketcham, editor of the *Automobile Color Index*, and for eight years director of the Duco Color Advisory Service of E. I. du Pont de Nemours Company, Inc. One company, through loss of a contract, according to Mr. Ketcham, paid $250,000 for unwittingly using a color repugnant for its products.

W. C. Kunzmann continues as convention vice-president in charge. James I. Crabtree is editorial vice-president, and J. O. Baker is chairman of the papers committee. Other convention chairmen: N. Glasser, local arrangements and reception; Herbert Griffin, projection; O. F. Neu, apparatus exhibit; W. C. Kunzman, banquet; Will Whitmore, publicity.

Atlantic Section to Meet

Preceding the main convention, the first fall meeting of the Atlantic section of the Society will be held Thursday evening in New York at the Pennsylvania Hotel. The feature will be an address by S. K. Wolf, director of Erpi's acoustical division, on the subject: "Recent Advances in Acoustics."

L. W. Davee, president of the Atlantic section, has been nominated for reelection, along with D. E. Hyndman, secretary-treasurer, and M. C. Batsel, manager. In no case is there any opposition.

The program for the SMPE's fall convention at Washington follows:

MONDAY, OCTOBER 21

9:30 a. m. Registration.

10:00 a.m. Little Theatre; Business and Technical Session.

Report of the convention committee, W. C. Kunzmann, convention vice-president.

Address of Welcome, H. G. Tasker, president.

Report of the Memorial Committee, E. R. Geib, chairman.

Election of Officers for 1936.

"Use of Films in the U. S. Army," Major M. E. Gillette, U. S. Army.

"Microphotographic Duplication in the Service of Science," W. Davis, director, Science Service, Washington.

"Some Technical Aspects of Photomicrography," R. H. Draeger, U. S. Department of Agriculture, Washington.

"A Visual Education Program," F. H. Conant, Massachusetts Institute of Technology, Cambridge, Mass.

"The Conquest of Color," H. Ketcham, New York.

"Is the Federal Government Interested in Educational Films?", C. M. Koon, U. S. Departmen of the Interior, Washington.

12:30 p.m. Continental Room; Informal Get-Together Luncheon.

For members and guests, Addresses by:

Hon. Sol Bloom, member of Congress from New York.

Mrs. Emily Newell Blair, National Recovery Administration, Washington.

Captain John G. Bradley, Division of Motion Pictures and Sound Recording, National Archives, Washington.

Hays Address at Banquet Wednesday Will Be Broadcast; Scroll To Be Given to Thomas Armat, Awards Presented

2:00 p.m., Little Theatre; General Session.

"The Development and Use of Stereo Photography for Educational Purposes," Professor C. Kennedy, Smith College, Northampton, Mass.

"Demonstration Film Illustrating Applications of Polarized Light in Motion Picture Photography," J. W. McFarlane, Eastman Kodak Company, Rochester.

"Further Studies in Motion Picture Theatre Design," B. Schlanger, New York.

"Intermittent Sprocket Dimensions," H. Griffin, International Projector Corporation, New York.

8:00 p.m. Little Theatre; Film Program.

Exhibition of recent outstanding feature motion pictures and shorts.

"Demonstration of 16-Mm Colored Motion Pictures with Synchronized Sound," H. H. Jones, Buffalo.

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TUESDAY, OCTOBER 22

9:30 a.m., Little Theatre; Screen Brightness Symposium.

Report of Projection Screen Brightness Committee, C. Tuttle, chairman.

"Screen Brightness and the Visual Functions," E. M. Lowry, Eastman Kodak Company, Rochester.

"Photometry and Brightness Measurements," R. P. Teele, U. S. Bureau of Standards, Washington.

"A Resume of Methods of Determining Screen Brightness," W. F. Little and A. T. Williams, Electrical Testing Laboratories, New York.

"An Experiment to Determine the Screen Brightness Requirements of the Public," B. O'Brien, University of Rochester, and C. Tuttle, Eastman Kodak Company, Rochester.

"Density Measurements of Release Prints," C. Tuttle, Eastman Kodak Company, Rochester.

"A Review of Projector and Screen Characteristics, and Their Effects Upon Screen Brightness," A. A. Cook, Bausch and Lomb Optical Company, Rochester.

"An Analysis of Theatre and Screen Illumination Data," S. K. Wolf, Electrical Research Products, New York.

2:00 p.m. Auditorium; U. S. Bureau of Standards.

"The Measurement and Specification of Color," K. S. Gibson, U. S. Bureau of Standards, Washington.

"Color Blindness and Anomalies of Vision," D. B. Judd, U. S. Bureau of Standards, Washington.

"Sixteen-Mm. Pictures in Natural Color with Third-Dimensional Effect, Using Kodachrome Film," R. C. Phillips, Los Angeles.

"Visual Tests of Cellulose Films and Their Reproducibility," S. E. Sheppard, P. T. Newsome and S. S. Sweet, Eastman Kodak Company, Rochester.

"Equipment for Developing and Recording Sensitometric Tests," D. R. White, Dupont Film Manufacturing Company, Parlin, N. J.

"A Note on the Measurement of Photographic Density with the Barier Type Photocell," B. C. Hiatt and C. Tuttle, Eastman Kodak Company, Rochester.

8:00 p.m. Little Theatre; Film Program.

Exhibition of recent outstanding feature motion pictures and shorts.

(*Continued on following page*)

HAYS TO ADDRESS SMPE

(Continued from preceding page)

WEDNESDAY, OCTOBER 23

9:30 a.m. Little Theatre; General Session.

"The Need for Real Projection Departments in Theatre Chains," F. H. Richardson, New York.

"Thyratron Reactor Theatre Lighting Control," J. R. Manheimer, E-J Electric Company, New York, and M. A. Salamon, General Electric Company, New York.

"The 2000-Ft. Reel Situation," A. S. Dickinson, Motion Picture Producers and Distributors of America, New York.

"The Art and Mechanism of Cutting a Picture," R. Snody, New York.

Report of the Standards Committee, E. K. Carver, chairman.

"The European 16-Mm. Sound-Film Situation," A. N. Goldsmith, New York.

"A Non-Theatrical International Service Organization—The Amateur Cinema League," Col. R. W. Winton, Amateur Cinema League, New York.

"Sixteen-Mm. Optical Systems," G. Mili, Westinghouse Lamp Company, Bloomfield, N. J.

"The Amateur 16-Mm. Sound Picture," L. T. Sachtleben, RCA Manufacturing Company, Camden, N. J., and R. G. Holslag, Amateur Cinema League, New York.

1:30 p.m., Motor-Bus Tour.

Stops made at the Library of Congress, Smithsonian Institution, and the Bureau of Standards; buses leave at 2:00 p.m.

8:00 p.m. Continental Room; Semi-Annual Banquet.

Addresses by eminent members of the industry. Dancing and entertainment.

Presentation of scroll of honorary membership to Thomas Armat, Washington.

Presentation of S. M. P. E. Journal award.

Presentation of S. M. P. E. progress medal.

THURSDAY, OCTOBER 24

9:30 a.m., Little Theatre; Sound Session.

Report of the Sound Committee, P. H. Evans, chairman.

"Practical Splice Blooping," E. I. Sponable, 20th Century-Fox Film, New York.

"A New Method for Increasing the Volume Range of Talking Motion Pictures," N. Levinson, Warner Bros.-First National Studios, Burbank.

"Critically Damped Filters," J. Livadary, Hollywood.

"Reversed Mechanical Bias on Light-Valve Recordings," E. H. Hansen, 20th Century-Fox Film, Hollywood.

"Primary Considerations in the Design and Production of Theatre Amplifiers," T. D. Cunningham, RCA Manufacturing Company, Camden, N. J.

"Recent Progress in Motion Pictures in the U. S. S. R.," V. I. Verlinsky, Amkino Corporation, New York.

2:00 p.m. Little Theatre; Apparatus Symposium.

"The Debrie 16-Mm. Professional Projector," H. R. Kossman, Andre Debrie Corporation, New York.

"A New Non-Intermittent Editing Machine," J. L. Spence, Akeley Camera Company, New York.

"A Neon Type Volume Indicator," S. Read, Jr., RCA Manufacturing Company, Camden, N. J.

Photographic and Laboratory Session

Report of the Committee on Laboratory Practice, D. E. Hyndman, chairman.

"Continuous Developing Machines from the Patent Standpoint," H. D. Hineline, New York.

"Air Filtration in the Production of Motion Pictures," H. C. Murphy, American Air Filter Company, Louisville.

"A Small Developing Machine," M. Ricker, United Research Corporation, Long Island City, N. Y.

"The Application of Silica Gel to Air Conditioning in the Motion Picture Industry," J. G. Patterson, Bryant Heater Company, Cleveland.

"Light Filter from Cyanin Derivatives," W. Dieterle, Agfa Ansco, Berlin.

"Progress and Achievements in Infrared Photography," J. Eggert, Agfa Ansco, Berlin.

Shanberg Silent On New Circuit

Reports that M. B. Shanberg, who sold his Midland circuit to Fox West Coast in 1929, is planning to reenter the business were neither denied nor affirmed by Mr. Shanberg in New York this week, following his return from Europe. He said he would remain in New York about two weeks.

"You never can tell," was his only comment on reports that he was planning to assemble a circuit again. About two years ago he made a bid for the Publix Northwest theatres, but the deal fell through because a $500,000 mortgage held by the receiver, Fred Hamm, proved an obstacle. However, it is known that the former circuit executive wants to get back in harness, provided he can make an advantageous deal.

A pioneer Kansas-Missouri circuit operator, Mr. Shanberg, with Herbert M. Woolf and other Kansas City associates, sold the 60 theatres in the Midland group to Fox West Coast, then operated by Harold B. Franklin, for $3,476,000. Of the original purchase price, some $478,000 still remained unpaid when the circuit entered bankruptcy in 1933. Following protracted litigation, this balance was paid some months ago, and accrued interest was waived.

The settlement with National Theatres, the new parent company, included a $30,000 allowance for attorneys' fees incurred in the litigation and settlement, and the attorneys are reported to have received an additional $30,000 from Mr. Shanberg and his group.

The Shanberg-Woolf associates also have a half interest in the Midland theatre and office building in Kansas City, a $4,000,000 development. The other partner is Loew's, Inc., which operates the property. The partnership agreement expires in 1937, and it is considered not unlikely that Loew's will not renew the contract, in which event the property will revert to the Shanberg group.

Since retiring as Fox Midland division manager in 1931, Mr. Shanberg has not been active in the business but has maintained his contacts.

GB Will Release "Tunnel" During Anniversary Week

The highlight of the First Anniversary Celebration of Gaumont British Pictures, according to Arthur A. Lee, vice-president and general manager, will be the release of the company's "Transatlantic Tunnel," featuring Richard Dix, Madge Evans, Helen Vinson, George Arliss and Walter Huston.

Republic Pictures Increases Budget, Merges Studios

The merger of independent producer-distributors into the national distributing structure that was set up by W. Ray Johnston (Monogram) and Herbert J. Yates (Consolidated Film Industries) in the form of Republic Pictures expanded further during the week when its sponsors (1) appropriated an additional $1,000,000 to the 1935-36 production budget; (2) moved to concentrate the entire production activity in its own Hollywood studios, thereby supplanting the former system of unit production at various rental studios.

In appropriating the additional sum to the production budget, Mr. Johnston said this move was made on the encouragement received by the 2,500 deals for its product, involving the largest circuits and outstanding key runs, that have been received.

With the funds now available, Republic has added to its schedule a special production, "The Glory Parade," dealing with the war between the states. It will be released in the Gold Medal group.

A large proportion of the new appropriation will be used to engage players of stellar rank for all forthcoming productions. Among those already signed on this basis are Lew Ayres, Richard Arlen, Helen Twelvetrees, Ben Lyon, Rod La Rocque, Roger Pryor and Leila Hyams.

"Dark Continent," dealing with explorers in Africa, has also been added to the serial program, to be produced by Nat Levine.

In commenting on the consolidation of studios, Mr. Johnston said that in the future all work will be done at the company's own plant in North Hollywood and that two new stages will be built at once in addition to the four already in operation. Mascot studios, the present title of the studios, where a portion of the company's program of fifty-three features and four serials have been made, will drop that title and will be known in the future as Republic Studios. Trem Carr, president of the producing company, will move his entire executive staff to the new location in about three weeks, when new offices will have been completed.

Nat Levine, vice-president of Republic, Pictures, also has three pictures in work. They are "A Thousand Dollars a Minute," "The Leathernecks Have Landed" and "Hitch-Hike Lady."

Serlin, Mayer, Burnstyn Acquire "Gulliver" Rights

Oscar Serlin, Arthur L. Mayer and Joseph Burnstyn have acquired the rights of "The New Gulliver," a Russian novelty picture, based on "Gulliver's Travels," by Jonathan Swift. It will be presented at New York's Cameo theatre, starting November 1.

It required 3,000 puppets and 60 settings for the production of this picture, which depicts the adventures of the modern youth Petya amidst the medieval pomp and circumstances of the Lilliput world.

Maryland House Opened

The Milo Theatre, Rockville, Md., has been opened by the Bernard Theatre Corporation, under the direction of Sidney B. Lust.

PARAMOUNT HAS NOT FORGOTTEN . . .

MINNESOTA
SLEEPY EYE
ARKANSAS
SMACKOVER
MONTANA
RED LODGE

and 3500 Other Small Towns
Where Folks Like Red-Blooded
Action in Their Moving Pictures!

YEAR AFTER YEAR
LED THE FIELD ON

These Zane Greys Available—Now!

"TO THE LAST MAN" Randolph Scott, Esther Ralston, Buster Crabbe, Jack La Rue, Noah Beery. Directed by Henry Hathaway.

"THE THUNDERING HERD"
Randolph Scott, Judith Allen, Buster Crabbe, Harry Carey, Noah Beery, Raymond Hatton, Monte Blue. Directed by Henry Hathaway.

"THE LAST ROUND-UP"
Randolph Scott, Monte Blue, Raymond Hatton, Billy Lee. Directed by Charles Barton.

"HOME ON THE RANGE"
Jackie Coogan, Randolph Scott, Evelyn Brent, and Joe Morrison singing "Home on the Range." Directed by Arthur Jacobson.

"WANDERER OF THE WASTELAND"
Dean Jagger, Gail Patrick, Edward Ellis, Benny Baker, Buster Crabbe. Directed by Otho Lovering. Released September 20th.

Zane Grey's
LAST
Zane
HOPALONG CASSIDY RETURNS
CLARENCE E. MULFORD
Zane Grey's
HOME ON THE RANGE

Plenty
In This

"THE VI
GARY COOPER
Richard Arle
Directed by

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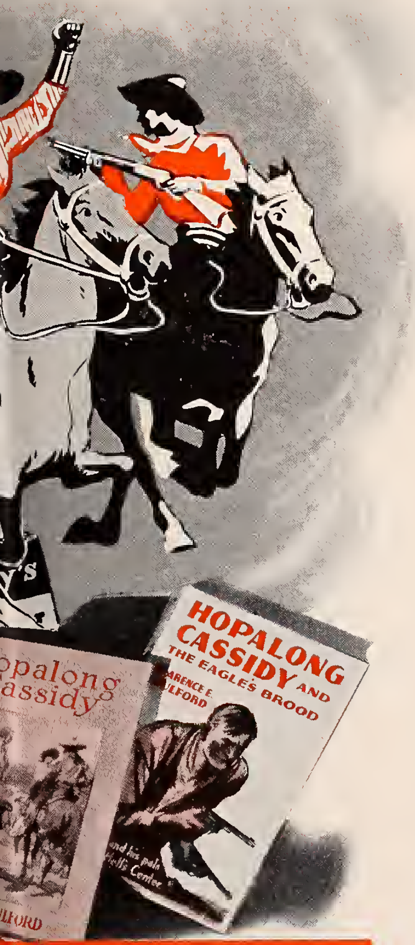
PARAMOUNT HAS BETTER WESTERNS


HOPALONG CASSIDY AND THE EAGLE'S BROOD
opalong
assidy
LFORD

Plenty of Dough In This New Series

"HOPALONG CASSIDY" Sets a New High Standard in Westerns. William Boyd, Jimmy Ellison, Paula Stone. Directed by Howard Bretherton. A Harry Sherman Production. Released August 23rd.

On the Way...
Second "Hopalong Cassidy"...and it TOPS No. 1

"THE EAGLE'S BROOD"

William Boyd, Jimmy Ellison, Addison Richards, Nina Martinez, William Farnum, Dorothy Revier. Directed by Howard Bretherton. A Harry Sherman Production. Released October 19th.

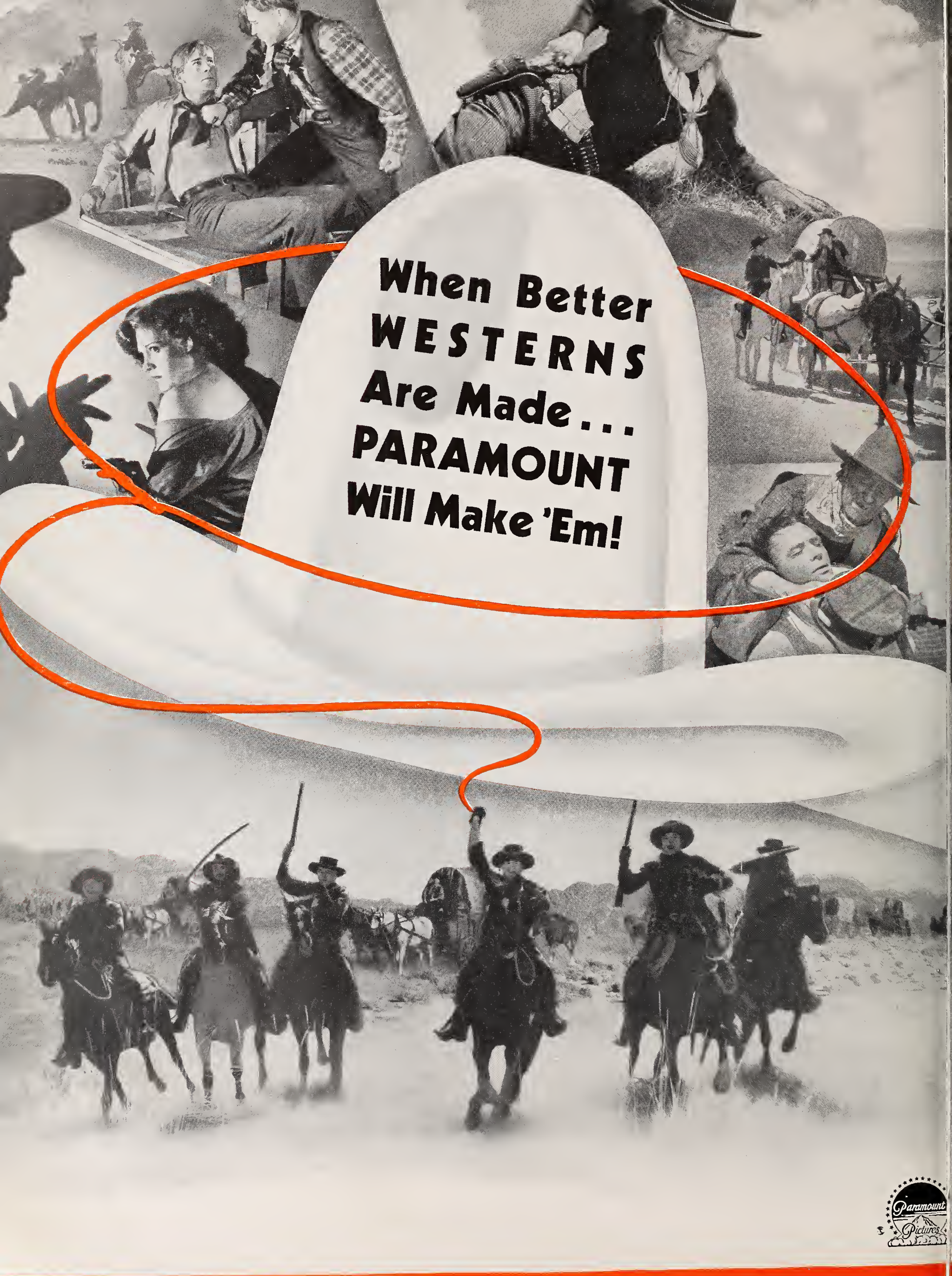
Getting ready
to shoot No. 3—and looks like it will TOP No. 2
Hopalong Cassidy in Clarence E. Mulford's

"THE BAR 20 RIDES AGAIN"

With WILLIAM BOYD as Hopalong, JIMMY ELLISON and a swell picked cast. Directed by Howard Bretherton. A Harry Sherman Production.

Dough
-Issue!
GINIAN"
ALTER HUSTON
Mary Brian
tor Fleming

N TOWN . . . AND THAT GOES FOR WESTERNS TOO!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Are Made...
PARAMOUNT
Will Make 'Em!
Paramount
Pictures

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"'HANDS ACROSS THE TABLE' HEADED FOR HIGH GROSSES!"

—HOLLYWOOD REPORTER

CAROLE LOMBARD
FRED MacMURRAY
in
"HANDS ACROSS THE TABLE"
A Paramount Picture • Directed by
MITCHELL LEISEN

Paramount Pictures

Guild Criticizes Academy's New Writer-Producer Code

Charging that the move was "an obvious attempt to destroy the Screen Writers' Guild," the Guild this week attacked the revised basic agreement and writer-producer code of practice that is now pending in Hollywood as proposed by the Academy of Motion Picture Arts and Sciences. On September 25th, the Academy announced it had concluded several months of conferences between committees of writers and producers and that a revised Academy basic agreement had been drawn up.

GUILD'S DEMANDS	*ACADEMY'S PROPOSALS*
1. *Written contracts: required in all cases.*	1. After employment, a written contract must be tendered to the writer, containing nothing contradictory to the "basic agreement." Nothing to prevent waiver of written contract.
2. *Delivery of contracts: in force only when signed and delivered by both parties.*	2. A peculiar provision that leaves it to oral evidence when contract is enforced. Producer need not sign.
3. *Writing on speculation: prohibited when initiated by a producer, except in case of royalty contracts.*	3. Prohibited except on original stories.
4. *Compensation for free lance writers: 25 per cent of agreed price at time of contract; balance on delivery except in case of originals where paid on acceptance.*	4. Upon delivery of completed adaptation and treatment first drafts or final screen play a "specified amount" shall be paid the writer. No provision for payment of balance. "Specified amount" to be agreed upon in advance.
5. *Producer may take option agreements for successive operations in the preparation of final screen play, but must specify, the number of days within which the option may be exercised.*	5. Granted.
6. *Termination of week to week contracts: one week's notice.*	6. A free lance writer who has worked for a producer on a week to week basis for not less than ten consecutive weeks at a salary of $500 per week, or less, must give and receive one week's notice.
7. *Lay-offs:* A. *Where a producer has arbitrary option:* (1) *One week's notice in writing must be given.* (2) *Lay-off period not more than 12 weeks in one year, or proportionate period for longer or shorter contracts.* (3) *Lay-off for minimum of 7 days and notice must specify duration.* (4) *Writer not on call during lay-off and may do other work.* B. *Where option is granted because of "strikes and unavoidable casualties," etc.:* (1) *Period limited to one week for each three months of contract at no pay and one week for each three months of contract at one-half pay.*	7. Lay-offs: A. Where a producer has arbitrary option: (1) Five days notice in writing unless writer "voluntarily accepts" shorter notice. (Waiver invited.) (2) No provision. (3) Minimum of 7 days but notice not required to state duration. (4) No provision. B. Where option is granted because of "strikes and unavoidable casualties," etc.: (1) No provision. "Basic agreement" specifically states not to apply to such cases.
8. *Travel time: Full pay and all traveling expenses back and forth while on location outside of city where producer has studio.*	8. No provision.
9. *Loans: must have writer's written consent.*	9. No provision.
10. *Plagiarism liability: no liability for costs, expenses or attorney's fees of producer if plagiarism not established.*	10. Granted.
11. *Waiver: any attempt at waiver is void.*	11. No provision.
12. *Arbitration: disinterested arbitration; writer to pick organization to act for him.*	12. No provision. Even minor disputes must be adjusted by litigation.
13. *Black list: prohibited.*	13. No provision.
14. *Agreements between producers to prevent competitive bidding for writers forbidden.*	14. No provision.
15. *Enforcement: producers bind themselves by contract with a representative writer body to continue to give whatever they promise.*	15. Litigation.

Melville Church of Patents Co. Dead

Melville Church, Washington attorney, conspicuous in the affairs and battles of the screen world in the days of Motion Picture Patents Company which he served, died October 10th in the Massachusetts General hospital in Boston. He had been one of Washington's leading patent lawyers for more than fifty years.

Mr. Church, who was 78 years old, was actively engaged in his law practice until early in the summer months, when he went to Massachusetts for a vacation. Taken ill in July, he went to the Boston hospital for an operation.

A native of Utica, N. Y., Mr. Church went to Alexandria, Va., after the Civil War to be with his father, Truman Kilborn Church, a captain in the Union Army. He studied at St. John's Academy in Alexandria and at the old Columbian College (now George Washington University), where he received his law degree in 1879.

With his brother, the late J. B. Church, he founded Church & Church, which represented a number of large manufacturers, including the General Electric Company, National Cash Register and General Motors.

A son, Durant Church, now an attorney in the firm, young and athletic, was once excitingly and strenuously active in connection with Patents Company raids on infringers.

Funeral services were held in All Souls Episcopal Church in Washington. Burial was in Rock Creek Cemetery.

Verne Porter Representing Eighty-five Professionals

Verne Porter, in New York, in association with Mayer-Kutler-Landy, Inc., of Hollywood, this week concluded negotiations to represent as agent or manager an additional group of professionals, thus increasing his clientele to 85 from radio, stage, screen, and other fields.

Mr. Porter, with headquarters at New York's Algonquin hotel, is now representing Judge Jeanette Brill, New York City magistrate; Ted Cook, newspaper humorist; Alfred A. Cohn, writer; Dr. Robert E. Cornish, California chemist and biologist; G. H. Estabrooks, Colgate University, scientific writer; Dr. Herman Goodman, dermatologist; Ray Hall, political writer; Herb Howe, scenarist; Frances Marion, fiction writer and scenarist; May Robson; Hedda Hopper; J. Edgar Hoover, of the Department of Justice; Emil Ludwig, and the estates of Elbert Hubbard and Victor Herbert, among others.

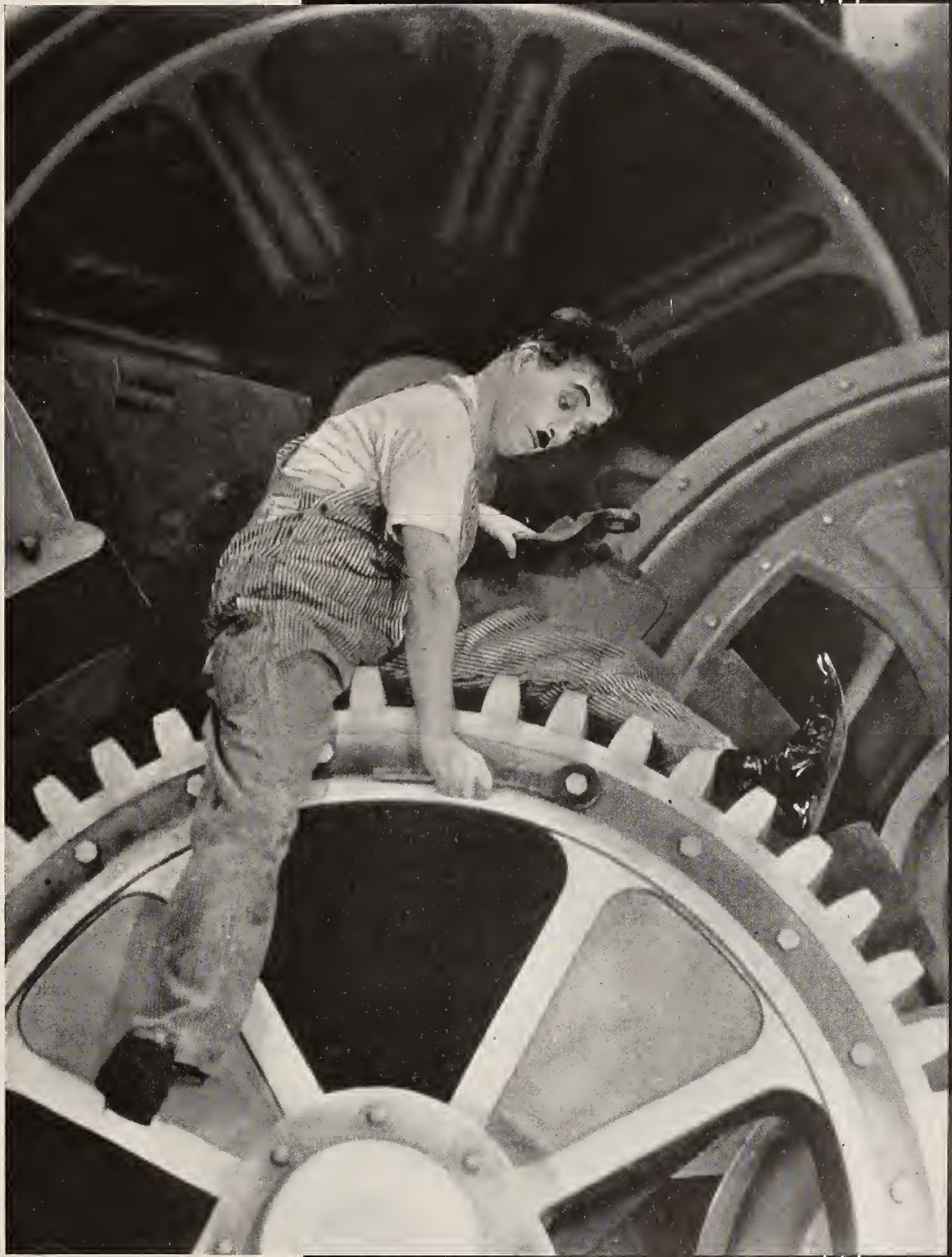
Hungarian Theatre Opens

The Hunnia Playhouse, in the Yorkville section of Manhattan, opened this week with an exclusive Hungarian dialogue film policy. Its first picture is "Csunya Lady," which is booked for an indefinite run.

Natalie Napp to New York

Natalie Napp, formerly of the William Morris Agency's Hollywood office, has been transferred to the New York office, where she will handle the talent for film short subjects.

"Charles Chaplin in Modern Times"



The comedian-producer himself in a scene from his new picture, a United Artists release now in production. Story and the direction also are by Mr. Chaplin. Others in the cast are Paulette Goddard, Carter DeHaven, Henry Bergman and Tiny Sanford. Cinematography is by M. M. Autry.

ODLUM AND LEHMANS BUY LARGE PART OF RCA'S CONTROL IN RKO

Move Points to Early Transfer of RCA's Entire Controlling Interest to Investment Companies Now in Five Concerns

Broadening of the activities of Floyd B. Odlum in the motion picture industry and early reorganization of Radio-Keith-Orpheum Corporation with Mr. Odlum playing a dominant part in the future of the company are indicated in the announcement in New York over the weekend that Mr. Odlum's Atlas Corporation and the investment banking house of Lehman Brothers had purchased a substantial part of Radio Corporation of America's controlling interest in RKO. It was learned that RCA sold one-half of its holdings and gave an option on the remainder.

The announcement points to early transfer of RCA's entire control to the investment trusts, and it was learned that the securities purchased and those covered by option comprise the parent company's controlling interest. The transaction gives Mr. Odlum and his Atlas Corporation an interest in a fifth motion picture company, having already considerable investments in Paramount, Warner, Fox Film and Loew's, Inc.

The announcement made jointly by the Atlas president and David Sarnoff, president of the Radio Corporation and chairman of the RKO board, said the purchasers had been given an option to buy the remainder of the holdings. It also said that "it is expected that a plan of reorganization will be promulgated shortly" under Section 77B of the Bankruptcy Act.

These statements, considered together, are taken as pointing to developments in the near future in which Mr. Odlum and his $110,000,000 investment trust, the largest in the country, will emerge as the leading factors with Lehman Brothers in the RKO reorganization.

Film circles recalled that Atlas and Lehman Brothers figured prominently also in the reorganization of Paramount, and Mr. Odlum and John D. Hertz, a partner in Lehman Brothers, are members of the Paramount board.

This affiliation was emphasized by Frank A. Vanderlip, who resigned from the Paramount board last week, in testifying before the Sabath Congressional committee investigating the Paramount reorganization, in New York this week. Asked by committee counsel who "behind the scenes" had been responsible for the election of John E. Otterson as Paramount president, Mr. Vanderlip named Mr. Hertz as one of two directors so responsible.

Judging from information he had received, Congressman Adolph J. Sabath, chairman of the committee, commented during the hearing that Atlas Corporation is "now getting control of RKO just as they did of Paramount."

However, Mr. Odlum not long ago was quoted as saying that he did not seek to enter the film business, but merely considered the industry a good field for investment.

The brief announcement concerning the RKO deal disclosed none of the details, but said that "Merlin H. Aylesworth, president of RKO, expressed his gratification with the closing of the transaction." It is considered probable that whether or not the investment companies exercise their option for the remainder of the stock, they will exert sufficient influence in the reorganization to elect Mr. Odlum chairman of the board, retaining Mr. Aylesworth as president.

It was ascertained by Wall street interests that the securities bought and covered by option to purchase comprised the entire RCA holdings of 1,259,463½ or 48.6 per cent of the outstanding 2,593,992 no par common shares of RKO, in addition to $9,786,655 or 84 per cent of the RKO 10-year 6 per cent debentures of which $11,600,000 were outstanding at the end of 1934. Radio Corporation then carried on its balance sheet an investment in RKO of $14,644,614. At Monday's closing market prices these holdings had an aggregate value of $15,695,338.

Completed Part for Cash

When Mr. Odlum began negotiations for the sale early last spring it was reported he had offered $5,000,000 in cash for the entire RCA investment, with Mr. Sarnoff insisting on payment dollar for dollar. While the amount could not be ascertained, it was learned that the completed portion of the transaction was for cash.

As a result of the deal, gains were scored by Radio Corporation stocks in active trading on the Stock Exchange on Monday, and the stock market reflected the widespread belief that consummation of the acquisition of RCA's controlling interest would facilitate the elimination of arrears of dividends on the Radio Corporation Class B preferred stock.

Joseph R. McDonough, president of Radio Pictures, arrived from the Coast last weekend for conferences with Mr. Aylesworth and other home office executives pertaining to the sale. Ned E. Depinet, president of RKO Distributing Corporation, and William Mallard, RKO general counsel, also attended the conferences, arriving from St. Louis, where they had been called by the federal antitrust trial. It is understood reorganization plans for RKO also were discussed at the meetings. Mr. McDonough was scheduled to leave for the Coast this weekend.

Sees Old Policy Applied

Financial comment in the New York *Times* regarded the sales of blocks of stock to the investment trusts as in line with the policy of the Radio Corporation adopted several years ago to break up the various activities of the concern and allow them to go it alone.

"Instead of a great corporation controlling the manufacture of radio sets, the motion picture business, the transmission of wireless messages, and other activities, Radio will carry on the communications business, which eventually may be merged with the cable companies if the law is changed to permit," said the *Times.*

Report Odlum To Be Chairman of Board with Aylesworth Continuing as President; Radio Corporation Stocks Rise

The same commentator said that while Lehman Brothers have been interested in RKO for many years, "Atlas is a newcomer in the picture, after careful study of the prospects for a medium-term investment of its substantial cash holdings."

At June 30, 1935, the investments of Atlas and investment company subsidiaries in motion picture securities comprised certificates of deposit for $219,000 Paramount Famous Lasky Corporation 6 per cent bonds due in 1947 and for $235,000 of Paramount Publix Corporation 5½ per cent bonds due in 1950; $800,000 of Warner Bros. Pictures, Inc., 6 per cent debentures due in 1939; 29,800 new Class A common shares of Fox Film Corporation; 19,500 Loew's, Inc., common shares, and certificates of deposit for 17,500 Paramount Publix common shares.

Radio Corporation acquired a controlling position in RKO in 1931. The company was placed in equity receivership in January, 1933, which was superseded in June, 1934, by Section 77B proceedings. RKO now is in the hands of the Irving Trust Company, appointed trustee by the federal court.

Critics AMPA Guests At Weekly Luncheon

Motion picture critics of New York newspapers will attend as guests the weekly luncheon of the Associated Motion Picture Advertisers at Jack Dempsey's restaurant on Thursday. Frank Buck will also be on hand. The critic's delegation will be headed by Louella Parsons, of the Hearst papers.

Critics who have signified their intention of attending include: Andre Sennwald, *Times;* Regina Crewe, *American;* Gerald Breitigam, *World-Telegram;* Julius Cohen, *Journal of Commerce;* Marguerite Tazelaar, *Tribune;* Kate Cameron and Wanda Hale, *News;* Bland Johaneson, *Mirror;* Thornton Delehanty and Irene Thirer, *Post;* Martin Dickstein, *Brooklyn Eagle.*

J. J. Goldburg In Derr-Sullivan Deal

Jesse J. Goldburg, formerly with First Division, and variously an independent producer, has joined E. B. Derr and Charles E. Sullivan as vice-president in charge of distribution of Excelsior Pictures, formation of which was announced this week.

The company will specialize in developing legitimate stage talent evidencing screen promise. Six features are planned, the company making its headquarters at the Talisman studio, Los Angeles.

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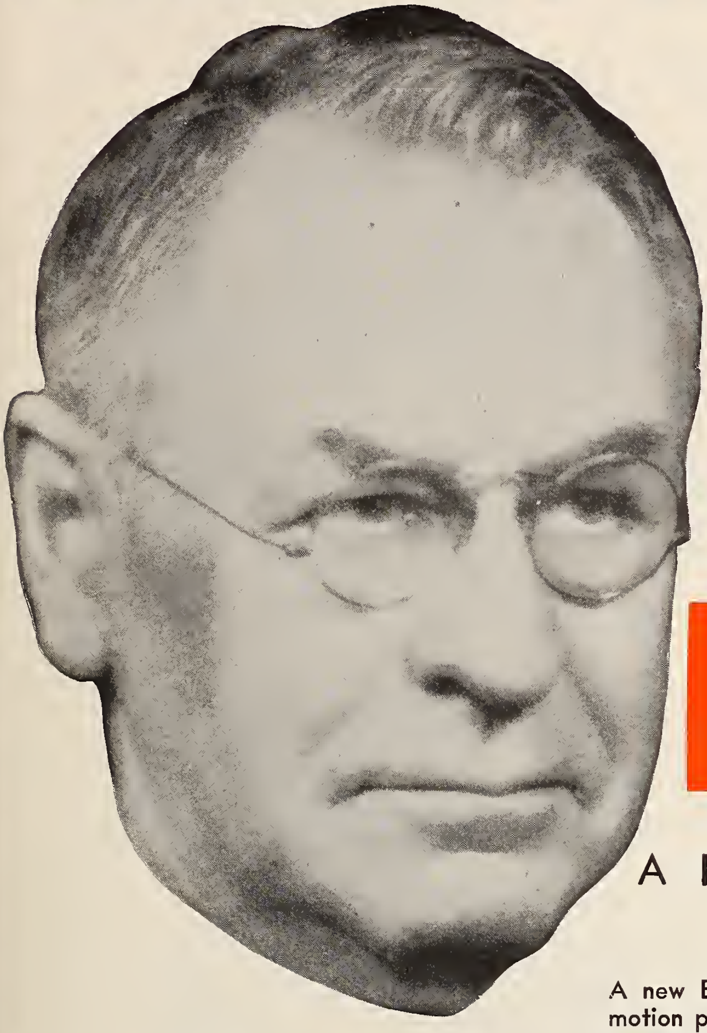

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DOWNTOWN BUSINESS FALLS, SUBURBAN UP

Grosses in Business Centers Decline 33 1/3 Per Cent; Neighborhood Houses Reopening

Typical of the situation elsewhere is the sharp trend of attendance away from the downtown first-runs to the neighborhoods in Greater Kansas City, where there are now more suburban theatres in operation than at the peak of prosperity in 1928-29, while at the downtown first-runs the crowds have dwindled.

With the exception of a couple of colored houses, all suburban and subsequent-run situations are open, and a subsequent-run theatre has been newly constructed in downtown Kansas City, Kan., offering low-price competition to the two established first-runs for the first time.

On the other hand, four large theatres in downtown Kansas City, Mo., have been dark for several years and no one is hazarding a prediction of their reopening. One is the Orpheum, formerly an important RKO operation.

Grosses at the large downtown houses have declined by one-third or more, while at the same time business in the neighborhoods has been such as to encourage reopenings and a considerable expenditure for new equipment and remodeling. With four or five exceptions, all neighborhood houses have remained under the same operation throughout the business recession.

The Business District Association, composed mostly of real estate owners and managers and heads of the large stores, is seriously concerned over the downtown theatre situation since it directly affects realty values and store revenue. The Association has been discussing moves to stimulate theatre attendance. If night life in the downtown area is ever revived to oldtime proportions, attempts will be made to reopen the theatres now dark.

Factors in Neighborhood Cheer

The factors operating to increase suburban patronage to the loss of the downtown section are the same in Kansas City as in other centers which have had the same experience —low prices, neighborliness of the management, proximity to the residential sections, ample parking space and frequently free parking lots, and the comfort of not having to "dress up" when attending a neighborhood show.

Another drawback to the downtown area is the large falling off of transient patronage and weekend holiday crowds since the depression. Cited also as neighborhood draws are the double bills, giveaways and chance game promotions, though exhibitor opinion is divided in general on the ultimate results of these policies.

Downtown theatres long ago attempted to stem the ebb tide by slashing prices, and one, the Publix Newman, has adopted the box office promotions in vogue in the outlying districts. But while the downtown first-runs this year are sharing in the general business upturn, they are still at a disadvantage considering that there are only four such theatres as against 50 or more suburban runs.

The downtown theatres have been aided in the last year or so by the issuance by the local traction company of tickets—passes, they are called—good for an unlimited number of rides on streetcars or buses during the week. This has eliminated or reduced the cost of transportation for many going downtown for their entertainment. The suburban theatre owners have objected to this privilege, claiming it has hurt their business.

However, general opinion is that the neighborhoods will consolidate their gains over the downtown first-runs.

Board Proposed For Labor Issues

There was virtual quiet on the theatre-labor front this week, developments of any consequences being confined to New York, where a union controversy has been raging for months, and to Kansas City and Madison, Wisconsin.

In New York, establishment of an arbitration board of three members appointed for ten year terms to settle wage scale controversies between the city circuits and Local 306 has been proposed, according to report, and it is said to have met with considerable support from both circuit and union representatives. The designation of such a committee is being considered, it is understood, as a result of a virtual abandonment by both the circuits and union of moves for a ten year contract.

Arbitration Board Proposed

Under the arbitration committee plan, according to report, wage scales would be submitted to negotiation by the customary circuit and union representatives every two years. If such negotiations failed to end in an agreement, the subject would go to an arbitration board of three members, one of whom would be designated by the circuits, one by the union and the third by mutual agreement of the two. The same three would continue as arbitrators for a full ten year period.

Statements by two circuit officials that ten year contracts had been closed by Loew's and RKO with Local 306 were denied by Joseph D. Basson, president of the local. The circuit officials who made the statements have been active in the new wage scale negotiations with Local 306 for the past two months. They declared that a definite agreement on a ten year contract had been arrived at and that the new pacts would be signed as quickly as a few remaining details of minor importance had been disposed of.

Avoidance of a jurisdictional fight involving all construction—studio sets and theatres—in the industry was reached when a fight within the American Federation of Labor threatening to split building unions into two camps was adjusted. The peace plan calls for the naming of a committee of six members representing each of the two building union groups with George M. Harrison, president of the Railway Clerks, as neutral chairman. The chairman would vote in the event of a tie.

Benjamin F. De Agostino, president of Allied Motion Picture Operators' Union, has been denied an injunction by New York Supreme Court Justice Edward S. Dore against the Edjomac Amusement Corporation, operator of the Eltinge Theatre. Mr. De Agostino sought the stay on the ground that the Eltinge operators were not members of his union and that this was a violation of an agreement between the corporation and the union.

In Brooklyn supreme court before Justice Albert Conway there was a hearing on an injunction sought by Karl Sohnen and Lawrence Epstein, operators, against Mr. de Agostino to prevent the union from ousting the plaintiffs from membership therein. Decision was reserved.

Holmden in Kansas City

Harland Holmden, third vice president of the IATSE out of Cleveland, is in Kansas City holding conferences with downtown and subsequent run managers on labor matters involving local operators. Mr. Holmden, who participated in the New York labor settlement, and who still is in charge of the Chicago situation, is in complete charge of operators' Local No. 171 and is handling all negotiations with theatre managers and owners in Kansas City.

This move followed the reaching of a stalemate between the local, which had asked a 20 per cent increase, and downtown houses; and the inability of the local to secure contracts with suburban and subsequent theatres during the past three years. Labor matters for the latter group have been and are now being handled by the Kansas City Theatre Owners Emergency Council, composed of L. J. McCarthy, Fox Midwest circuit; Jay Means, chairman, and E. Rolsky for the independents; Ed Dubinsky of Dubinsky Brothers, and C. A. Schultz of Commonwealth Amusement Corporation.

The Madison Musicians' Union is demanding a raise in the "stand-by" wage from $37.50 for each three day performance of any stage show to $67.50, and has threatened to put the Orpheum, capitol and Parkway theatres on the unfair list unless the demand is met. Exhibitors have declared that the theatre will meet the "stand-by" wage increase, but would pay the additional $30 only under protest. The controversy between the musicians and the managers has been waging for the past three weeks and was brought to a head with the threat of the unfair list.

Coast Newspaper Advertising Gains

Amusement page advertising has been increasing steadily in the past few weeks in San Francisco, with nearly all first-run houses taking more lines every week. The presence in the town of two roadshows at legitimate houses, with a third in prospect, has also swelled the advertising space.

United Artists Theatre, re-opened a month ago by Herman Cohen, is using a large amount of space in the newspapers to feature "Dark Angel" during a second week, with prospects for a third. The Warfield is a close second in the field on expenditure, benefiting considerably on space devoted to its next attraction, "Shipmates Forever," by the space given Warner Brothers pictures in the two San Francisco Hearst newspapers.

In the legitimate field the Curran and Geary theatres are buying space for the roadshows, while Minsky interests, which recently opened the Columbia Theatre, have spent thousands of dollars during the past two weeks advertising "Life Begins at Minsky's," now playing to full houses at a $2.20 top.

LEAP TO IT!
JUMP TO IT!
HOP TO IT!
HURL YOURSELF RIGHT
INTO IT!

("THREE KIDS AND A QUEEN")

IF YOU DON'T MOP UP EVERYTHING WITH THIS... THEN THERE'S NO MONEY IN THE WORLD!

("THREE KIDS AND A QUEEN")

MAY ROBSON IN "THREE KIDS AND A QUEEN" UNIVERSAL'S BIGGEST BOX OFFICE MASTERPIECE!

CRITICS EXPLODE!

"GRAND ENTERTAINMENT THROUGHOUT"

—Daily Variety

"AUDIENCES WILL ROAR WITH DELIGHT"

—Hollywood Reporter

("THREE KIDS AND A QUEEN")

GIVE IT THE BEST OF EVERYTHING YOU'VE GOT— BECAUSE IT'S THE BEST YOU EVER HAD!

("THREE KIDS AND A QUEEN")

AGITATION TO DROP QUOTA INTENSIFIES

Exhibitors Favor Reduction to 10 Per Cent; Producers with U. S. Outlet Want Abolition

by BRUCE ALLAN
London Correspondent

Agitation for reduction or even repeal of the Quota is being intensified now that provisions of the Cinematograph Films Act are in force in their final and, as regards exhibitors, their most onerous form. Both exhibitors and distributors now must carry 20 per cent of British films in their programs, which means that they must offer for distribution, or exhibit, one British film for every four foreign.

Basing their case largely on the fact that the new provisions for the first time level up the demand on exhibitors with that on distributors, the Cinematograph Exhibitors Association is shaping an appeal to the Government based on suggestions resulting from branch discussions of the quota problem. Indications are that a majority of exhibitors want, as a maximum, a reduction of their quota to 10 per cent and, as a minimum, the retention of the previously existing practice of maintaining the exhibition quota at a lower level than that on distribution. (Last year they were 15 per cent and 17½ per cent, respectively.)

With the Board of Trade's request for an "agreed" trade policy a leading fact in the situation, the actual form of pending amendment of the Films Acts remains uncertain. Producers generally want a minimum cost clause, and might accept a reduced exhibitors' quota to obtain exhibitor support for that policy. On the other hand, some big producers, particularly those who, like G-B and London, are established in America, begin to regard the quota as a hindrance to their business and may eventually be found backing the policy of complete abolition. The only present certainty seems to be that the "20 per cent all around" quota will be given at least a year's trial by the Government.

Booking Circuits Discussed

Foreshadowed conferences between the Kinematograph Renters' Society and the Exhibitors' Association on the subject of booking combines came to first realization in a more or less informal lunch table discussion between representatives of the distributors and exhibitors. John Maxwell, ABP, met with Sam Eckman, Jr., MGM, and W. J. Hutchinson, Fox, met with Richard Dooner, President, Theo. Fligelstone, vice-president, and Thomas Ormiston, J. Pollard and Fred Prior, Council members of the CEA.

British Lion - Republic

At a special shareholders' meeting the capital reconstruction plan of British Lion Film Corporation, Ltd. (detailed in the HERALD issue of September 28), was approved after S. W. Smith, managing director, had given details of the terms on which the contract for British distribution of the Republic output had been obtained.

Mr. Smith said that he had been in competition for the Republic output with "one of the largest film corporations in England" (British International Pictures) and that he had obtained it largely through the influence of N. L. Nathanson. Mr. Nathanson, with Andrew P. Holt, also advanced the deposit of $250,000 demanded by Republic on the signing of the contract as half of a total deposit of $500,000 called for as a condition of the four years contract with British Lion.

Details of the reorganization plan appeared in the September 28 issue of the HERALD.

GTC Plan Carries

Preference shareholders of General Theatres Corporation, Ltd., who entered an appeal against the decision of Justice Eve, approving the reconstruction plan, have withdrawn their action. The reconstruction plan, the essence of which is a capital reduction combined with a renewal management agreement with Gaumont-British, will now come into force and a meeting has been called for October 28 to authorize the necessary alterations in Articles of Association.

No Royal Variety Broadcast

The efforts by the entertainment industry to prevent the broadcasting of the Royal Command variety performance on October 29 have been successful, the Variety Artists' Benevolent Fund having accepted a contribution from the CEA, West End Managers' Association and other theatrical interests, which is considerably in excess of the £500 ($2,500) received last year for the radio rights from the British Broadcasting Corporation. The BBC is believed to have refused to raise its figure to £750 and the entertainment interests' offer is understood to be in the neighborhood of £1,000, which is regarded as a cheap price at which to buy freedom from a counter-attraction so powerful as the all-star variety bill.

Woolf's Plans Shape Up

Preparations for active operations on the part of General Film Distributors, Ltd., are so far advanced that this new concern, of which C. M. Woolf, recent G-B chief, is head, is holding its first sales conference this week, while plans already are completed for new headquarters for GFD in a building which seems likely to create yet another new and very important film center in Wardour Street. Five floors will house GFD, British and Dominions, Herbert Wilcox Productions, Capitol Films, United Productions and Garrett-Klement Pictures. The product of the whole of these companies will eventually be distributed by GFD.

Baird Reorganization

Baird Television, Ltd., is proposing a reorganization of capital as part of a plan to provide further funds for expansion. The present capital of £875,000 in 200,000 A ordinaries, 2,100,000 10 per cent preferred ordinaries and 1,200,000 deferred, all of 5/- value. It is proposed that holdings in the preferred shares shall be reduced 58 per cent and the deferred 28 per cent; that their special rights shall be abolished and that the capital shall be consolidated into 3,500,000 5/- ordinary shares. The surrendered shares will be distributed at the rate of 7¾ to 1 to holders of "A" shares, which at present carry rights to half of the profits. The excess of 4,000 surrendered shares will be marketed. Later £300,000 extra capital will be issued and offered to shareholders.

Montague A. Pyke Dies

Montague A. Pyke, who died in a London hospital, pioneered luxury cinemas in London over 20 years ago, established one of the first circuits, and by initiating the practice of free teas for afternoon patrons, did a lot to make cinema patrons of women.

Exhibitors Active With Conventions

There was unusual activity during the week in organized exhibitor quarters, the problems of the theatre owner in the conduct of his business being the general topic of discussion on convention floors, and elsewhere, in many places.

Allied in Boston met on Tuesday, and compulsory block booking was again a lively topic in Allied circles. Ohio's owners were asked to rally against threatening admission tax legislation. Kansas-Missouri exhibitors met in regular session to hear Ed Kuykendall, MPTOA president, and conventions were held in Nebraska-Western Iowa and by the Tri-States organization in the south. Pennsylvania owners were to meet Friday, and Allied Amusements of the Northwest set October 25th as the date for their 13th convention.

Admission Tax Fight Renewed

"Compulsory Block Booking Abolished! Music Tax and Score Charges Reduced! will be heralded in the trade press of our industry," said Frank Lydon, former Boston Code Authority official and national head of Allied, in the latest bulletin of the Independent Exhibitors of Masachusetts, "only if exhibitors take full advantage of the possibilities now at hand. Committees are now being delegated to interview Senators and Representatives in the interest of the Pettengill Bill and the Duffy Bill."

In Columbus another admission tax campaign is being started by the Independent Theatre Owners of Ohio because the present three per cent rate expires in January and the twelve per cent schedule returns automatically.

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, stressed the increasing difficulty of both circuit and independent theatres to make a profit, since all the money is going to producers, in an address Friday before the Kansas-Missouri Theatre Association in Kansas City.

The directors elected John Stapel, MPTOA director for his district.

New officers of the Independent Theatre Owners of Kansas City also elected last week to fill the vacancies resulting from the resignation of Jay Means and other officers are: E. Rolsky, owner of the St. John and National Theatres, president; E. S. Young, first vice-president; Mrs. A. Baier, second vice-president; Ed Hartman, secretary; Charles Potter, treasurer, and Bill Fulton as head of the executive committee.

The following officers were elected at the annual convention of the MPTO of Arkansas, Mississippi and Tennessee at its two day session this week at the Hotel Chicas in Memphis.

President, M. A. Lightman, Memphis; R. X. Williams, Oxford, Miss., secretary-treasurer; W. E. Elkins, vice-president for Mississippi; W. F. Ruffin, vice-president for Tennessee; H. D. Wharton, vice-president for Arkansas, and Emma Cox, board chairman.

Board members for Arkansas chosen are: Henry Sanders, Cecil Cupp, J. F. Norman, M. S. McCord, Sidney Nutt, O. E. McCutcheon; for Mississippi: W. A. Rush, J. A. West, W. S. Tyson, H. W. Evans; for Tennessee: F. D. Moore, Tom Tallas, Col. Cecil E. Vogel and W. L. Henricks.

Affiliation with the MPTOA was unanimously voted last week by the MPTO of Nebraska and Western Iowa at its convention Omaha. Charles E. Williams was reelected president for the sixteenth term, while H. F. Kennedy of Broken Bow, Neb., was chosen first vice-president; Dale Goldie, Cherokee, Ia., second vice-president, and R. E. Falkenberg, Lexington, Neb., third vice-president.

COMPLETE TESTIMONY IN ST. LOUIS ANTITRUST TRIAL

At the beginning of last Wednesday's session, the jury was excluded while attorneys argued whether the court should grant RKO Distributing Corporation's request for subpoenas duces tecum to compel Mr. Arthur to produce all the correspondence between his companies and RKO relative to showing of pictures at the St. Louis theatre in the exhibition year 1933-34, when Famous Amusement Company operated the St. Louis.

Jacob M. Lashly of counsel for RKO argued that the defense of RKO to the conspiracy charge was based upon its unfavorable business relationship with Famous Amusement, saying, "We don't deny we sold pictures to Warner Brothers. But we do deny that we did it for an illegal purpose. We have the right to show what our real purpose was. It has direct bearing on the attitude of mind of the company and Mr. Ned E. Depinet when the pictures were sold to Warner Brothers."

The subpoenaes were opposed by Ernest L. Wilkinson of New York City, counsel for Mr. Arthur. He said his chief objection was that no proper showing had been made that the matters were relevant and material to the trial.

Judge Moore then sustained the motion by Wilkinson without prejudice. This will permit the defense to seek new subpoenas on more specific grounds later or to work in the evidence during its cross-examination.

Former Senator James A. Reed, of counsel for Warner Brothers, interposed an exception to the court's finding, commenting: "The defense has the right, if the Government has examined a witness in reference to any matter and we consider that a further examination of that matter will weaken the force and effect of the direct testimony or any inference that may be drawn from it, to go into it on cross-examination. And if we are able through such cross-examination testimony or any inference that may be drawn from it to benefit the defense, then I can see no earthly reason why that testimony should not be produced. The rule of law is this as I read it, that where evidence from which an inference unfavorable to prisoner is brought on direct examination then everything within the knowledge of the witness to rebut may be brought out on cross-examination. Anything brought out by the Government from which an unfavorable inference may be drawn, we have the right to go into to the fullest extent possible to bring out all of the facts.

"Now let's see what the Government did here. It is contended that because of this alleged conspiracy on the part of the defendants the complainants lost money. Yet we are denied the right to show that they reduced their admission prices in rebuttal as to why they lost a lot of money.

"Also as to who owns the Fox and St. Louis theatres. The F & M Theatre Company of Missouri operated the St. Louis and Fox theatres. I contend that we are entitled to go into all these matters fully, if for no other reason than to show the witness' interest in this case."

Question of Prices Ruled Out

Judge Moore responded that he was trying to hold the trial to the issues involved and not admit to trial a lot of collateral things that were not at issue. He added that he did not see how they should go into the question of admission prices at all of the first-run theatres, saying it was not clear to him how that could have any effect on the charge that defendants had combined in restraint of trade.

DOUBLE FEATURES ENTER TESTIMONY

Former Senator James A. Reed, of defense counsel, protested when Judge Moore sustained an objection to questioning regarding admission prices at the Missouri theatre, where two features and vaudeville had been shown on a single program.

"The lower prices may be the reason he lost money," said Mr. Reed to the court. "And it may be the cause why the producers may not want to do business with them. . . . A man who cuts prices and gets into a war may soon be losing money."

"One reason we will show is that these theatres were improperly managed," Mr. Reed responded, "that the complainants started a price war, put on double features bill."

Judge Moore: "I will not go into the question of prices. I don't believe it is collateral."

Frederick H. Wood, of Warner counsel: "I would respectfully suggest that the court withhold a ruling until we ask the questions that will show the materiality of the evidence."

Judge Moore: "I have already ruled. Bring the jury back. I will pass on questions as they arise."

Wood Cross-examines Arthur

Mr. Wood then proceeded with the cross-examination of Mr. Arthur:

Q. Mr. Arthur, you testified that in the period 1930 to 1932 you held some executive position with the Fox Theatre Company?

A. I was under contract to the Fox Film Company but assigned to work for the Fox Theatre Company.

Q. When did that employment begin?

A. In April, 1930.

Q. When did it terminate?

A. In the fall of 1932,

Q. You said that you came here periodically during that period to confer with the persons operating the Fox Theatre here?

A. Yes sir.

Q. The persons here made reports to you concerning what was happening at the theatre in St. Louis?

A. Yes sir.

Familiar with Theatre Situation

Q. So you acquired a familiarity with the theatre situation?

A. Yes, in a general way.

Q. You at least knew what other first-run theatres were operating from April, 1930, to February, 1932?

A. Yes.

Q. You knew that in April, 1930, Loew's were operating the Loew's State, Fox Pictures the Fox, RKO was operating the St. Louis, and Skouras Super Theatres Corporation was operating the Ambassador, Missouri and New Grand Central theatres?

A. No, sir. Warner Brothers were operating the Ambassador, Missouri and New Grand Central. *He then explained that he did not have actual supervision of the St. Louis house until the fall of* 1930.

Q. Well, let us move up to the fall of 1930. You certainly were familiar with the situation then?

A. Yes, sir, but I could not tell who were actually operating the Ambassador, Missouri and New Grand Central theatres. I was told that Charley Skouras was operating the theatres, but that Warner Brothers were the owners.

Q. You knew that Warner Brothers had a large investment in these theatres; you knew that they had paid Skouras Brothers a large price for their holdings?

Tilt Over Price Paid

(*Russell B. Hardy, special assistant to the United States attorney general, objected, contending the price paid was not immaterial.*)

Q. The fact is they did pay a large price?

A. They paid out stock.

Q. You knew about this transaction when it took place?

A. I knew about it afterwards.

(At this point Judge Moore again reminds the attorneys to dispense with their colloquy and to conduct themselves with the courtesy the occasion required.)

Mr. Arthur added that he knew Warner Brothers had issued a lot of stock but did not know it had large value. "I didn't know its value," he said.

Q. But you did know that a large amount of stock was issued?

Says He Was Told Afterwards

A. I was told that afterwards by a man who received some of the stock that had been issued. But I did not know it was a lot of stock.

Q. But you understood, didn't you, that a large amount of stock had been issued to Skouras and was told by him that it was a large amount?

A. Skouras told me that he sold his interests for stock in Warner Brothers.

(*An objection by Hardy was sustained.*)

Mr. Wood, excepting to this ruling, pointed out that on direct examination Hardy had asked the witness if he wasn't familiar with the motion picture situation in St. Louis.

Judge Moore then permitted further questioning on that point

Q. At least you knew that the Skouras interests in these properties were a large amount?

A. No. I haven't been informed to this day what it was.

Q. You didn't know that they had built the Ambassador theatre; that Warner Brothers, when they acquired the equity of Skouras, acquired that theatre?

A. No, sir, I didn't.

Q. You knew also that when they acquired the Skouras equity Warner Brothers also acquired the St. Louis Amusement Company?

A. No, I didn't know it.

Mr. Hardy objected to any testimony that Warner Brothers had acquired control of the St. Louis Amusement Company.

"It is certainly part of the picture situation in St. Louis," Wood replied.

Q. In your capacity of supervising operations of first-run theatres here you certainly had information concerning the second-run theatres that made you familiar with them?

(*Continued on following page*)

QUESTIONED ON SKOURAS INTEREST

(*Continued from preceding page*)

A. Very little.

Q. You did know of the St. Louis Amusement Company?

A. Yes, but I did not know who was operating the theatres.

Arthur then explained that when Skouras was "fired" by Warner Brothers late in the fall of 1931 he told him what he had done in the St. Louis motion picture field. He added that he did not take over the operation of the Fox theatre here until the fall of 1930 and that he ceased such operations in the fall of 1931, when he went to the Pacific Coast.

"Well, what I asked you applied to the period 1930 to 1932," Mr. Wood responded.

Q. I now ask you whether at some part of the time you were operating here you hadn't understood or been told that the St. Louis Amusement Company owned a considerable number of theatres?

A. I knew they owned some.

Q. You testified the other day that they owned something over 20; when did you first learn that?

A. Skouras told me.

Q. When was that?

A. About 1931. I don't believe he told me the exact number. I don't know now whether he told me the number or I based that estimate on my own conclusions.

Q. You knew that a chain of theatres had been put together by Skouras?

A. That's what he told me or I drew my own conclusions.

Q. And he told you: "I sold out to Warner Brothers?"

A. I knew that they had acquired whatever Skouras had.

Q. He told you enough for you to understand that the deal gave Warner Brothers control of his first-run theatres in St. Louis?

A. No, I didn't know that.

Q. You knew that Skouras was in control?

A. No, I didn't know that.

Finally, after considerably more oral sparring with Wood, Arthur finally agreed that he knew that Skouras had sold Warner Brothers his interest in the first run theatres and the St. Louis Amusement Company.

Q. How long have you been with Fanchon & Marco, Inc.?

A. I have been associated with Fanchon & Marco since September, 1933. I became vice-president shortly thereafter.

Q. There has been some reference here to Marco. I now ask you if there is such a man as Marco, and if so, who is he?

A. Yes. He is Marco Wolf.

Q. Is there such a person as Fanchon?

A. Yes, sir.

Q. Who is Fanchon?

A. Marco's sister. Fanchon Simon.

Q. Where are the principal offices of Fanchon & Marco?

A. In New York City.

Q. Did Fanchon & Marco have a representative resident in St. Louis?

A. I think they had a man named La Blanc.

Q. Did they have an office here?

More Wrangling

This question produced another of the periodical wrangles between Arthur and Wood as to what Wood meant by office and finally Arthur said he thought Fanchon & Marco conducted their business in this section from the Fox Theatre. "You and I seem to have considerable difficulty over dates," Wood added.

ARTHUR DEFINES "SLOUGH" FILMS

Harry Arthur, under cross-examination by the defense, was called upon to give a definition of "sluff" or "slough" pictures after he had used the word several times in his testimony. Finally Frederick Wood, cross-examining him, demanded: "What do you mean by slough pictures?"

Mr. Arthur replied:

"I mean that it is a picture you would rather slough off and avoid running if you had a better picture with a greater box office appeal to show in place of it."

Q. You went with Fanchon & Marco in September, 1933, and have been with them ever since?

A. Yes.

Q. Call it a business or not, there was a place here at which Fanchon & Marco did something; you didn't think I had reference to their social or artistic activities; a place where someone did something for them?

A. Yes, several. *He then listed several persons employed by Fanchon & Marco at that time, including Mr. LaBlanc, Harry Singer et al.*

Q. When did you first come to St. Louis?

A. Either in October or November, 1933.

Q. At that time were Fanchon & Marco engaged in the operation of any motion picture theatre in St. Louis?

A. They did not become so engaged until November, when they took over the St. Louis.

Q. When did you begin operations at the St. Louis.

A. It was some time in November. I can give you the exact date from my records.

Q. Was it along about the 10th of November, if I may refresh your memory?

A. Probably it was.

Q. Did you come to St. Louis before that?

A. I think I made one trip prior to that in connection with the negotiations on the lease of the St. Louis. *He said they made the lease and started operations in a few weeks.*

Q. Did you come alone or were you accompanied by some one?

A. I think Marco came with me.

Queried on Louis Cohen Affiliation

Q. Do you know Louis Cohen?

A. Yes.

Q. Is he associated with your company?

A. No, sir.

Q. Was he then?

A. I would have to go to the records.

Q. He was at one time?

A. Yes, for a short time.

Q. Did Cohen come with you on that trip?

A. No, I don't think he did.

Q. At what hotel did you stay when you came here?

(*Mr. Hardy's objection to this question was sustained.*)

Q. When you got here, did you meet anyone?

He said he thought they met Mr. Singer and some other representatives of the company.

Q. Had there been any correspondence relative to a suggestion by some person on a possible lease of the St. Louis?

A. Singer or Marco suggested it.

Q. Was the suggestion oral or in writing?

A. I think it was on the telephone.

Q. Singer knew why you were here?

A. I don't know whether he did or not.

Q. When you got here did you have any conversation with Mr. Singer?

A. Yes.

Q. Who else did you have conversations with about the St. Louis theatre lease?

A. Julius Straus and Emil Glaser.

Q. Did you see Harry Koplar about it?

A. No, sir.

Q. When you were here did you see Harry Koplar about the St. Louis theatre?

A. I saw Harry Koplar at one meeting with Julius Straus and Emil Glaser.

Q. Why didn't you tell me that before?

Mr. Arthur responded that although Mr. Wood seemed to be injecting Mr. Koplar into the deal for the St. Louis, he had absolutely nothing to do with it, that he was told that Koplar had held some second mortgage bonds on the property and had been practically wiped out, that he had done business with Straus and Glaser and that Koplar was present because Straus and Glaser wanted him to look after their interests because of his past experience in the theatrical business.

At this stage of the proceedings the original lease on the St. Louis was put into the record along with several amendments thereto, including a copy of a court order by Circuit Judge O'Neill Ryan permitting Edmond Koeln and James T. Blair, receivers for Theatre Realty Company, owners of the Fox theatre, to pay $1,000 a week to the F&M Theatre Company of Missouri. This $1,000 a week was then applied by that company to paying the rent on the St. Louis theatre, which is dark at present.

The lease on the Fox theatre, dated Jan. 30, 1934, was put in as Warner Brothers exhibit No. 6.

Q. Is this the only paper or writing of any description between the interested parties relative to operating the Fox theatre?

A. There was the lease between the Fox and Eden company. That was the paper I gave you before, which is on file in the circuit court and dated November 14, 1934.

Q. This was an order of court permitting an extension of the $1,000 a week arrangement with the Fox for another year from August, 1934.

Arthur Nettled by Questioning

At this stage Wood seemed to have considerably difficult in getting Arthur to understand just what other paper he was inquiring about.

Q. Since you may have misunderstood me before, I am now asking whether there is any paper or other written instrument executed between the parties to the lease in any way affecting the operations of the Fox theatre or the obligations of the receivers of the Eden Theatre Company?

A. Yes, sir.

Q. What is that paper?

A. A letter between the parties setting forth what the court is. *He added that this letter was in the hands of the receivers for the Theatre*

(*Continued on following page*)

COUNSEL TILTS WITH COURT FREQUENT

(Continued from preceding page)

Realty Company, but that he saw a copy of it.

Q. Is that paper signed by the receivers and the Eden company?

A. Yes, sir.

Q. Was it signed in duplicate?

Mr. Arthur, apparently nettled at the pressing by Wood at this point, said: "Mr. Wood, I never saw the paper. I saw a copy that had no signatures. That matter was handled by the local parties here. I understand that the receivers have the original."

Q. The Eden theatre Company only has a copy of it?

A. That was my understanding of it.

A copy of the court order relating to this extension of the $1,000 a week arrangement was then introduced in evidence.

Q. Who is Mr. Chasnoff?

A. Attorney for the Eden Theatre Company?

Q. Is that one of your companies?

A. Yes, sir.

Chasnoff Represented Landlords

Mr. Arthur explained that the legal details of the St. Louis theatre lease had been handled by Herman J. Wiseman. Mr. Wiseman was counsel for Fanchon & Marco.

Q. Mr. Jacob Chasnoff organized the Eden Theatre Company around the date of the lease?

A. Mr. Chasnoff represented the landlords.

At this stage Mr. Hardy, who had objected and had had his objection sustained, protested that a persistence in this line of questioning was a colossal waste of time.

Judge Moore responded: "I will take care of myself."

Mr. Arthur then explained that Mr. Chasnoff represented the bondholders of the St. Louis theatre when the Eden Company leased the St. Louis, and his clients then became half owners of the F&M Theatre Company of Missouri, that all the negotiations relative to this lease were conducted in either St. Louis or New York, that in these conferences Herman J. Wiseman had represented Arthur's company, that when the lease was made Chasnoff drew up the papers for the Eden Theatre Company.

Q. That company belongs to the F&M Theatre Company?

A. Yes, and half of that company belongs to the St. Louis theatre bondholders.

After the noon recess resumption of the cross-examination was undertaken by Mr. Wood.

Q. Mr. Chasnoff was the attorney for the Eden Company and that was the company owned by Fanchon & Marco and others; is that correct?

A. Yes, sir. Mr. Wilkinson told me during the recess that he had engaged Mr. Chasnoff to represent me here. (*This was in connection with the objection to the subpoenas duces tecum sought by Warner Bros. Pictures, Inc., and affiliated companies and individuals which Judge Moore had ruled against on October 8th. Mr. Wood then proceeded to explain at detail that when he used the terms "you" and "your company" he did not mean Arthur personally, but some of the companies he was interested in or represented.*

Judge Moore cut short this detailed information, saying he had heard enough of it.

Q. Was the lease of October 25, 1933, signed in St. Louis?

A. No, it was sent around to the various parties interested.

Q. Was the execution of this lease preceded by any other meeting at which it was discussed and at which any of the gentlemen you have mentioned were present and at which you were?

A. Yes.

TIME OFF FOR JURY TO INSPECT ADS

Judge Moore poured a caustic word or two into the proceedings when after a long passage at words over newspaper advertisements used by the Missouri theatre, Russell Hardy, heading the prosecution, suggested that the jury be shown all the advertisements that had been discussed. Frederick H. Wood, of Warner counsel, said that he would do so if the judge did not object to the time it would take.

"Go ahead," responded Judge Moore. "Time seems to be immaterial."

Q. Where, in the office of the St. Louis theatre?

A. Yes.

Q. When?

A. A few weeks or 10 days before the meeting I discussed.

Q. Who were present at that meeting?

Lists Those at Meeting

Marco, Julius Glaser, Emil Straus, Harry Koplar and myself. I think maybe Harry Singer was there. The second meeting was at the office of Aaron Waldheim at which these persons were present.

Q. How long after the meeting at which the St. Louis lease was signed was it before the theatre opened?

A. *The theatre was closed two weeks before. He added that all of the negotiations he had mentioned took place between September and the date of the lease.*

Q. At which of the meetings was the agreement reached?

When Mr. Hardy objected to this repetition, Judge Moore sustained the objection saying, "It seems whatever happened developed into the lease."

Mr. Arthur injected that if Mr. Wood did not ask "these long detailed questions," less time would be required to answer them. Wood didn't like this.

Q. Have you any recollection of what happened at that meeting?

Arthur responded that he was a bit hazy on some of the details, adding: "When I came down there were still a few points at dispute and these were ironed out at the second meeting. I verified that Louis Cohen was present at that meeting by long distance telephone calls to New York and Los Angeles during the noon recess."

Q. You said that Harry Koplar had nothing to do with making of the lease?

A. Yes.

Q. Well, if he had nothing to do with the making of that lease, why did he sign it twice?

Kaplan Again a Factor

A. Harry Koplar had claimed that he owned some of the second mortgage bonds and we insisted that he sign it. He had nothing to do with the lease.

Q. You said Koplar nothing to do with making the lease or outlining its terms, yet he signed it twice?

A. I didn't conceal anything. I thought that you were asking who were representing me.

Q. Then Koplar did attend the meeting, he took an active part in the proceedings and signed the lease?

A. I will agree with everything you say but the "active part."

Q. Did you see Koplar today?

A. Yes, sir. This morning.

Q. Isn't it a fact that Mr. Koplar originated the entire transaction?

(*Objection by Hardy sustained.*)

Q. Isn't it a fact that Koplar first proposed to some one that your company should lease the St. Louis theatre?

(*Objection sustained.*)

Senator Reed then arose: "The witness said Koplar had nothing to do with the making of the lease. Now when asked if he did not originate it, the Government objects. The cross-examination has a right to show his interest.

Mr. Wood proceeded: "Isn't it a fact that Mr. Koplar wrote a letter to you, your company or some one connected with it suggesting that you lease the St. Louis theatre? (*Objection sustained.*)

Q. Isn't it a fact that one of your representatives in St. Louis wrote a letter to you or to your company saying that Mr. Koplar had suggested to some one that your company lease the St. Louis theatre? (*Objection sustained.*)

Mr. Wood: "Does your honor rule that the question is not proper cross-examination? The question and answer is intended to test his recollection and memory as well as his credibility.

Judge Moore: I don't think that the matters are material to the issue.

Mr. Wood: "They go to the veracity of the witness. Your honor, I desire, with all due respect to the court, to renew the questions.

The Judge then allowed Wood to repeat each of the questions and in turn he again sustained Hardy's objections to the first two.

When he overruled Hardy's objection to the third of the series of questions, Wood asserted his exceptions to the ruling from force of habit, apparently, and sheepishly excused himself when he discovered his mistake.

Arthur replied that he didn't know whether Koplar had written such a letter.

Wood asked if Arthur had made a search through his records for the letter.

He responded that he didn't know the letter was wanted in the proceeding.

Q. Well, you were served with subpoenas over a week ago for all correspondence and records that related to the lease of the St. Louis.

A. Your subpoenas gave me a long set of papers and records and I didn't know what you wanted, I didn't know whether you wanted all of the correspondence relating to the lease of the St. Louis theatre. I never knew what was wanted in your subpoenas and do not know now.

Arthur Addresses Jury

Then, turning directly toward the jury, Arthur put over one of his stirring impromptu talks that have helped to make this trial so unusual for a proceedings in a United States district court.

"I don't want this jury to think that I want to conceal anything. I am willing to tell you about anything you want, who was there, what was said, what was done, and so forth."

Mr. Wood objected to this.

Judge Moore responded: "Mr. Wood, all of this has been gone into over and over again. We will never get anywhere with this case at this rate."

Q. Isn't it a fact that some representative of

(Continued on following page)

SEEKS TO PROVE MONOPOLY MOVE

(Continued from preceding page)

your company wrote a letter that Mr. Koplar had suggested your leasing the theatre?

A. I don't believe I ever saw such a letter if it was written. I don't know whether such a letter was written or not. But I do know that was not the way the deal originated.

Lease to Stage Shows, Inc.

Q. This lease runs to Stage Shows, Inc., of Delaware?

A. Yes, that was the name of the F & M Theatre Company of Missouri before we changed it.

Q. One is a Delaware corporation and the other is a Missouri corporation; yet you say they are the same?

Mr. Arthur responded that he wasn't sure of those details. "I thought your recollection was a bit faulty," Mr. Wood ironically responded.

Q. Who is the Stage Shows, Inc.?

A. Fanchon & Marco, Inc., own all of the stock.

The leases before Mr. Wood indicated that Stage Shows, Inc., proceeded to operate the St. Louis theatre under the original lease until March 26, 1934, when a new lease was made to F & M Theatre Company of Missouri. He asked Arthur if that was a correct supposition.

A. I believe it did so until the date we begin to operate the Fox theatre or until January 25, 1934.

Q. On that date half of the stock in the F & M Theatre Company of Missouri was held 50 per cent by Fanchon & Marco, Inc., and 50 per cent by the Metro Realty Company; is that correct?

A. Yes.

Names Several of Stockholders

Q. Who are the stockholders of the Metro Realty Company?

A. I don't know all of them.

Q. Know any of them?

A. Yes, sir. Waldheim and Glaser represented the heirs of some estate who held the majority of the bonds; the holders of the bonds were the landlords (*Apparently Mr. Arthur referred to the heirs of the estate of late David Sommers, who was said to have been interested in the St. Louis theatre prior to his death several years ago*).

Q. Was Mr. Koplar one of the stockholders?

A. I understood he was a stockholder. He held a considerable portion of the second mortgage bonds of the theatre.

Q. Who was operating the St. Louis theatre before you took it over?

A. The landlords.

Q. Who was operating the St. Louis theatre at the time you began the discussions about leasing it?

A. These people—the bondholders, the Metro Realty Company.

Q. When was it that the Famous Amusement Company operated the theatre?

A. I don't know the exact date. Some time in the fall of 1933. It was the same operation as the Metro Realty Company.

Q. Who was the president of the Famous Amusement Company?

A. I don't know.

Q. Would it refresh your memory if I showed you this document? *Wood then handed Arthur a paper which he looked at.*

A. Yes, sir. It is Harry Koplar.

Again Questions on Koplar

Q. You don't know when Harry Koplar first became interested in the company of which he was president on November 2?

A. I don't know.

Q. How long had the St. Louis theatre been closed?

A. Don't know.

Q. You were not interested in the theatre sufficiently to inquire how long it had been closed before you leased it; that didn't make any difference with you?

The reply was that he had made no such inquiry.

Q. Did you make an investigation to ascertain whether the house had been a money maker?

A. Mr. Straus said it was a very profitable money-maker for RKO.

Q. RKO didn't seem to think so; they didn't hold on to it?

A. RKO didn't hold on to anything, anywhere.

Q. Did the bondholders make money with the theatre?

A. Koplar said they had lost money. That was the reason why they leased it to us.

Q. How long before January 25, 1934, when you took over the operation of the Fox theatre, did the negotiations for the lease start?

Try to Prove Monopoly Move

Mr. Hardy objected to this question, and when he asked that Mr. Wood show what he proposed to prove by the answer to this question, Wood and former Senator Reed came forward to the bench of Judge Moore, and there outside the hearing of the jurors, who were in the room, Wood dictated an offer of the proof he sought to make: "We offer to prove, among other things, that Harry Arthur together with Harry Koplar, as early at least as the early part of 1934 had worked out a program the purpose of which was to establish a monopoly of first-run theatres in St. Louis, to acquire possession of the St. Louis Amusement Company, to drive Warner Brothers out of business and to use this power and control for the purpose of dictating terms to all producers and distributors of motion pictures. In the course of such program they had said that if they could effect such a monopoly they would have Warner Brothers over a barrel, they would have all producers and distributors of motion pictures over a barrel and would own the ——— town."

Mr. Hardy refused to accept the offer. Judge Moore announced that he would rule on each question as it came up. Apparently this opened the door for Mr. Wood to prove his offer, for he immediately began a line of questions with that end in view.

Mr. Hardy had suggested that Wood add to the offer an explanation of the means that were to be used to effect the alleged monopoly planned by Arthur and Koplar and state whether or not it was an unlawful monopoly he was undertaking to prove.

Mr. Wood continued: "We further offer to prove that Harry Koplar was the originator of this project, a part of which was to drive Warner Bros. out of business, and that Arthur was at all times cognizant of that purpose and of all the activities of Koplar related in the opening statement of Senator Reed."

Mr. Reed added: "That the witness was not only cognizant of these schemes and purposes, but was a party to them, and to all of the reasons as to pertinency which apply to this, there is the additional reason that we have the right in this cross-examination to show the interest of the witness and his prejudice."

When Mr. Hardy renewed his objection, Judge Moore ruled that the defense in a general way was entitled to develop whether the witness had any prejudice toward Warner Brothers, but the court still questioned that a detailed inquiry along those lines should be permitted. Mr. Reed argued, however, that the defense was entitled to go at length in the details of such alleged prejudicial interest of the witness.

Negotiations Began Earlier

Mr. Arthur then finally answered that the negotiations for the Fox theatre had started several months before.

Q. Before or after in relation to the lease for the St. Louis?

A. We tried to make a deal for the Fox before that.

Q. This lease on the Fox theatre runs to the Eden Theatre Company?

A. Yes, sir.

Q. Who were the stockholders of the Eden Theatre Company?

A. The F & M Theatre Company of Missouri.

Q. Who were the stockholders of the F & M Theatre Company of Missouri?

A. Fanchon & Marco, Inc., held 50 per cent and the Metro Realty Company 50 per cent, they were interested in the St. Louis theatre building.

Q. You told as much as you know about who were the stockholders of the Metro Realty Company?

A. Yes.

Mr. Wood then developed that March 26, 1934, when the Eden Theatre Company took over the lease of the Fox Theatre was the same date that F & M Theatre Company took over the St. Louis.

Q. The effect of these two transactions consummated shortly after Jan. 1, 1934, was that your company came to control the operations of both the St. Louis and Fox theatres?

A. Yes, sir.

Q. What picture contracts from outstanding companies did you hold for exhibition at the St. Louis?

A. RKO and Columbia.

Q. What pictures did you have for showing at the Fox theatre?

A. Fox.

Q. Did the St. Louis show any other pictures?

A. I don't know.

Q. Did the Fox show any other pictures?

A. I don't know. *He added that the St. Louis may have bought one or two independent pictures and that the same was true of the Fox.*

Q. Then after you came into control of both theatres didn't that place at your disposal the product of the pictures you have named for exhibition in either theatre?

Pick of Film in Fox Theatres

Mr. Arthur replied that the selection of the three companies was put into the Fox, that his companies used the pictures to the best advantage.

Q. That is the usual practice of good business?

A. Yes, sir. If I had good product I would rather have it in a theatre where it will get the best results.

Q. Did your company have the right by contract to show RKO and Columbia pictures?

(Continued on page 71)

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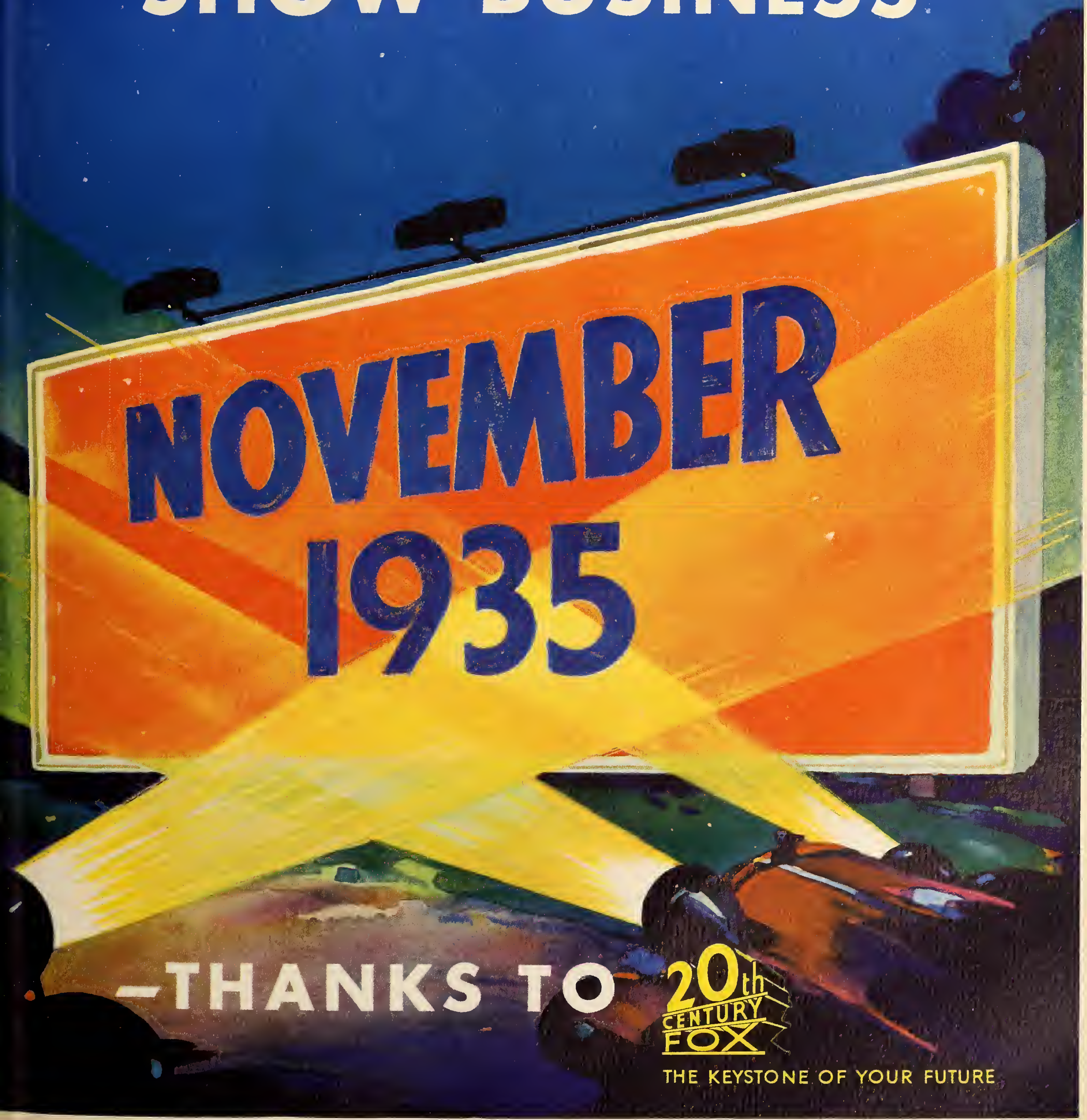
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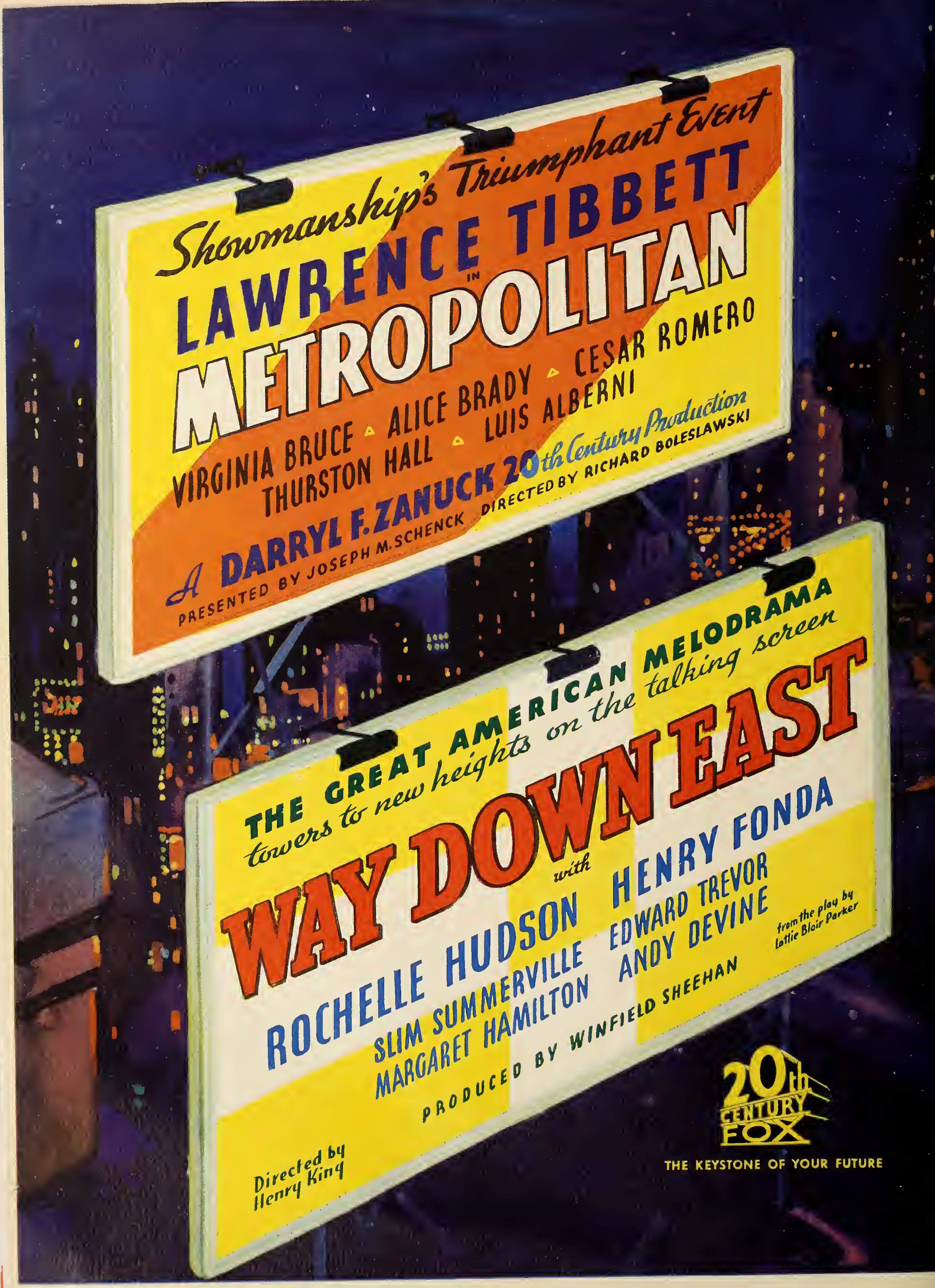

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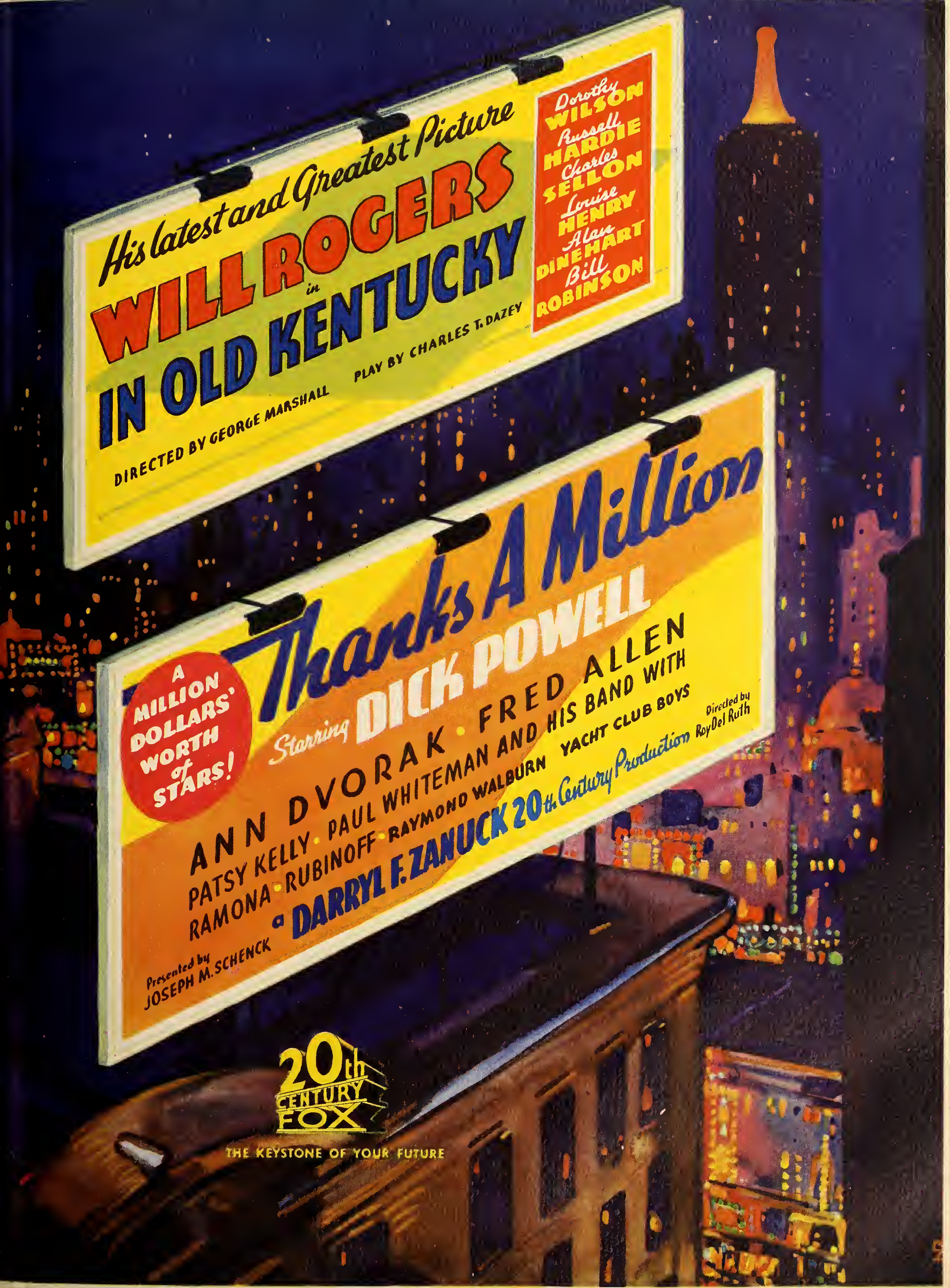

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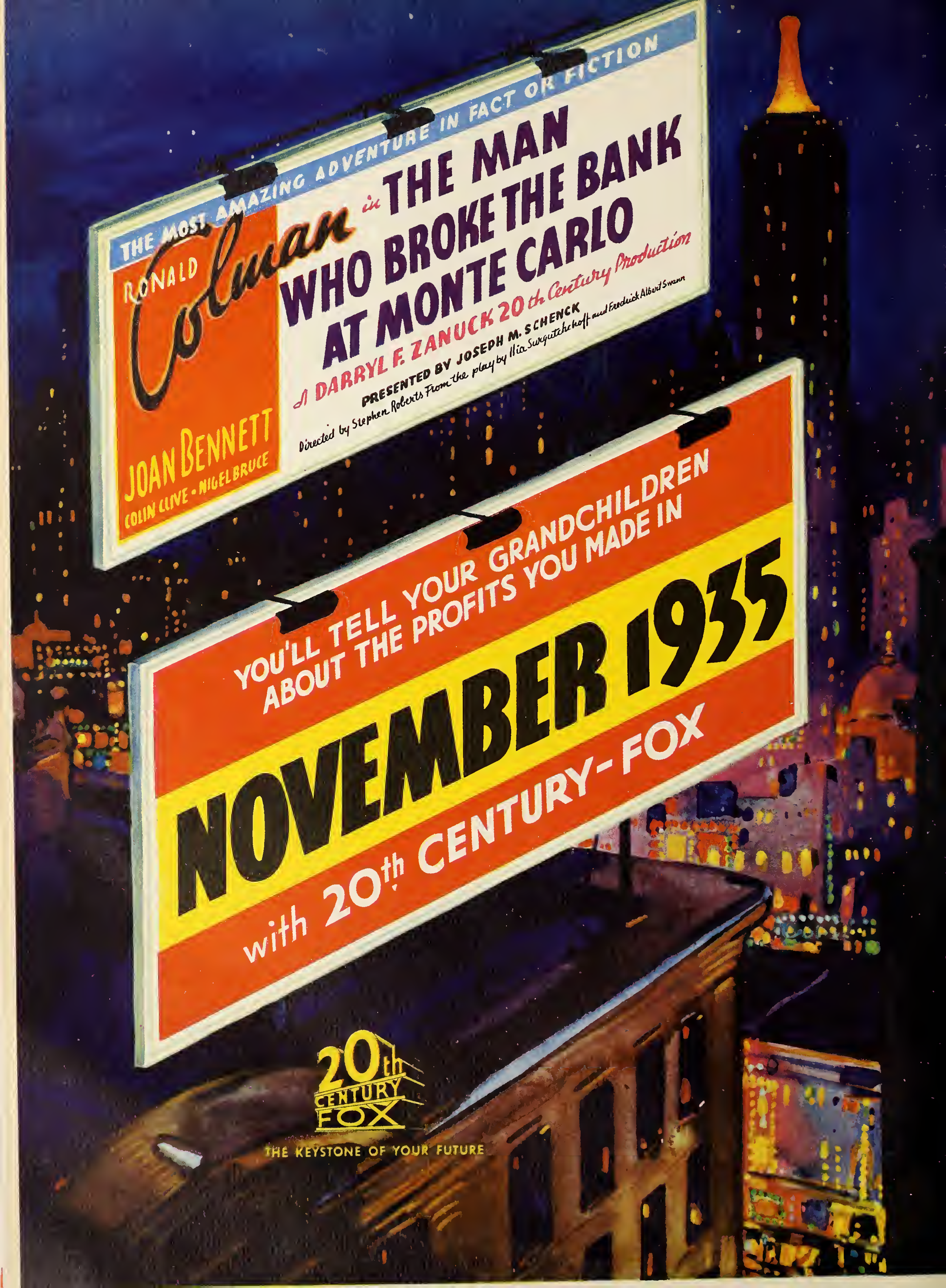
THE MOST AMAZING ADVENTURE IN FACT OR FICTION
RONALD Colman in THE MAN WHO BROKE THE BANK AT MONTE CARLO
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A DARRYL F. ZANUCK 20th Century Production
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YOU'LL TELL YOUR GRANDCHILDREN ABOUT THE PROFITS YOU MADE IN
NOVEMBER 1935
with 20th CENTURY-FOX
20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

KOPLAR'S NAME OFTEN INJECTED

(Continued from page 66)

A. The Famous Amusement Company was entitled to those pictures. It had control of the pictures and with the consent of the producers assigned the contracts to F & M Theatre Company of Missouri.

Q. The October lease on the St. Louis theatre provided for a rental of 10 per cent of the gross receipts up to $10,000 in any one week, with $1,000 as the maximum rent, plus 50 per cent of the profits after deducting the expenses of operations, while you were to get a 5 per cent allowance for management. Do you regard that a fair charge for the management privilege? *(An objection by Hardy was sustained.)*

Objects to "Partnership"

Q. Well the substance of this arrangement was that you did not have to pay any specific amount of money as rent and that you really went into partnership with the landlords, you taking 5 per cent before the net profits were figured up?

A. We owned the company 100 per cent. I object to the word "partnership."

Q. Well, suppose you correct it for me. Can you find a minimum clause in this lease?

Mr. Hardy was on his feet expressing his views on Mr. Wood's questions.

Judge Moore interposed: "Are you making an objection?"

Hardy: "Yes."

Judge: "Sustained."

Mr. Wood: "I now desire to read to the jury article 30 of the lease." He then proceeded to read the provisions for a rental of 10 per cent of gross receipts with a maximum of $1,000 in any week, plus the 50 per cent net profit after deducting the 5 per cent of gross receipts for the management overhead with a maximum of $750 a week for that purpose, and then he came across a provision that Harry Koplar was to receive $150 a week for "services rendered."

Mr. Arthur was then suggesting that Mr. Wood read the entire lease and finally, after much conversation, was permitted to point out the minimum rental clause of $100,000 per annum which was to figure over a 52 week period proceeding June 1 of each calendar year and the provision was to the effect that if the rental actually paid in any year was less than $100,000 the landlord had the right to terminate the lease.

Q. Then the landlord could put you out after 1934?

Mr. Arthur said that was true if at least $100,000 was not paid.

Fox Theatre Lease Reviewed

Wood then took up the lease on the Fox theatre.

Q. You consolidated the Fox and St. Louis theatres in January, 1934?

A. No, we didn't consolidate them. We had charge of the operations and each was run independently.

Q. And you made the receivers for the Fox pay you for that?

A. No, sir, we did not.

Q. They paid you $1,000 a week for a privilege you already had by contract; you had the right to show RKO and Columbia pictures in the Fox?

A. No, sir, we did not.

Q. This lease provided that the lessee was privileged to charge $1,000 a week to be paid to the F. & M. Theatre Company of Missouri before the net profits on the Fox theatre were figured?

A. The receivers were given the right of selection over all of the Fox, RKO and Columbia pictures to be exhibited in the Fox.

TAKES EXCEPTION TO POINT HE HAS WON

There was a grand confusion for a moment, accompanied by several discreet smiles, when Frederick Wood of Warner counsel took exception, by force of habit, to the judge's overruling of an exception taken by the prosecuting attorney.

Mr. Wood softly excused himself when he discovered his mistake.

He added that the receivers think that they have a very equitable proposition and were tickled to death to do it.

Q. Yet you had the right to show RKO and Columbia pictures in the Fox?

A. We had the right, but it would have been unfair to the landlords of the St. Louis theatre to do so.

Q. And you charged the Fox receivers $1,000 a week for that right?

A. You are wrong, it was only $500. Don't forget that we were entitled to half of the net profits on the Fox, and half of that $1,000 came out of our pockets.

Whereupon Reed Objects

At this point Mr. Reed objected to Mr. Arthur's remarks, saying, "Never in my long experience have I seen a witness take charge of the conduct of a case."

Mr. Wood then brought out that the Fox lease provided for a rental of $1,350 a week plus 50 per cent of the net profits after deducting the operating expenses and $1,000 to be paid for rental on the St. Louis through the F & M Company of Missouri.

During the passages concerning the $1,000 payment to the St. Louis and whether all of it came out of the pockets of the Fox receivers, Mr. Wood protested that Mr. Arthur should answer questions without qualifying his answers. It was brought out that the $1,000 a week arrangement was continued beyond August 31, 1934, by a subsequent order of the circuit court.

During further questioning regarding the St. Louis theatre lease of Oct. 25, 1934, previously referred to in the cross-examination, Wood took another fling at Arthur, saying: "Yet your memory was so clear the other day on something that occurred six months before that you could repeat word for word everything that was said by the various Warner Bros. officials and employes. Your recollection was not so clear about this paper as it was about that conference."

Q. I asked you about the records of pictures shown in your theatres. Have you such a list?

A. I will have a complete list of pictures by tomorrow morning.

Q. Well, you did finally make the landlords of the St. Louis theatre come in with you as partners in the Fox lease?

Mr. Arthur admitted that this interpretation was probably true.

Q. Who managed the St. Louis theatre for you?

A. Charley Kurtsman, Harry Greenman and Harry Koplar.

Q. What did Koplar do for his $7,800 a year?

A. Well he gave the boys the benefit of his experience. He went from one theatre to another and made suggestions but the boys didn't always do what he said. They had their own ideas.

Q. Did he give any advice to you?

A. No, sir. I didn't need it.

Q. Well, you did talk to Koplar about the general situation in St. Louis?

Mr. Arthur "wasn't sure."

Q. You talked to him about the first-run situation in St. Louis in January, 1934?

A. I don't think so.

Q. You were not interested in the first-run situation?

A. No, sir, only in my own theatres.

Q. Did you have any discussions with him regarding the Ambassador and Missouri?

A. Yes.

Q. When?

A. I think I talked to him every time I was here.

Q. When did you first meet Allen L. Snyder?

A. About the same time; January or February, 1934.

Q. How did you come to go in with him on the deal for the Ambassador, Missouri and New Grand Central theatres?

A. The invitation came through his attorney, John S. Leahy. He talked to me about the Ambassador, Missouri and New Grand Central before I met Snyder.

Q. Where and when was that?

A. Here in St. Louis on January 25, 1934, or a few days before. I know I talked to Leahy.

Q. Wasn't that before Snyder made his proposal to the bondholders' committee?

Says Proposal Already Made

A. I was told that he had already made his proposal before I was invited to join. I did not meet Synder until I said on January 26 or 27 to Leahy that I would go in. He said that he had called Leahy by long distance telephone January 26 or 27 from New York and told him that he would go in with Snyder.

Q. When was it you first met Mr. Snyder?

A. A little time before the fifth of February. I know that I didn't meet Mr. Snyder until after I had agreed to participate with him in the deal.

Q. With whom did you make the agreement to go in with Snyder?

A. With his attorney, Mr. John S. Leahy.

Q. When did you first learn that Koplar was in on the deal?

A. Spyros Skouras told me.

Q. When did he tell you?

A. Some time in December, 1933, or January, 1934.

Q. You were told by Skouras that Koplar was in on the Snyder deal?

A. No, I was told by Skouras that Koplar was in on his own.

Q. You were told that Koplar was trying to get the theatres for himself?

A. Yes.

Q. When was that?

A. Before I saw Leahy in St. Louis.

Q. When did you learn that Koplar was with Snyder or going in with him?

A. About January.

Q. Well, January is a long month?

A. About the middle of January.

Q. Before or after talking to Leahy?

A. After.

Q. Leahy did tell you that Koplar was in on Snyder's deal?

A. Not at that time.

(Continued on following page)

DECLARES OPERATION WAS SEPARATE

(Continued from preceding page)

Q. Subsequently?
A. Yes.

Talked With Koplar

Q. Did you have any conversation with Koplar about the theatres?
A. I had a conversation with him right after Skouras told me he was trying to get the theatres.
Q. How many conversations did you have with him?
A. Three or four in December and January.
Q. Before you had any conversation with Leahy?
A. About the same time.
Q. Now which one of these gentlemen did you talk to first?
A. Skouras.
Q. After Skouras?
A. I am not sure. It may have been that I talked to Koplar and Leahy the same day.
Q. You don't remember which one first?
A. No.
Q. Isn't it a fact that Koplar wanted you to join up with him and Snyder and take over these theatres?
A. He wanted me to join with him.

At this point Mr. Arthur suggested that if Mr. Wood would permit he would work out the sequence of events. "Permit me to conduct the examination, please, I am a little afraid of your sequences."

Q. You couldn't tell which one; if it was Koplar or John S. Leahy you saw first?
A. Well, Mr. Wood, you've got me so twisted up. You keep trying to put words into my mouth. I am trying to give you the facts as they occurred.
Q. When did you first learn that Koplar had gone in with Snyder?
A. When I came here to close the deal.

These questions pressing on the alleged connection of Koplar with the Snyder deal apparently nettled Mr. Arthur, for he suddenly exclaimed:

"You folks always keep referring to Koplar, and dragging him into this deal. Koplar was never in on it at all. He told me so. He said he was merely representing a Dr. Probstein. That's his brother-in-law, I understood Koplar."

At this point adjournment was taken until Thursday morning.

Independent Operation

Mr. Wood resumed the questioning of Mr. Arthur.

Q. You testified yesterday that you operated the St. Louis theatre from November, 1933, to January 25, 1934, with its operation combined with that of the Fox theatre?
A. No, we operated both independently of each other from January 25 on.
Q. You told us that the negotiations for the Fox theatre had been started some time preceding the leasing of the Fox that resulted in the merging of the operations of the St. Louis and Fox under your management although the two theatres were operated independently?
A. Yes, the negotiations were carried on for some time.
Q. And during the same period that those negotiations were being carried on, the negotiations for the leases on the Ambassador, Missouri and Grand Central were underway?
A. No, after that.

KOPLAR NOT PARTY TO DEAL: ARTHUR

Again Harry Koplar of St. Louis came frequently into the testimony over the weekend, in questions put to Mr. Arthur by defense counsel in cross-examination.

At one time Mr. Arthur answered that although Frederick H. Wood of Warner counsel seemed to be injecting the name of Mr. Koplar into the deal for the St. Louis theatre, Mr. Koplar had had nothing to do with the negotiations.

Q. You advised us that the lease on Ambassador, Missouri and New Grand Central was agreed to on January 27 or 28.
A. Yes, sir.

Q. Then within a day or two after the combination of the Fox and St. Louis an agreement had been reached whereby you were to take over the other theatres?
A. At no time did we combine the operations of the theatres. And an agreement was reached for us to take over the management of the houses but they were not combined. All were to be operated separately and independently.

Q. Yes, and with Fanchon & Marco operating all five?
A. Yes, sir. They were to be operated by us if we got them.
Q. You did get them?
A. Yes, about six months later.
Q. Your bid was accepted about February 20?
A. It was subject to the approval of the court.
Q. The lease on the Ambassador and New Grand Central runs to the St. Louis Ambassador Company, Inc.?
A. Yes.
Q. And the leases of the Missouri theatre to the St. Louis Missouri Company, Inc.?
A. Yes.
Q. Do I understand that the operating control was merged with Fanchon & Marco furnishing the management for the operation of the three theatres?
A. Yes.
Mr. Hardy objected. Judge Moore: "I don't see what all this has to do with the case. Sustained."
Q. How many other theatres were showing pictures first-run in St. Louis then?

Moving in Circles, Says Judge

Mr. Hardy objected that all of this matter had been gone over and over again. Judge Moore sustained the objection, saying: "We have already spent more than two days on the testimony of this witness, much of that time being taken up by cross-examination. It appears to me that we are moving in circles and not making any progress. I don't see the materiality at this time. We have gone into these leases numerous times and at great length. The court has been very lenient and permitted considerable cross-examination that did not appear proper. The questions about contracts, names of pictures and length and places of their display may be very interesting, educational and instructive but I don't see the materiality at this time. This inquiry has gone too far afield and touched too many collateral matters. You have already gone entirely too far from the original issue. The court has purposely granted the greatest leeway, but you must follow a proper line of cross-examination." The court indicated that he did not look with favor upon a theory of defense that appeared to be based upon the contention that someone else had committed another conspiracy.

Attack Judge's Stand

When Judge Moore concluded his observations, Mr. Reed arose and made the objection that these remarks made in the presence of the jury were prejudicial to the interests of the defendants, saying: "I am sorry that I must object to the remarks of the court in the presence of the jury as highly prejudicial. We have some authorities to show we are entirely within the rules of cross-examination in every respect. I protest against the idea that we cannot show any circumstance affecting the acts of the defendants. The fact that some other person committed a crime may not be a proper defense. But the fact the other person committed a crime may be pertinent to the defense of the person on trial. You can show any act influencing the conduct or attitude of mind of the defendant.

"Do I understand the theory of this court to be that the defense may show any act of another affecting the conduct of the defendant if it is an innocent act, but that we cannot show it if it happens to be a crime? That's nonsense."

Judge Moore responded that he had made no such ruling.

Booking Records Up Next

At this point Mr. Wood took up the booking records of the Missouri, Ambassador, New Grand Central, Fox and St. Louis theatres. Mr. Hardy asked for and was granted permission to examine them before the cross-examination was resumed.

Wood asked if they were the booking records of the various theatres and Arthur responded they were.

Q. You testified the other day that with the exception of "The Belle of the 90's" all other pictures you had shown at the Ambassador theatre were "slough" pictures?
A. I think I did say that.
Q. Yes, and you said that slough pictures were something other than first-class pictures?
A. Yes.
Q. So slough pictures are not first-class?
A. Not in my opinion.
Q. Are there any intermediate classes of pictures between first class and slough?
A. Yes. There are lots of intermediate grades.
Q. So between July 21, 1934, and January 10, 1935, of all the pictures shown at the Ambassador theatre "The Belle of the 90s" was the only one that was first class?
A. Yes.
Q. Would you mind looking over this list to see whether you wish to modify that answer in any way? *Wood handed Arthur a list of Ambassador bookings and he glanced through the list. He then said he wished to make some modifications.*

Modifies Listing

He said that "One Night of Love" was a first class picture but that it had been moved into the Ambassador after running for four weeks at the Fox.

A. "Imitation of Life" is first class, though the results at the Ambassador did not justify that

(Continued on following page)

ARGUE OVER VALUES OF PICTURES

(Continued from preceding page)

classification. The same answer goes for "White Parade."

Q. I don't want you to make a speech with each answer.

A. Well, I want to say what I said with the proper qualifications.

Q. Then you wouldn't classify any other pictures on that list as first class?

A. No, with the exceptions I have made. *(He then repeated the names of the pictures.)*

Q. What sort of pictures were shown at the Missouri?

A. Slough.

Q. All slough?

A. I would like to look at the list. *(Wood handed it to him, and he examined the list of pictures shown at the Missouri before continuing with his answer.)* "The Belle of the 90s" is the only one that is first class. Some others I might classify as a little above slough. But the "Belle of the 90s" was the only big picture on the list

Says " 'Handy Andy' Flopped"

Q. Would you call any on the Ambassador list as a big picture?

A. I would give the same designation to the "Belle of the 90s."

Q. You opened the Ambassador theatre with "Handy Andy." That was a Will Rogers picture, wasn't it?

A. Yes.

Q. Would you say that it was second class; not first class and not slough?

A. "Handy Andy" flopped.

Q. What do you mean by slough picture?

A. I mean that it is a picture you would rather slough off and avoid running if you had a better picture with a greater box office appeal to show in place of it.

Q. Let's take "Of Human Bondage." Was it slough?

A. No. That was a piece of cheese. Its subject matter was such it should never have been shown.

Q. Didn't you advertise it to the public of St. Louis as one picture in a decade?

A. We did it erroneously on the advice of RKO.

Wood then asked if Arthur didn't know what kind of a picture "Of Human Bondage" was before he so advertised it.

Says He Saw It in New York

A. I saw it in New York, but the exact date I don't know. It was some time during its release.

Q. Well, it was released on July 20 and it was shown in the Ambassador on August 24, 1934?

Arthur then explained that pictures very often have very lengthy first run showings in New York City and this run is regarded as the release date.

Wood next took up a large Fanchon & Marco advertisement that appeared in the St. Louis newspaper and addressed to "Mr. and Mrs. St. Louis: Dear Friends," etc. That's very intimate isn't it?

A. Yes, too intimate. I am highly ashamed of that advertisement.

Q. Do you know how long "Of Human Bondage" played at the RKO Music Hall in New York City?

A. No, I do not.

Q. Who were the stars of that picture?

A. Leslie Howard and Bette Davis.

Q. What kind of an actor is Howard?

A. He is a very good actor. The same is true of Bette Davis. Both are high class.

DEFENSE WINS POINT ON FILM TESTIMONY

The defense won a point when by a ruling of Judge Moore on an objection of Ernest L. Wilkinson, counsel for Harry Arthur, the defendants will be permitted to seek new subpoenas on more specific grounds later to work in the evidence during its cross-examination of prosecution witnesses.

The subpoenas were asked to compel Mr. Arthur to produce all correspondence between his companies and RKO relative to the showing of pictures at the St. Louis theatre in the exhibition year 1933-34 when Famous Amusement Company operated the theatre.

Q. Do you know that the motion picture critics were generally agreed that "Of Human Bondage" was a fine picture?

A. No. I didn't read the criticisms.

Q. How about "The Gift of Gab" which opened at the Ambassador in October and was advertised on October 7 as the musical smash of the season. A Universal picture. Was "The Gift of Gab" the musical smash of the season?

A. No, sir! Far from it. We only told the public what the producers claimed for their pictures.

More Queries on Films

Q. "Great Expectation" was advertised by you as a magnificent picture; was it a magnificent picture?

A. The Universal cuts were used in the advertisement.

Q. Well, don't you screen pictures before they are shown?

A. Where that is possible, yes. But many times it is impossible to do so. We don't get the film until just before the show is to begin.

Q. So you don't tell the public your own opinion of the pictures?

A. If we did that, nobody would come to the shows.

Q. So you have been putting out false advertisements?

A. No. We have been putting out what the film companies told us about their pictures. Then the reviewers came in, looked at the picture and wrote what they thought of it and the public didn't know whether the picture was good or bad.

Q. The Missouri played "Chu, Chin, Chow." Was that the most lavish musical production ever witnessed on the screen?

A. It was a very lavish production, but I couldn't say whether it was the most lavish ever witnessed on the screen.

Q. Judge Moore: "I don't see the purpose of this line of testimony. It was not gone into on direct examination."

Wood: "Your honor, the witness said he couldn't operate these picture theatres without anything but slough pictures."

Arthur cut into the conversation to make some remarks on his own account to the effect that it was practice for the entire motion picture industry to use the same kind of advertisements as put out by Fanchon & Marco in St. Louis, and that if they would indict him for the Ambassador and Missouri ads they would have to indict the whole industry.

Objects to "Speeches to Jury"

Mr. Reed arose and announced that he objected to Arthur making speeches to the jury.

Q. You showed at the Missouri "Young and Beautiful" and the "Return of Chandu, the Magician." Were they knockouts?

A. I would say they were, but not in the way we intended the public to regard them. We were merely trying to get the public into the theatre to see them.

Q. The Missouri played "The Caravan." Was it slough?

A. Yes.

Q. Wasn't it a first class picture?

A. No, sir. Not according to the box office results.

Q. Well, you advertised that it was a picture that would "exalt, entrance and sweep one's soul to ecstasy." Did it do all that?

A. Fox said so.

Q. You never intended to stand behind the advertisements you ran?

A. Unfortunately the public thought we stood behind them.

Wood then handed the ad on "The Caravan" to the jury.

Hardy suggested that the jury be shown all of the ads that had been discussed.

Wood said he would do so if the judge didn't object to the time this would take.

Judge Moore: "Go ahead. Time seems to be immaterial."

The jurors then spent several minutes inspecting the ads.

Q. Getting back to "Handy Andy." Was it one of the finest pictures Rogers ever made?

A. Well the producers said so. And I believe that at the time they so regarded it.

Q. Then it was the producers who were responsible for the false advertising you put out to the public?

A. Well, the producers told us what they thought of their pictures and we use that in our ads.

Q. Well, it was false advertising?

A. Most of it was.

Cites Ad on Theatre Deal

Wood then took up a large advertisement that appeared in the St. Louis papers on August 5, 1934, announcing that Fanchon & Marco were about to take over the management of the Ambassador and Missouri. This ad was addressed to Mr. and Mrs. St. Louis as "Dear Friends" and stated how happy Fanchon & Marco were that they were about to become a necessary part in the lives of Mr. and Mrs. St. Louis, adding that they felt justified in making a clear statement of the manner in which they proposed to operate the houses. "And speaking of advertising. We know our only chance to win and keep your confidence is to tell the truth about each picture. Tell you what we honestly think of each picture, good, bad and indifferent."

Arthur admitted the company ran such an ad.

Q. Did you ever tell the truth in any ad of any of the pictures you classified as slough?

A. Yes, sir. On some. We accepted what the film companies told us about the picture and put it in the papers.

Q. You testified that the Grand Central was

(Continued on following page)

DOUBLE FEATURES AND PRICES AIRED

(*Continued from preceding page*)

closed at the time you took it over to January 11, 1935.

Arthur said he didn't recall he had so testified.

Q. It was closed when you got it?

A. Yes.

Q. It had been closed for a long time?

A. No. It was not closed so long. I don't think it was closed when we leased it.

Q. Don't you know that after the construction of the St. Louis, the Fox and the Ambassador theatres the Grand Central was closed a large part of the time?

A. No, I thought it has been used as a slough house.

Q. You made no inquiry to see whether the St. Louis was open or not?

A. The St. Louis was closed in the Spring of 1933 and opened in the Fall of 1933.

Q. When it was operated it was operated at a loss in the fall of 1933?

A. The people who were operating it so informed me.

Q. The Fox had been operated at a loss for a long period of time before you leased it?

A. No. I wasn't told that.

Q. Didn't the receivers for that theatre tell you that?

A. The receivers were not putting out much information about their experience in operating the theatre.

Q. Well, didn't the receivers report to the circuit court that they had been continually losing since March, 1933, as one of the reasons why they desired permission to lease the theatre to you?

A. Didn't know that as a fact, but I assumed that they were.

Theatre Had Been Losing

Q. So, Mr. Arthur, when you took over the St. Louis theatre that theatre had been losing money?

A. Yes, for about six weeks.

Q. And when you took over the Fox Theatre it had been losing money without paying any rent?

A. I assume that what the receivers said was correct. However, the Fox theatre is a fine property, the most valuable motion picture theatre in St. Louis. It has a fine location. I would take it over tomorrow and it would make no difference whether some other person did or did not make money with it.

Q. What inquiry did you make whether the Ambassador, Missouri and Grand Central had been making money?

A. I was told they had been very highly profitable. Particularly the Ambassador. Mr. Skouras told me it was the finest theatre in St. Louis. He told me that dozens of times.

Q. Did you know that Skouras lost over $80,000 over a period of a little over a year with those houses?

(Objection by Hardy was sustained.)

Mr. Reed contended that this was permissible inasmuch as Arthur had testified that Skouras said the Ambassador was the finest theatre in St. Louis.

Judge Moore then sustained objections by Hardy to questions concerning Arthur's conversations with Harry Koplar.

Q. Did Koplar state that if you could acquire the three theatres you could compel all distributors of motion pictures to give you their pictures and dictate the terms to them?

A. No. That's silly because I knew different.

Wood: "I ask that the witness be instructed to answer the questions and not argue this law suit. I move that his comment be stricken and the jury be instructed to disregard it."

Judge Moore: "The motion to strike out is sustained and the jury will disregard it."

Q. Didn't he say that in a conversation at which you were present and at which Mr. and Mrs. Harry Singer were present?

A. No.

Q. What would your answer be if I eliminate Mrs. Singer?

A. The answer will still be no.

Q. Did you say to Koplar you would have the motion picture companies over a barrel?

A. No.

Q. Did Koplar say that?

A. No. I never discussed any such thing with Koplar.

Q. Never?

A. No. I had only one conversation with Koplar in St. Louis. All my other conversations were with him over the long distance telephone and if any other person heard what was said they must have listened in on the line. He was positive that he has never had any conversation with Koplar at which Mrs. Singer was present.

He added that he had only one conversation with Koplar about the theatres and that was in December, 1933, or January, 1934.

Q. When you took over the St. Louis theatre you showed two feature pictures and vaudeville on the stage?

A. Yes.

Q. The St. Louis is a fine motion picture theatre?

A. No, I would grade it as a fair theatre.

Q. Had double feature pictures and stage shows ever been shown together at any other first run motion picture theatre before that?

(Objection sustained.)

Q. What was the admission price?

(Objection sustained.)

Reed Objects to Ruling

Mr. Reed objected to this ruling, saying that on his direct examination the witness had testified he had lost money and gave the implication that he had lost money because he would not get first class pictures.

"The lower prices may be the reason he lost money," Reed continued. "And it may be the cause why the producers may not want to do business with them. We have the right to ask what are the occasions for the losses. The producers must take into consideration the kind of business that is being operated. A man who cuts prices and gets into a war may soon be losing money. And as the producers get a percentage of the profits on their pictures they have a direct interest in the kind of business a man is conducting. We claim that pictures were not denied for the purpose of injuring anyone."

Hardy cut in to remark that they were not trying a damage suit.

Reed: "Oh! I know it isn't a damage suit."

Judge Moore finally reversed himself once more and overruled Hardy's objections.

A recess was then taken until 2 p.m.

When Arthur resumed the witness stand, Wood asked if he had the picture contracts that had been asked for.

"I got most of them," said Arthur.

Wood then suggested that he go through the contracts and select what he desired to use. Hardy objected to the making of any tabulation.

Arthur stated that the contracts were private business secrets and some of the parties to them might object to giving out what was in the contracts. Hardy responded that it wasn't what Arthur wanted but what the government wanted that should be considered.

Judge Moore stated that any objection by Hardy should be properly presented to the court.

Wood then resumed his questioning:

Q. Had double feature pictures and stage shows together ever been shown before at any first run show in St. Louis?

A. I don't remember.

Q. What prices did you charge at the St. Louis?

A. Twenty-five cents, forty cents and fifty-five cents. We charged 25 cents in the afternoon and 40 and 55 cents at night.

Q. You say that the top price was 55 cents?

A. Yes sir. That's the information I had.

Seats 3,878

Q. How large is the St. Louis theatre; what's its seating capacity?

A. It has 3,878 seats.

Q. Didn't I understand you to say that when you were in the Warner Bros. offices on March 6, 1934, that Mr. Koplar was not interested with you in any way in the Ambassador, Missouri and New Grand Central theatres, that he was not interested in any way in those theatre properties?

(Objection sustained.)

Q. What is the fact? Was he or was he not interested in those properties?

(Objection sustained.)

Jim Reed then walked up to the bench with a transcript of Arthur's testimony on direct examination, and showed a passage to Judge Moore. The judge read and then remarked: "After examining the examination in chief I will reverse that ruling," and Arthur proceeded to answer.

A. Koplar was employed by me at the St. Louis and Fox theatres. In the Ambassador, Missouri and New Grand Central theatres he represented Dr. Probstein.

Q. His brother-in-law?

A. Yes.

Q. Snyder took in Dr. Probstein?

A. Yes.

Q. Through Koplar's influence?

A. I imagine so.

Q. Your organization gave it out to the world that Koplar was interested in the theatres?

A. He had been employed by me to help in the management of the theatres I mentioned.

Q. Your organization gave out to the world that he was one of your associates in these theatre properties?

A. I haven't given out anything to the world.

Hardy: "I don't think what he gave out to the world about Koplar has any bearing on this case. I don't believe it is material. There should be some restriction to this cross-examination. Otherwise we will be here for six months."

Defense counsel contended that Hardy had opened the door for the admission of the evidence to show Koplar's interest and activity.

(*Continued on page 79*)

HEROES AND LOVERS ALL! . . . THEY LIVE AGAIN TO RIDE AND FIGHT FOR LOVE AND KING!

Sword strikes sword . . . A woman's lips tremble . . . and a kingdom totters!

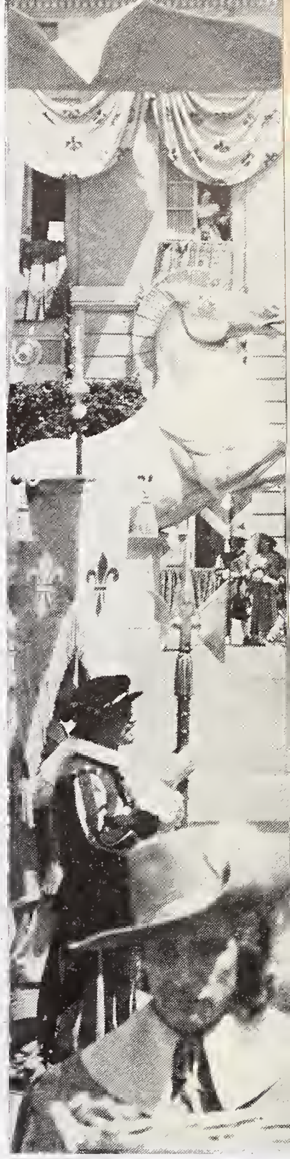
THE THREE MUSKETEERS

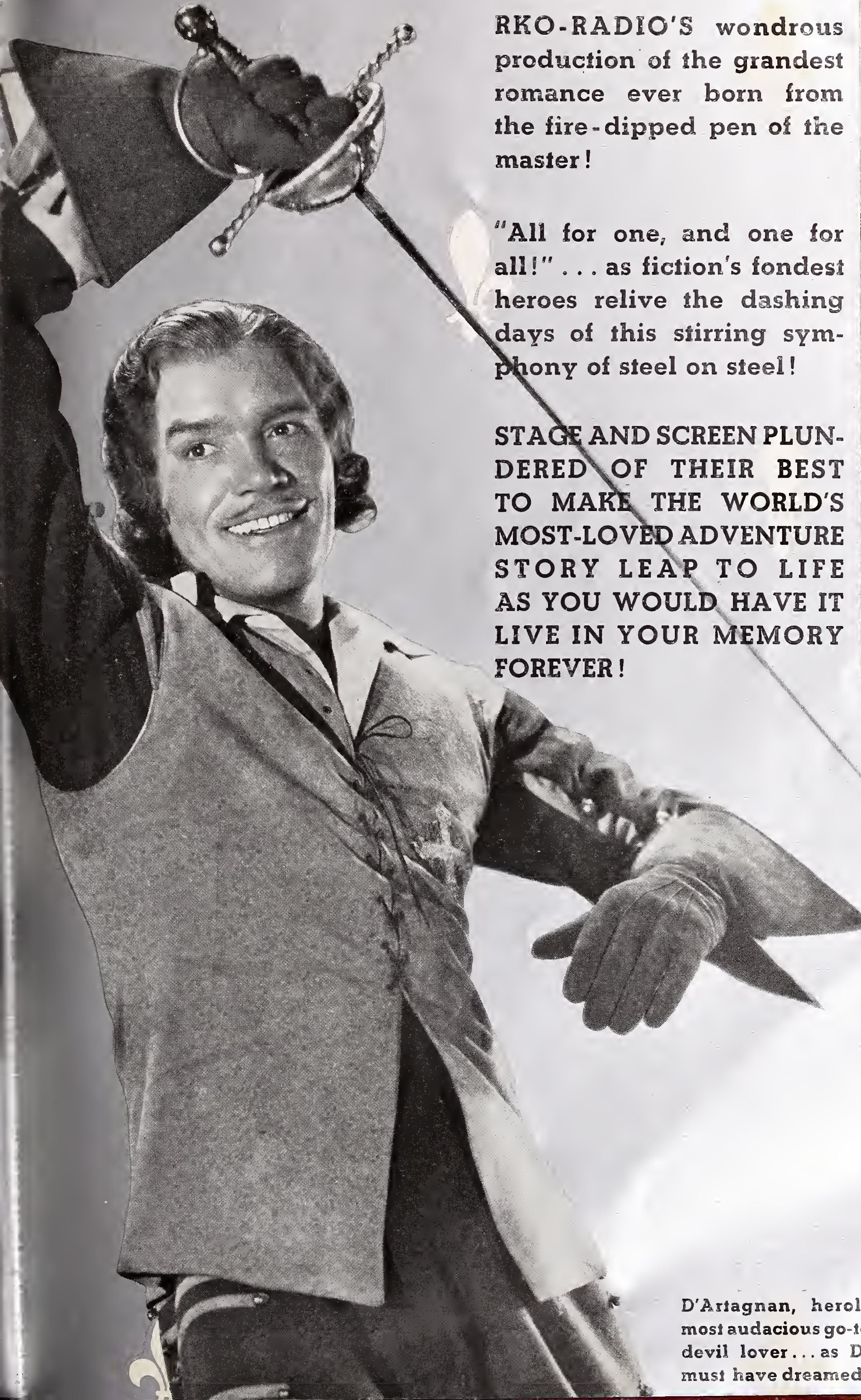
Dumas' Deathless Novel Produced on a Scale Worthy of its Glorious Tradition . . .

RKO-RADIO'S wondrous production of the grandest romance ever born from the fire-dipped pen of the master!

"All for one, and one for all!" . . . as fiction's fondest heroes relive the dashing days of this stirring symphony of steel on steel!

STAGE AND SCREEN PLUNDERED OF THEIR BEST TO MAKE THE WORLD'S MOST-LOVED ADVENTURE STORY LEAP TO LIFE AS YOU WOULD HAVE IT LIVE IN YOUR MEMORY FOREVER!





D'Artagnan, heroland's most audacious go-to-the-devil lover . . . as Dumas must have dreamed him!

Hundreds of swordsmen stage the mighty mass duel for the King of France!

WORLD PREMIERE SOON AT RADIO CITY MUSIC HALL!

WALTER ABEL, Broadway stage idol, as the fiery D'Artagnan; **PAUL LUKAS,** heart-breaking screen lover, as Athos; **MARGOT GRAHAME,** English stage beauty, as intriguing Milady De Winter; **HEATHER ANGEL,** as Constance; **IAN KEITH,** as de Rochefort... **Moroni Olsen, Onslow Stevens, Rosamond Pinchot, John Qualen, Ralph Forbes, Nigel de Brulier** and hundreds of others. Screenplay by Dudley Nichols and Rowland V. Lee. Associate Producer, Cliff Reid. Thrilling fencing arrangements by Fred Cavens.

RKO-RADIO PICTURE

Directed by ROWLAND V. LEE

PRINTED IN U. S. A

BARS QUERIES ON CAPITAL SESSION

(*Continued from page 74*)

Judge Moore: "You opened up that subject and I think it is material."

Hardy: "We've gone into Koplar in the widest ramifications yesterday. Your honor has some discretion in this matter and I submit it ought to be exercised."

Wood: "The purpose of this cross-examination is very plain. This witness has undertaken to minimize Koplar's connection with these theatres. Yet he has given out publicity that magnified Koplar's connection. We have the right to ascertain whether the witness told the truth."

Judge Moore: "You opened up the subject of Koplar, Mr. Hardy."

Wood then questioned Arthur about an article that appeared in an issue of Variety under a Los Angeles, Cal., date line, and asked him whether his organization had not put out the article. The story appeared to be based on advices sent to Los Angeles by Koplar and touched on the deal for the Ambassador, Missouri and New Grand Central theatres.

The story says it emanated from Koplar.

Hardy Objects

Hardy objected to the introduction of the article contending that it was the rankest kind of hearsay, and that it would prove very injurious to the Government's case if everything that may come up is put in. "There is no way for us to meet it unless we have the man who wrote the article."

In the meantime Arthur had read the story.

Q. It has a Los Angeles date line?

Hardy interjected that the witness had read the article.

"Yes, the witness read it and he misread it. He failed to read something that was in it," Wood replied.

Hardy sought to answer, when Judge Moore cut him short, saying: "Mr. Hardy, make your objections instead of making speeches."

Hardy then made proper objection.

"Overruled," Judge Moore responded.

Q. Does it or does it not bear a Los Angeles date line?

Finally after some more oral sparring with Wood, Arthur admitted that it did.

Q. Were the facts stated in that article based on telegraphic advices from Koplar to someone in your organization?

A. Positively no.

Q. Well wasn't your company the only one with an office in Los Angeles?

A. No. All of the motion picture companies have offices in Los Angeles.

Q. Well, of all those interested with you in this deal yours was the only company interested in those theatre properties that had an office in Los Angeles?

A. That is correct.

More on Koplar

Q. Do I understand that Koplar on March 6 was an employe of yours and that his brother-in-law was a stockholder in the Ambassador and Missouri companies?

A. Yes.

Q. Who were the other stockholders in those companies?

A. Fanchon & Marco, Inc., Allen L. Snyder, Harry Greenman and Charles E. Kurtzman.

Q. How was the stock divided?

A. 50/105s to Fanchon & Marco, 25/105s to Allen L. Snyder, 25/105s to Dr. J. D. Probstein, 2½/105s to Charles Kurtzman and 2½/105s to Harry Greenman.

Q. Have you any financial interest in the outcome of this case?

A. If I don't get pictures I am finished financially. As a matter of fact I am about finished now.

"I'LL TAKE CARE OF MYSELF," SAYS JUDGE

Russell Hardy, prosecuting the case for the Government, who had been giving the defense counsel during cross-examination a taste of what he had experienced under the frequent interruptions of the attorneys for the defendants during the direct examination of Harry Arthur, was checked up by Judge Moore when he protested that the line of questioning by the defense was a colossal waste of time.

"I will take care of myself," Judge Moore said.

Q. If the government should win this case it would inure to your private gain and profit?

A. No, not at all. All I want is pictures to run my theatres.

Q. Well, you will benefit from the success of this suit?

A. If I get pictures I will.

Q. Well, then, you have a financial interest in the outcome of this case?

A. Well, if it means getting pictures I think I have.

Q. And you are trying to secure a conviction?

A. I am not trying to secure a conviction. I am here at the request of the Government. I am here to tell all of the facts and am telling them.

Q. Then you have a financial interest in the outcome of this case?

A. I think I have my very existence at stake. In fact I have been told that.

A. And you have also been told that if you secure a conviction in this case it would lay the foundation for a suit against the defendants for treble the damages you claim to have sustained?

A. I don't believe that I was told that.

Q. Well you know that is one of the provisions of the Sherman Act?

A. I know that to be the law, that you can sue at any time.

Q. You knew that it was the law when you and Leahy went down to Washington to see Mr. Hardy?

A. I knew it was the law when my lawyer told me.

Q. When was that?

A. After I had been down to the Department of Justice.

Q. How long ago did you first find it out?

A. I don't recollect just when. I had several conversations with him to learn where I was headed for and the possibilities of getting out. He told me that a damage suit would take years and years and years to try, and advised me to try and get pictures.

Q. And he told you also that if the Government got a conviction it would make out a damage suit for treble the damages you claim?

A. No, he didn't tell me that but I am certainly glad to hear it.

(*This response caused considerable laughter throughout the court room, and the bailiff had to rap for order.*)

Q. Did he tell you that the Government is really trying this case for you; that it is really trying to get triple damage for you?

Hardy objected to this question and Wood announced that he would frame it differently.

Q. Your lawyer never told you that when the Government tried this criminal case it was trying a case that would result almost automatically in an award to you for triple damages if a conviction is secured here?

A. No, sir, he did not. My lawyer always advised me to obtain a settlement and try and get pictures for the theatres.

Q. Who is your lawyer?

Wilkinson His Attorney

A. The only lawyer I have is Ernest L. Wilkinson of New York City.

Q. Did you ever talk about this anti-trust damage suit matter with Mr. Leahy?

A. No, I did not.

Q. Mr. Leahy appeared with you at that conference in the Plaza hotel in New York you told about the other day?

A. He appeared with me but he represented Allen L. Snyder. He also represents the receivers for the Fox theatre and represented them in August, 1933.

Q. Didn't Mr. Leahy threaten Mr. Depinet with the Sherman Act if he carried out the commitment to sell RKO pictures to Warner Bros.?

A. Mr. Leahy told Mr. Depinet that it was illegal and asked him if he realized the consequences of his actions. I believe that during the course of the discussion the Sherman Act was mentioned.

Q. How soon after that was it that you and Mr. Leahy went down to Washington to get this prosecution started?

Hardy's Objection Sustained

Hardy: We object to any testimony touching on what was told to the Attorney General of the United States by anyone, or who got this prosecution started. (Objection sustained.) Hardy added that every prosecutor had enjoyed the privilege not to expose anything as to who brought a case to him. It is the most ancient common law, hundreds of years old, he said.

Judge Moore: "It must be very ancient. I am not familiar with it, Mr. Hardy. I will withhold a ruling on it."

Counsel for the defense had argued that while what was told to the Attorney General might not be admissible they could show how soon it was after the New York hotel meeting with Depinet that Arthur and Leahy went down to Washington. Hardy finally withdrew his objection to that form of inquiry.

Arthur responded that it was a little more than two months after the meeting with Depinet.

Back to Koplar

Q. How long have you known Mr. Koplar?

A. I met him five or six years before I signed the St. Louis theatre lease with him. I didn't know him before that.

Q. Before you agreed to go into the deal to lease the Ambassador, Missouri and New Grand Central theatres did you make any investigation into the results of the operations of those theatres for the year or two preceding the signing of the leases?

A. No, I made no such investigation.

Q. You knew at the time when you had the

(*Continued on page 82*)

RADIO CITY ROAR
ANOTHER GIANT ATTR

MERIAN C. COOPER

OF THE HOUR THAT SHOOK THE
(OCT. 16) AT RADIO CITY CENTER
TO THE MUSIC HALL . . . SET F
OPENING IN KEY CITIES EV

Directed by Erne
with Preston Foster, Al
Wood, Louis Calhern,
Wyrley Birch i

RKO-RAD

WITH EXCITEMENT AS
CTION COMES TO TOWN!

HEROIC PRODUCTION

LD THUNDERED OPEN YESTERDAY
ATRE, LONG-RUN COMPANION HOUSE
EXTENDED RUN ENGAGEMENT! . . .
WHERE THIS AND NEXT WEEK!

B. SCHOEDSACK
Hale, Basil Rathbone, John
vid Holt, Dorothy Wilson,
ast of thousands!

PICTURE

QUERIED ON KOPLAR—WARNER TILT

(*Continued from page 79*)

conference with Abel Cary Thomas, Herman Starr and Gradwell Sears on March 6, 1934, that Harry Koplar had been very active in his hostility to Warner Bros. in St. Louis.

A. I never knew anything about it except that Koplar had lost the law suit.

Q. You never made any inquiry about that?

A. No.

Q. Did anyone ever tell you that it was a very bitter law suit?

A. No, I was not told that.

Q. Were you told that Koplar brought receivership suits against all of the Warner Bros. theatres in St. Louis?

A. I discussed it with only two persons. I was told that Koplar had cost the Warners $80,000. Sam Jeffries, local counsel for Warners told me that, but I understood from what Mr. Jeffries said that everything had been ironed out.

Q. Didn't you know that there had been a court record in that case censoring Koplar's conduct?

A. No, I didn't know that.

Q. Didn't you know that at the time of your conference with the Warner officials that Koplar had had trouble with Warner Bros.?

A. Yes, but Jeffries told me that it was all over and that everything was all right.

Q. You never made any inquiry into that?

A. No. I didn't know that Warner Bros. were the bidders for the theatres.

Q. Didn't you know that Warner Bros. had a large equity in the properties?

A. No. I thought Warner Bros. had lost everything they had in the property.

Q. You knew that there had been no foreclosure at that time?

A. Yes.

Q. Did you ask your lawyer about that?

A. No, I did not. I knew that the receivers had been appointed for the properties.

Thought Interest "Washed Up"

Q. Did you think that the appointment of a receiver terminated the interest of the original owners?

A. I thought their interest was all washed up as was all these watered stock.

Wood then started to ask Arthur something more about his knowledge of Koplar's troubles with the Warners at the time of the March 6 meeting, when Arthur volunteered: "All I know is that I went there to find out what the fight was about."

Q. Answer the questions I ask you.

A. Well if you would ask me questions that I could answer, instead of putting words in my mouth, I would be glad to answer.

Wood then appealed to Judge Moore to direct Arthur to answer questions and not argue, saying: "I don't need Mr. Arthur's assistance in conducting the trial of this case; if he'll quit wisecracking and answer my questions, we'll shorten this proceeding."

Arthur at the same time was trying to get the ear of the Judge to tell him just why he was objecting to Wood's questions.

"Shut up!" Wood shouted at Arthur and the witness did so.

Q. I will now ask you if Mr. Jeffries didn't tell you all about Warner Bros. troubles with Koplar in the Winter of 1931-32 in New York?

A. I wasn't in New York in the winter of 1931-32. I was in Los Angeles.

Q. When was it you were there in conference with some of the directors of the Metropolitan company?

RETORT COURTEOUS ON FILM VALUES

"So you don't tell the public your own opinion of pictures," Frederick Wood challenged Harry Arthur, after a verbal exchange over newspaper advertising wordage.

"If we did that, nobody would come to the shows," Mr. Arthur retorted.

A. In the summer of 1931, but Mr. Jeffries didn't mention it to me.

Q. Mr. Arthur, did you or your organization buy any of the bonds of the Central Properties Company while it was in the hands of the receivers?

(Hardy objected, contending that if they bought all of the bonds it would be relevant. The objection was overruled.)

Arthur replied that he had purchased $15,000 of the various different kinds of bonds that were out on the properties. And added that he may have made the purchase before the receivers were appointed.

Q. Is that all?

A. I think so.

Q. How about Marco?

A. I don't believe Marco ever bought a bond.

Q. Were your bonds deposited with the committee?

A. They were turned in and paid off.

Q. Did you make a profit on it?

A. Not yet.

This completed the cross-examination by Wood on behalf of Warner Brothers.

Gentry Takes Up Questioning

After a short recess, William R. Gentry of counsel for the Paramount companies took up the cross-examination.

A. You said your company bought the "Belle of the 90s" for exhibition at the Ambassador and Missouri theatres?

A. Yes, sir.

Q. Was it a first class picture?

A. It was. We gauge our opinion by the results obtained with a picture.

Q. You state in your direct examination that on March 5, 1934, you had lunch in the Tavern Restaurant in New York; you will recall that was the day before the publication in the Film Daily and Motion Picture Daily of March 6, 1934, of the articles telling of a theatre war in St. Louis? You do recall that the day preceding those articles you were at the Tavern for lunch? Do you remember that afternoon calling up George Schaefer?

A. I called him a day or two before.

Q. Well, it must have been some time between February 20 and March 6?

A. Well I know that I left Chicago on February 20 or 21, and that I called up Schaefer after that. He added that there were three dates very vivid in his memory: February 20, when he signed the contract in Chicago; March 6 when he was at Warner Bros. offices and April 7 when he was at the Plaza hotel.

At this point an adjournment was taken until Monday. In the meantime the attorneys are to look into the legal authorities touching on the question of whether Mr. Arthur must tell what he told to Hardy when he went to Washington.

Ridder Tells AMPA Of Relief Problems

The problems of the Works Progress Administration, which he took over this week from General Hugh H. Johnson, as administrator, were discussed at last week's meeting of the Associated Motion Picture Advertisers by Victor Ridder, one of the publishers of the *Staats-Zeitung.*

His chief problem at the moment, Mr. Ridder said, was to get pay envelopes into the hands of those who need them. He promised there would be no more personalities involved in the conduct of the work. One of its important problems, he said, was to work out projects which can be finished before the end of the federal fiscal year in June.

In reply to the questions about jobless members of the association and approximately 750 former advance men and agents for the legitimate stage, Mr. Ridder said these groups were "comparatively small" and that he hoped to get around to them after some of the others had been cleared up. At present, he continued, he is trying to obtain a modification of the rule against giving relief work to more than one member of a family, so that family acts can be employed in theatre relief.

Anita Louise, screen star, also was introduced at the meeting, which was held in Jack Dempsey's restaurant. The entertainment consisted of a burlesque fight manager act put on by Leo Wibberman and a partner.

Cincinnati Operators Maintain Own Service

Headquarters of Operators' Local 327 in Cincinnati is now conducting a sound and maintenance service for all exhibitors on the basis of two regular monthly calls, in addition to as many emergency calls as is required, for a flat monthly rate of $15. A completely equipped sound truck is used in the service and parts, where required, are supplied at cost price.

The service is cooperative and not conducted for profit, Arthur H. Fix, president of the local, has explained, and the only financial objective is to break even. Mr. Fix also stated that the motive behind the service is to help operators become more proficient in their work and to create a better feeling of understanding between them and exhibitors.

Kenneth Pitt is in charge of the service and prior to his coming to Cincinnati he was division superintendent for Electrical Research Products, Inc., with headquarters in Atlanta.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Manhattan Moon

(Universal)

Comedy Drama

There are several elements in this picture that should prove helpful to showmen and permit them to display their talents for exploitation. There is music, Ricardo Cortez, the radio reputation of Dorothy Page, who has the leading feminine role, a supporting cast of well known players, and the whole picture is shot against the background of Broadway with its theatres and night clubs.

There are several thrill packed sequences, though one or two of them are not new. The comedy, of which there is quite enough, is capably handled.

Miss Page plays a dual role, another fact which might well be remembered in planning campaigns. Her singing here is better than in her previous pictures and she appears to be more at east before the camera.

Ricardo Cortez, with several recent successes, is the big name. He is cast as a suave, hard-boiled night club operator and the role fits him like a glove. Others in the cast besides Miss Page are Pinky Tomlin, Hugh O'Connell, Luis Alberni, Henry Armetta, Regis Toomey and Irving Bacon.

The direction keeps the action moving at a consistent pace and the photography is good.

The story tells of an imported French star who falls in love with a Manhattan night club operator after the double, whom she has hired to impersonate her in public, becomes involved with him.

Dan Moore is a big shot in New York's night life. He has worked his way up from the tenements to where he has everything but social position. Reggie Van Dorset, scion of a socially prominent family and a frequenter of Moore's club, has given Moore a bad check. To wipe the debt clear, Moore decides that Reggie shall introduce him to the "right" people. They go to a theatre and Moore falls instantly in love with Yvonne, elusive French star featured in the revue.

Moore decides to meet the star instead of Reggie's family and orders Reggie to arrange the introduction. Thinking Moore will be none the wiser, he substitutes Yvonne's double, Toots Malloy, who is in love with Eddie, a taxi driver. Reggie impresses her with the fact she must discourage Moore, which she does, and after the escapade she tells it all to Yvonne.

Yvonne, however, remembers that Moore owns the apartment in which she lives and ordered her to move because her singing annoyed him, so she tells Toots that in the future she will keep her own engagements. Instead of punishing Moore as she intended, she succumbs to his charm. Eddie, the taxi driver, who thinks that Toots, posing as Yvonne, is being untrue to him, goes to the night club where Moore is giving a party and accuses him of stealing his girl, exposing the whole plot to humiliate the owner. When Yvonne reneges on her promise to sing at the party, however, Moore becomes suspicious. The situation is all cleared up, however, when Yvonne realizes her love for Moore is stronger than her desire to humiliate him and she reveals her identity and sings her love song to Moore himself, while Toots and Eddie are reconciled.—BAEHLER, New York.

Produced and distributed by Universal Pictures. Stanley Bergerman, producer. Directed by Stuart Walker. Associate producer, Robert Harris. From an original story by Robert Harris, Helen Thompson and Frank Daugherty. Adaptation by Harvey Gates and Robert Harris. Screen play by Robert Presnell and Aben Kandel. Dialogue by Barry Trivers. Photographed by Charles Stumar. Assistant director, Phil Karlstein. Songs by Karl Hajos, E. Y. Harburg, Arthur Morton and Barry Trivers. Film editor, Phil Cahn. Sound supervision, Gilbert Kurland. Art direction, Al D'Agostino. General audience classification. Running time, 65 minutes.

CAST

Dan Moore	Ricardo Cortez
Yvonne	Dorothy Page
Toots Malloy	Dorothy Page
Reggie Van Dorset	Henry Mollison
Speed	Hugh O'Connell
Luigi	Luis Alberni
Tony	Henry Armetta
Eddie	Regis Toomey
Secretary	L'Estrange Millman
Lunch man	Irving Bacon

Hands Across the Table

(Paramount)

Comedy Romance

This is the kind of picture which, because little ballyhoo was given it during production stages, has not attracted much attention. Judging by the preview audience reaction, however, the situation is quite likely to be reversed upon presentation and in addition to becoming a widely talked about attraction, the show is potentially promising of exploding into a box office surprise. "Hands Across the Table," in appeal of story content, value of substantiating production features, quality of acting and class of direction technique, is of the stuff that makes such an assumption logical. Basically it's semi-sophisticated farce comedy romance geared to mass appeal. As such it includes the essentials which intrigue the intelligentsia and at the same time whip the common garden variety of picture fans into enthusiasm.

Marked by some of the smartest dialogue heard in a long time—human chatter that endows the many intimate situations with a peppy, punchy comedy vein—the show is a fast-moving adaptation of a typical Vina Delmar story. As such there's a continual atmosphere of risque daring to it, an entertainment and commercial quality of undoubted value which gives the yarn a unique, catchy verve. This quality has been so intelligently handled that it automatically debars any censorship tendency.

In the yarn Regi Allen (with a performance establishing comedy as Carole Lombard's popular *forte*) is a manicurist. Her dream is to marry a wad of dough. The possibility is right in her lap in the person of Allen Macklyn, a kindly disposed but crippled wealthy patron, but she cannot see it. Instead she goes on a wild goose chase seeking to trap Theodore Drew, 3rd, whose wealth is but a memory. Following a night of hectic revelry, Regi learns the truth, but as Ted has moved into her apartment to maintain his position, there isn't much she can do about it. They fall in love; Regi in a terrified sort of way and Ted legitimately. Their intimate association over a period of days and nights is packed to the hilt with fast and furious semi-racy fun. Highlights are Ted running around in his shorts; his giving a prospective suitor the quick bounce; the faked up telephone call from Bermuda to his fiancee, and the tucking in bed incident. In the end, however, as the fun pace is maintained effectively, Regi's avaricious illusions are shattered, as is Macklyn's roseate dream, when real love triumphs and the fate of coin tossing dictates that Ted get a job so the married couple can exist.

The material with which the picture deals, the personalities, Carole Lombard and Fred MacMurray, whom it features together with the supporting cast; the prestige of writing, adapting and directing credits, should form the substance for a colorful interest-creating advance campaign. Word-of-mouth advertising, nevertheless, is the factor that probably will be most influential in bringing in business. Thus plans should be made to have the biggest possible audience present for the first performances and then rely upon their comment to carry the main load of follow-up advertising.—MCCARTHY, Hollywood.

Produced and distributed by Paramount. Producer, E. Lloyd Sheldon. Director, Mitchell Leisen. Assistant director, Edgar Anderson. Story by Vina Delmar. Screen play by Norman Krasna, Vincent Lawrence and Herbert Fields. Music and lyrics by Sam Coslow and Frederick Hollander. Sound, Harry M. Lindgren. Film editor, William Shea. Art directors, Hans Drier and Roland Anderson. Photograph, Ted Tetzlaff. Running time when seen in Hollywood, 85 minutes. P. C. A. Certificate No. 1464. Adult audience classification. Release date, Oct. 18, 1935.

CAST

Regi Allen	Carole Lombard
Theodore Drew III	Fred MacMurray
Allen Macklyn	Ralph Bellamy
Vivian Snowden	Astrid Allwyn
Nona	Marie Prevost
Laura	Ruth Donnelly
Peter	Joseph Tozer
Natty	William Demarest
Pinky Kelly	Edward Gargan
Miles, the butler	Ferdinand Munier
Couturier (Valentine)	Harold Minjir
Maid (French)	Marcelle Corday

Stormy

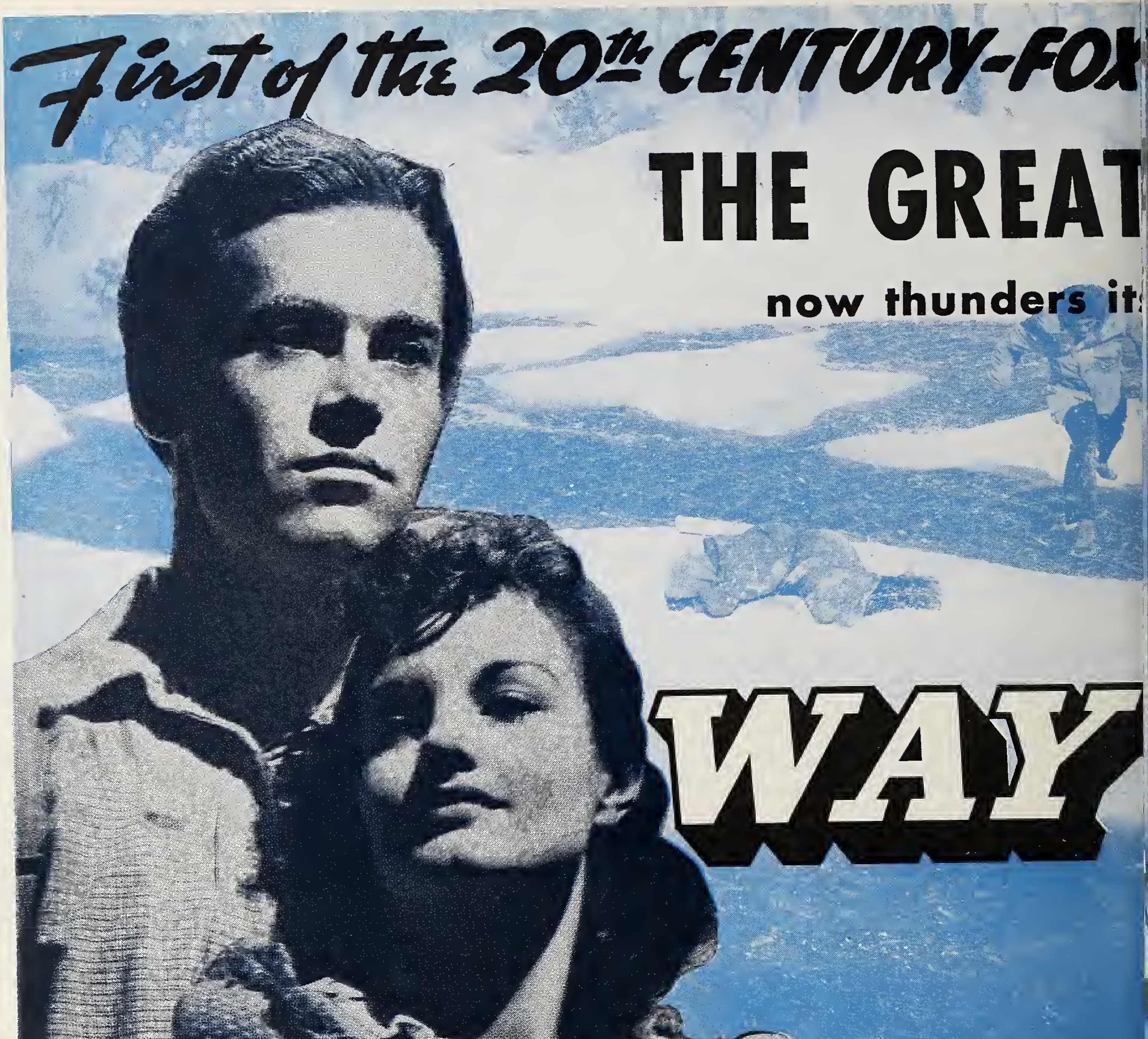
(Universal)

Western

Properly handled, this picture is quite likely to show surprising results. Essentially, it is a different kind of western. While preserving the established formula of this type entertainment, it embellishes it with an engaging human interest drama. It tells an appealing story of youthful love; it also tells a story of a boy's love for a horse and the horse's almost human understanding and appreciation of his affection that gives the show an unusual character. While the picture is photographed against the beautiful backgrounds of the Painted Desert, it climaxes its drama with one of the most sensational wild horse stampedes ever seen.

In the story, Stormy, a half-starved lover of horses, is tossed off a freight train. Found and befriended by Trinidad, a kindly rancher, he becomes the central figure in a controvery involving Trinidad and his arrogant domineering brother, Deem. The train on which Stormy was riding is wrecked, the mare which he loved is killed, but Stormy rescues her colt. A bond of affection immediately is established between the two which, when the boy finds Kerry, Deem's daughter, caring for the colt, leads to romantic friendship between them.

The horse, Rex, is turned out on the range with Trinidad's herd, which Deem wants slaughtered in order to devote the pastures to cattle raising. Captured by Deem's henchman, Deem narrowly escapes death as he tried to


First of the 20th CENTURY-FO
THE GREAT
now thunders it
WAY
WITH THE MOST STUPENDOUS THRILL - CLIMAX EVER SCREENED

mash hits for November 1935

AMERICAN MELODRAMA

nighty heart-appeal from the *talking* screen!

"A cinch money film for any house . . . . simply can't miss! Audiences everywhere are sure to eat it up! —*Hollywood Reporter*

"Assures box office attention, especially through its appeal to women!" —*Variety Daily*

"A big picture . . . . certain to thrill the nation's theatregoers. Runs the entire gamut of entertainment and showmanship values! —*Motion Picture Daily*

DOWN EAST

with

ROCHELLE HUDSON
HENRY FONDA
SLIM SUMMERVILLE
EDWARD TREVOR
MARGARET HAMILTON
ANDY DEVINE
Produced by Winfield Sheehan
Directed by Henry King
Screen play by Howard Estabrook & William Hurlbut. From the play by Lottie Blair Parker

A FOX PICTURE

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

break it, only to be saved by Stormy, who has an unbelievable power over the now full grown animal. As Deem finds his daughter and Trinidad being drawn closer to the boy, Trinidad is almost killed by his brother's henchman, but the arrival of Rex brings Stormy and Kerry to his rescue.

Planning a roundup to rid the range forever of Rex and his wild horse mates, Kerry intervenes and her actions stampede the herd. The action is super-thrilling as hundreds of frenzied animals dash up the narrow canyon, threatening to grind Deem under their hoofs, until Stormy, mounted on Rex, makes an effort to save his enemy, only to be shot for his trouble. With the breath-taking stampede as a background the story moves to a smashing but happy ending.

Effectively combining the sock values of two kinds of entertainment, this is the kind of feature that exhibitors can present to their patrons with the confident assurance that it is fully worth their time and money. — McCarthy. Hollywood.

Produced and distributed by Universal. Directed by Louis Friedlander. Associate producer, Henry MacRae. From the novel by Cherry Wilson. Screen play and dialogue by George Plympton and Ben Graumon Kohn. Assistant directors, V. O. Smith and Ed Tyler. Photographed by Dick Fryer. Art director, Ralph Berger. Film editor, Saul Goodkind. Supervisor of sound, Gilbert Kurland. General audience classification. Running time when seen in Hollywood, 68 minutes. Production Code Certificate No. 1204. Release date, Nov. 25, 1935.

CAST

Stormy	Noah Beery, Jr.
Kerry Dawn	Jean Rogers
Trinidad Dorn	J. Farrell MacDonald
Deem Dorn	Fred Kohler
Stuffy	Raymond Hatton
Craig	Walter Miller
Greasy	James Burtis
Lark	Cecil Kellogg
Cowboy	Ken Cooper
Cowboy	Jim Phillips
Cowboy	Jack Sanders
Cowboy	Jack Shannon

The Original Arizona Wranglers, Rex, the King of Wild Horses, and others.

Storm Over the Andes

(Universal)

Action Drama

Action is the keynote of this Jack Holt production. The story centers around Holt and presents him as a professional soldier aviator, who currently has hired himself to one of the belligerent factions in South America. Holt's attitude towards war, his superior officers and women is decidedly flippant. The time comes, however, when at a gay fiesta he falls in love with a chance acquaintance. His bitter disappointment when the chance acquaintance turns out to be the wife of Holt's immediate commanding officer, and the enmity of Holt's superior towards him as the result of this misunderstanding, is all straightened out after heroic jungle and air fighting ventures.

The name of Jack Holt stands for action and this picture allows him ample opportunity to prove it. Supporting players include Antonio Moreno as Major Tovar, commanding officer of the air base; Mona Barrie, Tovar's wife; Gene Lockhart, Holt's mechanic and the principal comedy relief of the picture, and Grant Withers, contestant with Holt for air laurels. The air fights are capably handled and a point to be emphasized in the selling campaign. Another item of interest is the locale, which is in the Gran Chaco territory in South America, scene of recent hostilities.

The plot is weak and leaves much to the imagination. The outcome of the war, one between Bolivia and Paraguay, is necessarily left in doubt.

Holt, soldier of fortune, joins Bolivia in the Gran Chaco war. Injured in an air engagement he is sent to a base hospital to recover. Irked at the enforced inactivity Holt leaves the hospital to mingle with the crowd outside, enjoying the annual fiesta. He meets Mona Barrie, wife of Moreno, unaware of her identity. Holt flirts with Mona and for the first time falls seriously in love.

Moreno arrives to fly Holt back to the air base. At Moreno's home Holt discovers Mona's identity. Holt promises never to see Mona again, but Moreno, who has overheard part of the conversation, is outraged, as he is well aware of Holt's reputation for philandering. On the way to the air base, Moreno tries to crash the airplane by freezing to the controls but Holt knocks him unconscious and succeeds in landing the plane without mishap.

Moreno, on a dangerous mission, is forced to bail out in the jungle. Holt rescues Moreno, they agree to patch up their differences and after some stirring air fights arrive back at the air base. Moreno and Mona are reunited and Holt, wounded, is flown to the hospital.—Mooney, New York.

Produced and distributed by Universal. Directed by W. Christy Cabanne. Story by Eliot Gibbons and Laclede Christy. Screenplay by Al De Mond, Lt. Commander Frank Wead and Eve Greene. Photographed by Charles Stumar. P. C. A. Certificate No. 1164. Running time, 85 minutes. Release date, September 16, 1935. General audience classification.

CAST

Bob Kent	Jack Holt
Major Tovar	Antonio Moreno
Theresa	Mona Barrie
Cracker	Gene Lockhart
Pepita	Juanita Garfias
Mitchell	Grant Withers
Diaz	Barry Norton
Garcia	George Lewis
Silvera	Diaz Flores
Milano	Juan Torena
Oberto	Hans Von Twardowsky
Cabello	Jose Carabello
Leon	Paco Moreno
Nurse	Alma Real
General	Francisco Maran
Physician	Lucio Villegas

The Guv'nor

(Gaumont-British)

Satirical Comedy

[*To be released in America by GB Pictures under the title "Mister Hobo"*]

George Arliss' second British picture is out of the rut both in theme and in its characterization. It is a satire of modern financial charlatanry and Arliss has the role of an old tramp who becomes involved in the schemes of an insolvent banker and, by a mixture of sheer unworldliness and naive cunning, brings them to naught.

The big appeal of the picture will be to the somewhat sophisticated public who can best appreciate the travesty of the type of business which lives on mahogany, plate glass and the gullibility of the general public, but for the mass there is a sufficiently emphasized note of sentiment. Arliss fans, as such, will find their idol as ever a polished actor and, in this case, one often content with the background. The old tramp's rags strike a new Arliss costume note, but let it be said that Arliss wears them as convincingly as he wore the decorations of Disraeli or Wellington; his "guv'nor" is a real man and a lovable one.

The story—previously filmed in France—is a clever one. An old tramp, with the humorously inappropriate name of Rothschild, falls with a fellow-poacher, into the hands of the police. The authorities get into touch with the simon-pure Rothschilds, who investigate the tramp's history, find he is harmless though unconnected with "the family," and give him a cheque in charity. The tramp presents the cheque at a bank and is accepted as an eccentric millionaire. The managing director, aware that the bank is in difficulties, sees an opportunity of exploiting the tramp's name and his simplicity, and persuades him to become president.

The banker, on the strength of a secret report showing a new lode of metal in a supposedly worthless mine, is plotting to buy the property for a song from its owners, a widow and daughter. Rothschild, in his tramp capacity, has been befriended by the girl, and tries to prevent her and her mother from selling control. The girl discovers his dual capacity and thinks him a swindler, and the mine is sold. Rothschild, however, using his name and bank position, goes in for a spot of hectic market manipulation and buys the tricksters' own holding company over their heads. Then he presents the lot to the girl and her fiance and takes to the road again.

It is in the incidents showing "Rothschild" in the unusual environment of big business that the humor is at its best; Arliss, without the slightest suggestion of overacting, gives the satire it's full flavor. He is well supported by Gene Gerrard as a fellow tramp, and Frank Cellier, well cast as the blustering banker-crook.

Arliss can be sold in a fresh type of characterization and the picture as a humorous exposure of Business, big to the bursting point. The Rothschild name will suggest plenty of ideas to the live showman.—Allan, London.

Distributed by GB Pictures. Produced by Gaumont British. From the story by Paul Lafitte. Directed by Milton Rosmer. Adaptation and association director, Maud Howell. Scenario, Guy Bolton. Sound, F. McNally. Photography, Mutz Greenbaum. Running time, 87 minutes. "G." Release date in America, Nov. 15, 1935.

CAST

Mister Hobo	George Arliss
Flit	Gene Gerrard
Barsac	Frank Cellier
Paul	Patrick Knowles
Madelaine	Viola Keats
Dubois	George Hayes
Mrs. Granville	Henrietta Watson
Mme. Barsac	Mary Clare

Dr. Socrates

(Warner Bros.)

Melodrama

Paul Muni, Ann Dvorak and Barton MacLane, the big three of "Scarface," are reunited here in a picture that fairly overflows with showmanship values into which an exhibitor can dive and come up with a number of angles for excellent exploitation campaigns.

The film has stars, a real story and author, and production values. The three principals again are playing roles created by the pen of W. R. Burnett, known for his "Dark Hazard" and "The Whole Town's Talking" as well as "Scarface." "Dr. Socrates" has the added value of having been published recently in serial form in *Collier's Magazine.*

The story is that of a neurasthenic surgeon who pits his scientific knowledge against the brute strength and guns of a gang of bank robbers, captures them and turns them over to the G-Men. The G-Men element of the picture thus exists, but in such an ephemeral form that its use in exploitation to be accurate must be of a secondary nature.

The production values are excellent. The background is a typical midwestern town and the characterizations on the part of the supporting cast, Robert Barrat, Helen Lowell and Raymond Brown in particular, greatly enhance the film's values.

Paul Muni's characterization of the young surgeon whose career was ruined by a nervous affliction is up to the standards he has set in "Black Fury" and "I Am a Fugitive from a Chain Gang." Director William Dieterle never allows the action to lag.

Dr. Lee Caldwell, a famous surgeon whose career has been wrecked by death of his financee, has established an office in the town of Big Bend. Dr. Ginder, who controls the town, has made it impossible for Dr. Caldwell to get either patients or credit, and has nicknamed his younger rival Dr. Socrates because of his love for philosophical books.

Red Bastian, gang leader, and his girl, Muggsy, force their way into Dr. Socrates' home and at the point of a gun compel him to treat the bandit for a bullet wound.

Ben Suggs, the town's banker, then asks the young doctor to examine his daughter, Caroline, who is suffering from an imaginary ailment.

Bastian and his gang then decide to hold up Suggs' bank and on their way pick up a girl hitchhiker, Josephine Gray. The car roars up to the bank. Josephine escapes, but is shot as she runs away. Dr. Socrates takes her to his home for treatment.

As the Big Bend residents organize a squad of vigilantes, Bastian and his gang kidnap the young doctor and take him to their hideout to treat two wounded men. Lee recognizes the owner of the house where the gang is hiding, and when, on returning home, he discovers that during his absence Bastian has kidnaped Josephine, he notifies the sheriffs' office, where the G-Men are waiting, of the bandits' location.

Dr. Socrates then hurries to the hideout, convinces the gang chief and his men that they have been exposed to typhoid fever and that they must be inoculated. He gives each a hypodermic of morphine. He isn't quick enough, however, and the G-Men and vigilantes close in on the house and the gun battle starts.

Gradually the fire from the house ceases as the gangsters fall under the spell of the dope. Dr. Socrates' strategy thus is successful, the gang is captured and he and Josephine are rescued. As Big Bend's hero and most prominent physician, he and Josephine plan their wedding. —BAEHLER, New York.

Produced and distributed by Warner Brothers. Directed by William Dieterle. Story by W. R. Burnett. Adaptation by Mary C. McCall. Screen play by Robert Lord. Dialogue editor, Stanley Logan. Photography by Tony Gaudio. Film editor, Ralph Dawson. Art director, Anton Grot. Musical director, Leo F. Forbstein. P. C. A. Certificate, No. 1074. Running time. 69 minutes. General audience classification.

CAST

Dr. Caldwell	Paul Muni
Josephine Gray	Ann Dvorak
Red Bastian	Barton MacLane
Ben Suggs	Raymond Brown
Bill Payne	Ralph Remley
Mel Towne	Hal K. Dawson
Caroline Suggs	Grace Stafford
Mr. McClintock	Samuel Hinds
Lefty	Marc Lawrence
Chuck	Sam Wren
Floyd Stevens	Hobart Cavanaugh
Greer	Henry O'Neil
Muggsy	Mayo Methot
Abner Cluett	Carl Stockdale
Ma Ganson	Helen Lowell
Dr. Burton	John Eldredge
Doolittle	Ivan Miller
Beanie	Adrian Morris
Dr. Ginder	Robert Barrat

The Passing of the Third Floor Back

(Gaumont-British)

Mystical Drama

This British production offers only one serious problem to the American exhibitor, and that is whether its English accent—largely low London—offers too big an obstacle to a given public. This apart, it is first class theatre material offering many opportunities for unusual exploitation and with a very definite appeal to church communities.

Jerome K. Jerome's play, toured by Sir Johnstone Forbes-Robertson for many years, was an infallible draw because of the cleverness with which it dramatized the Christ-Devil conflict in modern surroundings and dress without infringing censor rules against the introduction of sacred figures. The film has the same mystico-religious appeal and shows the same skill in the use of suggestion. Its acting is on a very high level, with a brilliant characterization by Frank Cellier as its outstanding feature, and there is definite and strong story value outside of theme appeal.

To a London boarding house filled with the usual miscellany of inmates, comes a mysterious stranger, gentle and soft-spoken, who begins to exercise a strange influence over his fellow guests, chief of whom are a wealthy speculative builder, a penniless middle-aged couple who are willing to sell their pretty daughter to the builder, a frustrated spinster, an embittered musician, a young artist in love with the girl, and an elderly woman snob. The landlady is a money-grasping shrew who torments the overworked maidservant, engaged cheaply from a prison school.

The stranger takes all the guests on a holiday trip on a river steamer. His influence is felt by all; the girl's father decides to break off his daughter's engagement to the builder, the artist and musician determine to abandon the prostitution of their talent, the spinster gallantly plunges into the river and rescues the servant girl from drowning.

Effective and powerful allegory and realistic as a study of overriding human impulses, "The Passing of the Third Floor Back," in any district in which it is usable, is definitely a picture to be handled in a very special way. It is a case where the interest of community figures, prominent members of the churches and publicists can be excited and where serious debate can be created as to the exact meaning of the origin of the Stranger and in regard to the clash of the good and evil principles in modern life. There need be no doubts of its screen qualities; Conrad Veidt, Frank Cellier, Mary Clare and Beatrice Lehman, to mention only four of a fine company, act with real brilliance. —ALLAN, London.

Produced and distributed by Gaumont-British. Directed by Berthold Viertel. From the play by Jerome K. Jerome. Screen play by Michael Hogan and Alma Reville. Camera, Curt Courant. Sound, F. McNally. Running time, 90 minutes. "G."

CAST

The Stranger	Conrad Veidt
'Stasia	Rene Ray
Wright	Frank Cellier
Vivian	Anna Lee
Major Tompkin	John Turnbull
Mrs. Tompkin	Cathleen Nesbitt
Chris Penny	Ronald Ward
Miss Kite	Beatrice Lehman
Larkcom	Jack Livesey
Mrs. de Hooley	Sara Allgood
Mrs. Sharpe	Mary Clare
Cook	Barbara Everest
The Gramophone Man	Alexander Sarner

Melody Trail

(Republic)

Western

Showmen should rejoice in the prospects offered by this, the latest of the Gene Autry series of musical westerns, because it is packed with those elements that allow them to spread out in preparing their campaigns.

There is not only the usual amount of hard riding, fighting, shooting and cattle rustling found in this type film, but the added popularity of the star, because of his radio reputation as a singer of cowboy ballads, is one of the picture's extra assets. Smiley Burnette, co-featured with Autry over the radio networks, has a similar part here, with excellent handling of what comedy he has.

There are several novel twists with which to increase audience interest.

Gene Autry, nationally famous radio star, has been engaged to entertain the patrons at a large rodeo and for extra excitement he enters the broncho riding championship event. He is matched against Matt Kirby, foreman of the ranch belonging to Timothy Thomas, whose daughter, Millicent, has attracted Gene. The singer wins the $1,000 prize money. While he and his pal, Frog, are sleeping the money is stolen by Black Frantz, a gypsy.

Millicent, in the meantime, has persuaded her father to hire girl cowhands to replace those fired by Kirby for attending the rodeo against orders. In the meantime, when Millicent and her father start home for their ranch, their dog is left behind in town and on his way home the animal stops off at a gypsy camp, picks up Black Frantz's baby and carries it to Millicent, who then tries to locate its parents.

Gene gets a job as cook on the Thomas ranch in order to be near Millicent, but fears he has been following the wrong trail when he assumes the gypsy baby to be hers.

Matt Kirby and the discharged cowhands drive off the Thomas herd for revenge and Thomas and his daughter go to town for the sheriff, leaving Gene and Frog to mind the baby. Frantz comes for the child and Gene, thinking it to be Millicent's and that the gypsy is a kidnaper, gives chase. The gypsy thinks the cowboy is after the stolen money and turns it over. On the way back home Gene discovers the herd and rounds up all the fired cowboys and Kirby, their leader. Then he persuades Thomas to take them back on the condition they marry the girls they are displacing. A group wedding is planned and when Gene discovers he is mistaken about the baby he and Millicent patch up everything and join in on the ceremony.—BAEHLER, New York.

Produced and distributed by Republic Pictures. Directed by Joseph Kane. Supervised by Armand Schaefer. Story by Sherman Lowe and Elizabeth Burbridge. Photographed by Ernie Miller. Recorded by Terry Kellum. Running time, 72 minutes. General audience classification.

CAST

Gene	Gene Autry
Frog Millhouse	Smiley Burnette
Millicent Thomas	Ann Rutherford
Timothy Thomas	Wade Boteler
Matt Kirby	Al Bridge
Frantz	Willy Costello
Perdita	Marie Quillen
Nell	Fern Emmett
Cuddles	Gertrude Messinger
Baby Rica	Lord A. Shah

Death from a Distance

(Chesterfield)

Mystery

Aided by good direction, production values and character portrayals, this pictures moves along at a lively clip. It isn't a pretentious picture, by any means, and the comedy falls quite flat at times, but the basic idea behind the story, one that deals of astronomy, is novel and should prove a good hook on which showmen can hang their exploitation campaigns.

That particular element on which the story depends appears to have been suggested by the opening of the World's Fair in Chicago by light rays from the star Arcturus, something on which exhibitors should be able to capitalize.

The cast lacks outstanding marquee names, but those featured should not prove entirely unfamiliar to most audiences. Russell Hopton, Lola Lane and George Marion, Sr., are featured.

While a select invitation audience is listening to a lecture on stars at the Trowbridge Planetarium by the eminent Professor Einfeld, the guests are startled by a pistol shot. When the lights go on, Dr. Stone, a wealthy drug manufacturer is found dead. Lieutenant Mallory of the homicide squad is summoned with his crew of investigators.

Witnesses disagree as to where the shot was fired from, but it is finally decided it came from the back of the room. Kay Palmer, reporter, is present at the killing, having been sent to cover the lecture by her paper. She is delighted at having an exclusive story, but furious at Mallory, who refuses to allow her to phone her newspaper.

As a consequence, when she does get past Mallory she writes a vitriolic version of the happenings at the observatory, hinting at the inefficiency of the police. Her paper continues the scathing attacks as Mallory fails to find the murderer and the district attorney's office reprimands the detective.

Mallory has been working on the murder quietly, however, and is afraid to make his accusations too quickly because several suspects are being watched.

In the meantime Kay's articles have endangered the life of the Professor, and the girl, in trying to right the wrong she has done, realizes that Mallory is miles ahead of her in crime detection. They then combine forces and, working along with the Professor in a novel and smashing finish, capture the real killer. The romance, which has started between the detective and the reporter, blossoms out into full bloom.—BAEHLER, New York.

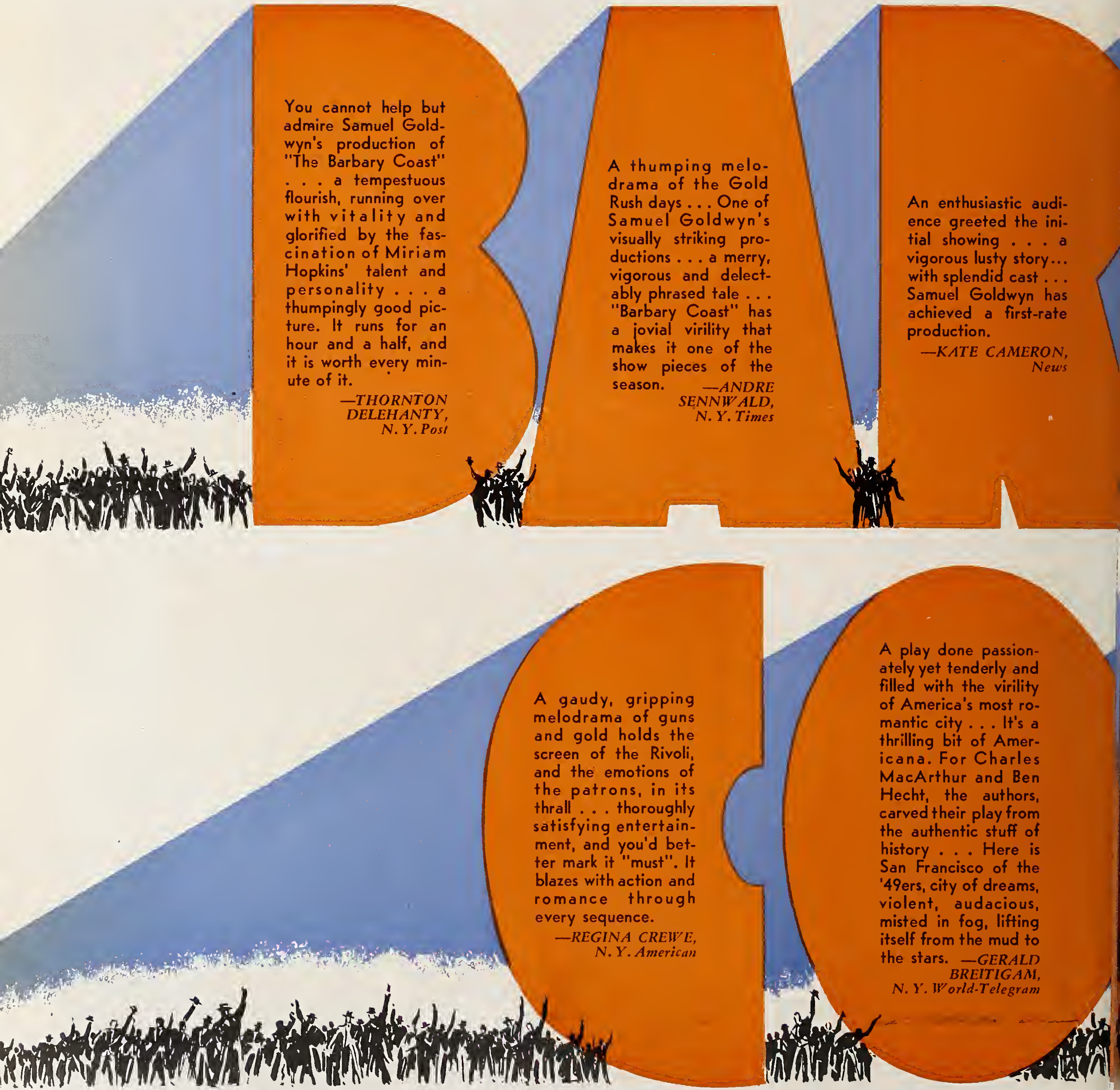
Produced by Maury M. Cohen. Invincible Pictures. Distributed by Chesterfield Pictures Corporation. Directed by Frank Strayer. Story and screen play by John W. Krafft. Photographer, M. A. Anderson, ASC. Art director, Edward C. Jewell. Film editor, Melville Shyer. P. C. A. Certificate, No. 795. Running time, 68 minutes.

CAST

Lieutenant Ted Mallory	Russel Hopton
Kay Palmer	Lola Lane
Jim Gray	George Marion, Sr.
Professor Einfeld	Lee Kohlmar
Professor Trowbridge	John St. Polis
Detective Regan	Lew Kelly
Langsdale	Wheeler Oakman
Gorman	Cornelius Keefe

SAMUEL GOLDWYN TRIUMPHS AGAIN!

Just as "The Dark Angel" drew critical plaudits everywhere . . . now "Barbary Coast" continues the Goldwyn tradition of excellence!



You cannot help but admire Samuel Goldwyn's production of "The Barbary Coast" . . . a tempestuous flourish, running over with vitality and glorified by the fascination of Miriam Hopkins' talent and personality . . . a thumpingly good picture. It runs for an hour and a half, and it is worth every minute of it.

—THORNTON DELEHANTY,
N. Y. Post

A thumping melodrama of the Gold Rush days . . . One of Samuel Goldwyn's visually striking productions . . . a merry, vigorous and delectably phrased tale . . . "Barbary Coast" has a jovial virility that makes it one of the show pieces of the season.

—ANDRE SENNWALD,
N. Y. Times

An enthusiastic audience greeted the initial showing . . . a vigorous lusty story . . . with splendid cast . . . Samuel Goldwyn has achieved a first-rate production.

—KATE CAMERON,
News

A gaudy, gripping melodrama of guns and gold holds the screen of the Rivoli, and the emotions of the patrons, in its thrall . . . thoroughly satisfying entertainment, and you'd better mark it "must". It blazes with action and romance through every sequence.

—REGINA CREWE,
N. Y. American

A play done passionately yet tenderly and filled with the virility of America's most romantic city . . . It's a thrilling bit of Americana. For Charles MacArthur and Ben Hecht, the authors, carved their play from the authentic stuff of history . . . Here is San Francisco of the '49ers, city of dreams, violent, audacious, misted in fog, lifting itself from the mud to the stars.

—GERALD BREITIGAM,
N. Y. World-Telegram

Crisp and adventurous romance . . . a full-blooded yarn . . . players respond with a topnotch performance . . . Howard Hawks' concise direction and Ray June's expert photography are also prime factors in the success of this well paced, swashbuckling story.

—*HENRY T. MURDOCK,*
Philadelphia Evening Public Ledger

Not since his memorable performance in "Little Caesar," has Mr. Robinson been as convincingly tough as he is in "Barbary Coast," a rousing dramatic tale of old San Francisco in the gold rush days . . . Miriam Hopkins, lovelier than ever . . . a rattling good yarn . . . first-rate entertainment and blessed with excellent characterization . . . Barbary Coast will be very popular.

—*New York Sun*

"Barbary Coast" is a big picture . . . It's well worth seeing for anyone who ever has been interested in the colorful history of San Francisco.

—*FRED SPEERS,*
Denver Post

Grand entertainment . . . a vivid and absorbing melodrama of gold-rush days in early San Francisco. Produced with Samuel Goldwyn's customary painstaking care . . . You'll like "Barbary Coast."

—*ROSE PELSWICK*
N. Y. Evening Journal

Fine cast lifts "Barbary Coast" to top ranking . . . audiences reacted with approving applause to the exciting melodrama . . . Miriam Hopkins, who is easily one of our best dramatic actresses, gives a superb performance as Swan . . . one of the most entertaining pictures of the year.

—*LOUELLA O. PARSONS,*
Los Angeles Examiner

Roistering, colorful, and exciting "Barbary Coast" is one love story which also will entertain the men. It is packed with melodramatic action . . . Miriam Hopkins is as fetching as ever in it and a splendid cast supports her.

—*BLAND JOHANESON,*
Mirror

Nothing less than good could come of a combination of the talents of Samuel Goldwyn, Ben Hecht and Charles MacArthur, Miriam Hopkins, Edward G. Robinson and Joel McCrea. All of them have been associated with the finer things of the screen, and it is therefore no surprise that their combined efforts have made a lively, handsomely produced, able and exciting melodrama in "Barbary Coast."

—*ALBERTA PIKE,*
Denver Rocky Mountain News

with

MIRIAM HOPKINS • EDW. G. ROBINSON • JOEL McCREA

Directed by HOWARD HAWKS • Screenplay by Charles MacArthur and Ben Hecht

Released thru **UNITED ARTISTS**

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

RENDEZVOUS

MGM

In advance stages this production looks like something that will open doors to new and powerful interest creating showmanship. The ingredients necessary are amply provided. For its fundamental motivating theme it utilizes a subject, the screen entertainment value of which has been hardly scratched, the activities of the cryptographic bureau—that department of the U. S. Secret Service which was entrusted with the coding and decoding of friendly and enemy cipher messages during the World War. In comedy romantic love interest contrast, it follows the formula so effectively established in "The Thin Man."

The story, which, authentically and for the first time, gives an insight into the workings of the Cryptography Bureau, is by Major Herbert O. Yardley, who was head of the department during the war period. His writings as appearing in novel form as well as serially in *Saturday Evening Post* and *Liberty*, as well as recent radio broadcasts, have already interested the public in the subject. Direction is by William K. Howard, who made "Evelyn Prentice," William Powell's first picture after "Thin Man," also "The President Vanishes" and "Vanessa."

With the starring of William Powell, last in "Star of Midnight" and "Escapade," the featured lead opposite him which carries the comedy romance interest is occupied by Rosalind Russell, seen previously with him in "Evelyn Prentice" and also featured in "Reckless" and "China Seas." Other important players are Binnie Barnes, a luminary of several Universal pictures; Cesar Romero, currently in "Snatched"; Lionel Atwill and Mickey Rooney, currently in "Midsummer Night's Dream." Supporting players of name value are Samuel Hinds, Henry Stephenson, Frank Reicher, Charles Grapewin and Sterling Holloway. Minor roles are filled by Leonard Mudie, Howard Hickman and Charles Trowbridge.

SHOW THEM NO MERCY

20th-Century-Fox

A topical feature, motivated by a crime that recently made headlines in the nation's newspapers, there is much in this to whet showmanship imagination. The literal meaning of the title tells the story, a kidnaping case that serves as the basis for a thrilling, action drama of the most sinister menace to human happiness. The cast contains names that permit exhibitors wide latitude in the exploitation of personality values. The author, Kubec Glasmon, wrote one of the most vivid of the first gangsters, "The Public Enemy." He collaborated with Henry Lehrman on the screen play. Production is directed by George Marshall, recently credited with "Life Begins at Forty" and "In Old Kentucky." It is being produced by Darryl Zanuck, who during his stay at Warner Bros. first popularized this vivid character of entertainment.

The story is a theatrical adaptation of the recent Weyerhauser kidnaping. As it concentrates on the suspense and drama of that incident, it develops a romantic angle concerning a young married couple and their baby who become the unexpected prisoners of the criminals. As the Government agencies enter to set a trap with the serial numbers on bills, which results in the kidnapers' apprehension, the yarn develops an exciting man-hunt character which precedes an uniquely contrived suspense filled climax that should thrill every human emotion and sympathy.

Cesar Romero and Bruce Cabot, who was last seen in "Let 'Em Have It," are the super criminals. Rochelle Hudson, whose performances in "Curly Top" and the forthcoming "Way Down East" have won her much favorable prestige, shares the romantic angles with Edward Norris, a newcomer previously seen in "Queen Christina." Comedy is contributed by the two gangster henchmen, Warren Hymer and Edward Brophy, currently outstanding in "Remember Last Night." Supporting players listed are Herbert Rawlinson, Robert Gleckler, William Davidson, Charles Wilson, Frank Conroy, Edythe Elliott, William Benedict and Orrin Burke.

COUNTRY BOY

(Tentative Title)

Warner

In character this story is a character drama. It's the story of a man who rises from the status of laborer to an important executive position in a great steel works. It's made vividly dramatic as, in a human natural sort of way, it details the career of a man who carelessly or innocently lets success go to his head as he seems to forget his old pals of the sweating toil ranks to take on a thin veneer of sham aristocracy. Punch is added by the conspiring activities of a jealous pair who, in making a heel of the hero, only serve to set the stage for a smashing sensational reversal to natural form that climaxes the production in a suspense packed finale.

The story is an original by Dawn Powell, with screen play by Bertram Milhauser and directed by William McGann.

In the picture the lead role is taken by Barton MacLane, who leaped into audience notice by his graphic portrayal of the heavy in "Black Fury" with Paul Muni, and subsequently has been seen in several similar roles, most recently exhibiting a comedy flair as a gangster in "Page Miss Glory." He is supported by Dorothy Peterson, as his wife; Mary Astor and John Eldredge, a conniving pair who team to strew MacLane's path with as much broken glass and rocks as possible; Joseph Crehan and John Qualen, a couple of loyal pals who refuse to permit the chimera of success to alter their estimation of their old co-worker; Joseph King, Joe Sawyer, Graig Reynolds and Florence Fair.

The story has a powerful interest gripping character. As it pictures the workings inside a steel mill and also the social domestic aspirations of the hero and his enemies, it devotes itself to elements that have proved their entertainment and showmanship worth.

HUSK

Radio

This is the story of a man who was afraid. As it binds within itself the elements of drama, dangerous adventure and romantic love interest that make for a well balanced entertainment feature, it's the story of a cop who quit, turned yellow, if you please, but when thrown into a situation that meant his life or a criminal's, met it with a brand of courage and daring that only those who fear greatly can know.

The yarn is an original by Thomas Walsh, with screen play by Rian James and direction by James Flood. Modern and semi-tropical in theme, it plunges right into the exciting activities that go to make up the ordinary daily routine of almost every policeman in the land. In a way, it heroizes the flatfoot who more often than not is satirized and ridiculed to make screen entertainment. As such it affords a favorable contact possibility with local police departments.

Entirely cops and robbers in its theatrical accompaniment, the production is a unique character drama in which the power of love leads a man to find himself. As it concentrates on the effects of fear on a man, it also tells an appealing human interest love story. Developing its climax, it creates an atmosphere of suspense and foreboding that should have audiences on edge in dramatic, action-saturated suspense.

Preston Foster, currently featured in "Last Days of Pompeii," plays the title role. Jane Wyatt, a newcomer, accounts for the inspiring romantic love interest. Other players to be seen include James Gleason, now in "Hot Tip," Arthur Hohl, John Arledge, Jane Darwell, Moroni Olsen, Mischa Auer, Harold Huber, Christian Rub, Hattie McDaniels and Charles Wilson, in roles characteristic of their screen personalities.

CORONADO

Paramount

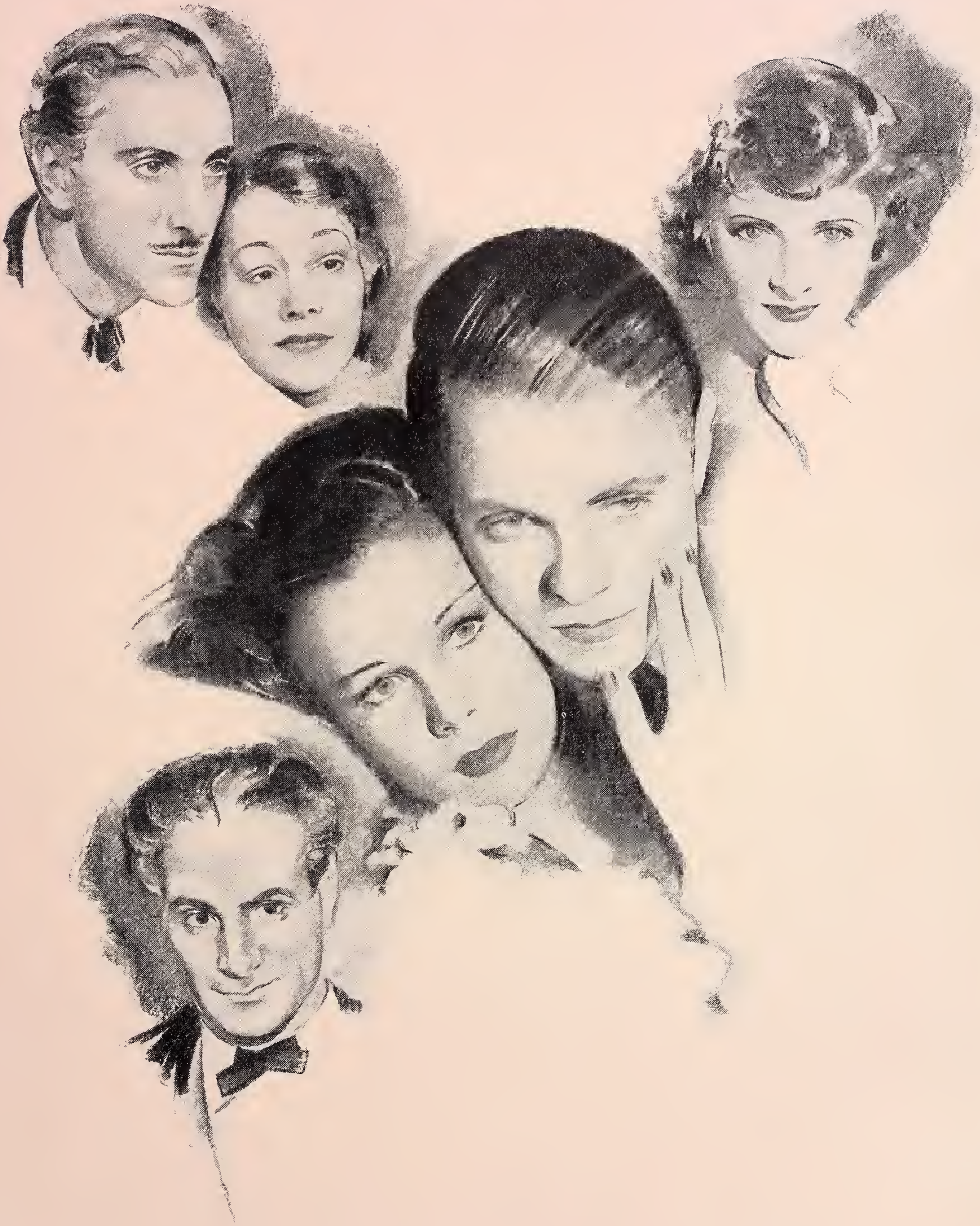
Comedy with music is the tune to which this production moves. The idea of it in its straight story trend, and one which is laden with showmanship significance, is that of two hard-headed, stiff-necked fathers trying to direct their offsprings' romantic destinies. With a lot that tends to mix up everything intervening, the dads are confounded and the real lovers, neither one of whom suspects who the other really is, get together.

The yarn which has for its locale Coronado Beach, exclusive southern California playground of the elite, is an original screen play by David Boehm, directed by Norman McLeod, whose specialty in view of previous credits is comedy. Music and lyrics are by Richard Whiting and Sam Coslow.

The leads are quite new to picture audiences. Johnny Downs, who is one angle to the romantic situation, was previously seen in "Virginia Judge," while Betty Burgess is entirely new. A promising personality, who seems to have more than the usual amount of "it" quality which attracts attention, she is also an accomplished vocalist and sings several numbers. Another screen newcomer presented is Eddie Duchin, orchestra leader, with whom the public has become familiar through his night club engagements and radio broadcast work. The supporting cast, however, lists many well-known screen names. Berton Churchill and Leon Errol are presented as the respective fathers, with Jack Haley, Alice White and Andy Devine featured in the comedy contrast roles. Other players to be seen are Jameson Thomas, Nella Walker, James Burke, James Carson, Jacqueline Wells and Guy Rennie.

Youthful in spirit, the production has a potential appeal to the more youthful of audience contingents which dictates that an exploitation campaign seeking to direct the utmost enthusiasm among this group should be given consideration. In this instance, the name of Duchin and his band should be given much attention.

Columbia Presents—



—the sweetest love story ever told

A feather in Her Hat

is a picture for women . . . . and the thousands
upon thousands of men they will bring to your theatre

The sweetest thing in life is love!

Every woman yearns for romance!

Every girl dreams of her first kiss!

That's why the greatest boxoffice pictures have always been "women's pictures" . . . appealing to the heart . . . winning the tribute of tears . . . packing theatres with women—and their men!

Directed with tender care by Alfred Santell . . . written with all her heart by I. A. R. Wylie . . . perfectly portrayed by refreshing, charming Wendy Barrie and talented Louis Hayward—as the boy and girl who lived for love . . . exquisitely acted by Pauline Lord, Billie Burke and Basil Rathbone . . . Columbia proudly presents the best "woman's picture" in years!

A feather in Her Hat

●

A COLUMBIA PICTURE

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended October 12, 1935, from 100 theatres in 17 major cities of the country reached $956,774, a decrease of $95,086 from the total of the preceding week, ended October 5, 1935, when 106 theatres in 18 major cities aggregated $1,051,860.

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Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1934)** **(Dates are 1935 unless otherwise specified.)**	
Boston								
Boston	**3,246**	**25c-50c**	"Storm Over the Andes" (Univ.) (Stepin Fetchit on stage) (35c-65)	17,000	"Mad Love" (MGM) (Sally Rand and stage show)	20,500	**High 9-7 "Hot Tip" (plus stage show "Follies Bergere" (6 days)** **Low 8-3 "A Dog of Flanders" and "What Price Crime"**	**35,000** **4,000**
Fenway	**1,382**	**30c-50c**	"The Virginia Judge" (Para.) and "The Case of the Lucky Legs" (F.N.)	4,500	"I Live for Love" (W.B.) and.... "Charlie Chan in Shanghai" (Fox)	4,000	**High 1-6-34 "Lady Killer" and "Girl Without a Room"** **Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"**	**12,000** **2,500**
Keith's Memorial.	**2,907**	**25c-65c**	"Diamond Jim" (Univ.) (25c-55c)	12,500	"Top Hat" (Radio) (4th week)	9,000	**High 9-7 "Top Hat"** **Low 8-17 "Jalna" (6 days)**	**33,000** **5,500**
Loew's Orpheum.	**2,970**	**25c-55c**	"Broadway Melody of 1936" (MGM) (2nd week)	13,000	"Broadway Melody of 1936" (MGM) (1st week)	18,000	....	
Loew's State	**3,537**	**25c-55c**	"Broadway Melody of 1936" (MGM) (2nd week)	12,000	"Broadway Melody of 1936" (MGM) (1st week)	16,000	**High 4-7-34 "Riptide"** **Low 7-6 "Sanders of the River" and "Unknown Woman"**	**22,000** **7,500**
Metropolitan	**4,332**	**35c-65c**	"Dr. Socrates" (W. B.) (Willard Robinson and revue on stage)	24,500	"Special Agent" (W.B.) (Joan Marsh, Georgie Price and stage show)	25,500	**High 4-6 "Private Worlds"** **Low 7-20 "Men Without Names"**	**41,000** **14,000**
Paramount	**1,793**	**25c-50c**	"The Virginia Judge" (Para.) and "The Case of the Lucky Legs" (F.N.)	5,000	"I Live for Love" (W. B.) and.. "Charlie Chan in Shanghai" (Fox)	6,000	**High 1-6-34 "Lady Killer" and "Girl Without a Room"** **Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement"**	**12,000** **4,000**
Buffalo								
Buffalo	**3,500**	**30c-50c**	"The Dark Angel" (U. A.)	11,800	"Broadway Melody of 1936" (MGM)	14,800	**High 1-6-34 "Design for Living"** **Low 12-19-34 "Music in the Air"**	**26,000** **5,000**
Century	**3,000**	**25c**	"Two Fisted" (Para.) and "The Bishop Misbehaves" (MGM)	5,500	"Little Big Shot" (W. B.) and.. "Wanderer of the Wasteland" (Para.)	6,000	**High 5-11 "Mark of the Vampire" and "Gigolette"** **Low 8-3 "Mad Love" and "A Dog of Flanders"**	**8,200** **3,800**
Great Lakes	**3,000**	**25c-40c**	"Special Agent" (W. B.)	8,000	"Top Hat" (Radio) (2nd week)	9,900	**High 9-28 "Top Hat"** **Low 12-22-34 "Gentlemen Are Born" and "Marie Galante"**	**19,000** **3,800**
Hippodrome	**2,100**	**30c-50c**	"Broadway Melody of 1936" (MGM)	8,100	"O'Shaughnessy's Boy" (MGM)..	6,900	**High 5-19-34 "The House of Rothschild"** **Low 8-3 "Shanghai"**	**18,000** **4,000**
Lafayette	**3,300**	**25c**	"Thirty-Nine Steps" (GB Pictures) and "In Spite of Danger" (Col.)	8,500	"The Black Room" (Col.) and.... "Champagne for Breakfast" (Col.)	6,500	**High 3-10-34 "It Happened One Night" and "Before Midnight"** **Low 7-27 "Notorious Gentleman" and "Strange Wives"**	**16,700** **4,100**
Chicago								
Apollo	**1,400**	**25c-50c**	"The Public Menace" (Col.)	4,000	"Here Comes the Band" (MGM) (6 days)	3,800	**High 9-8-34 "The Cat's Paw"** **Low 9-14 "Smilin' Through" (re-issue)**	**16,000** **3,000**
Chicago	**4,000**	**35c-68c**	"The Gay Deception" (Fox) (plus stage show) (2nd week)	25,200	"The Gay Deception" (Fox) (plus stage show) (1st week)	33,000	**High 8-11-34 "She Loves Me Not"** **Low 5-26-34 "Thirty Day Princess"**	**66,000** **19,000**
Garrick	**900**	**25c-50c**	"She Married Her Boss" (Col.).. (2nd week)	4,200	"She Married Her Boss" (Col.).. (1st week)	5,900	**High 7-27 "No More Ladies"** **Low 5-4 "One New York Night"**	**9,000** **3,000**
Oriental	**3,940**	**25c-40c**	"We're in the Money" (W. B.).. (plus Sophie Tucker and stage show)	18,500	"Don't Bet on Blondes" (W.B.).. (plus stage show)	16,200	**High 1-5 "Big Hearted Herbert"** **Low 6-16-34 "Registered Nurse"**	**25,000** **12,000**
Palace	**2,509**	**25c-50c**	"Top Hat" (Radio) (plus Eddie Peabody and Revue) (5th week)	21,100	"Top Hat" (Radio) (plus Baer-Louis fight film and stage show) (4th week)	23,300	**High 9-14 "Top Hat"** **Low 12-1-34 "Kentucky Kernels"**	**32,500** **8,000**
Roosevelt	**1,591**	**30c-60c**	"Bright Lights" (F. N.)	12,000	"The Big Broadcast of 1936" (Para.) (2nd week)	9,900	**High 1-5 "Forsaking All Others"** **Low 8-18-34 "Paris Interlude"**	**27,000** **6,000**
State-Lake	**2,776**	**20c-35c**	"The Girl Friend" (Col.) (plus stage show)	14,000	"Pursuit" (MGM) (plus stage show)	13,000	**High 9- 8-34 "The Most Precious Thing in Life"** **Low 7-20 "Alias Mary Dow"**	**19,000** **8,000**
United Artists	**1,700**	**30c-60c**	"Red Salute" (U. A.)	14,000	"The Dark Angel" (U. A.) (5 days-3rd week)	9,800	**High 5-5-34 "House of Rothschild"** **Low 4-13 "Vanessa: Her Love Story".**	**30,000** **10,000**
Cleveland								
Allen	**3,300**	**30c-42c**	"She Married Her Boss" (Col.)..	7,500	"Top Hat" (Radio)	6,000	High 10-12 "She Married Her Boss".. **Low 12-15-34 "Silver Streak"**	7,500 **1,400**
Hippodrome	**3,800**	**30c-42c**	"Dr. Socrates" (W. B.)	10,000	"She Married **Her Boss**" (Col.)..	17,000	**High 9-21 "Top Hat"** **Low 3-17-34 "Journal of a Crime"**	**27,500** **2,900**
RKO Palace	**3,100**	**30c-60c**	"Hot Tip" (Radio) (plus "Folies Bergere" revue on stage)	34,000	"I Live for Love" (W. B.) (Sophie Tucker and stage show)	13,000	**High 4-6 "Transient Lady"** **Low 5-19-34 "Where Sinners Meet"**	**39,000** **4,000**
State	**3,400**	**30c-42c**	"O'Shaughnessy's Boy" (MGM) ..	8,000	"Broadway Melody of 1936" (MGM)	20,000	**High 1-12 "Forsaking All Others"** **Low 12-29-34 "Private Life of Don Juan"**	**28,000** **3,500**
Stillman	**1,900**	**25c-35c**	"Broadway Melody of 1936" (MGM) (30c-42c)	6,700	"Smart Girl" (Para.)	4,500	**High 9-15-34 "Chained"** **Low 1-12 "Our Daily Bread"**	**10,000** **2,000**
Denver								
Aladdin	**1,500**	**25c-60c**	"The Goose and the Gander" (F.N.)	2,000	"The Dark Angel" (U. A.) (3rd week)	3,500	**High 5-5-34 "House of Rothschild"** **Low 6-22 "Nell Gwyn" and "My Heart Is Calling" (6 days)**	**9,000** **600**
Broadway	**1,500**	**25c-40c**	"The Dark Angel" (U. A.)	1,500	"She Married Her Boss" (Col.).. (4 days)	2,000	....	
Denham	**1,500**	**25c-40c**	"Little America" (Para.)	3,500	"The Big Broadcast of 1936" (Para.) (4 days-2nd week) "Wanderer of the Wasteland" (Para.) (3 days)	4,000 5,000	**High 9-29-34 "Belle of the Nineties"** **Low 4-7-34 "She Made Her Bed"**	**16,500** **800**
Denver	**2,500**	**25c-50c**	"Barbary Coast" (U. A.) (plus stage band)	8,000	"Bright Lights" (F. N.)	5,000	**High 1-13-34 "Roman Scandals"** **Low 7-20 "Escapade"**	**17,500** **4,000**
Orpheum	**2,600**	**25c-40c**	"Broadway Melody of 1936" (MGM)	8,500	"The Return of Peter Grimm" (Radio)	6,500	**High 2-17-34 "Hi Nellie"** **Low 12-29-34 "Hat, Coat and Glove.."**	**19,500** **1,000**
Paramount	**2,000**	**25c-40c**	"Fighting Youth" (Univ.)	2,000	"Little Big Shot" (W. B.)	2,000	**High 5-11 "Bride of Frankenstein"** **Low 6-9-34 "Uncertain Lady"**	**7,000** **400**

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)	
Hollywood								
Chinese	2,500	30c-55c	"Barbary Coast" (U.A.)	12,600	"Broadway Melody of 1936" (MGM) (2nd week)	7,300	High 4-14-34 "House of Rothschild" Low 12-29-34 "Music in the Air"	25,171 4,292
Pantages	3,000	25c-40c	"Diamond Jim" (Univ.) (6 days)	7,400	"Fighting Youth" (Univ.) (5 days)	5,500	High 9-7 "Top Hat" Low 3-3-34 "Fugitive Lovers" and "The Poor Rich"	19,000 1,500
W. B. Hollywood	3,000	25c-40c	"Special Agent" (W. B.) (2nd week)	9,200	"Special Agent" (W. B.) (1st week)	11,500	High 9-8-34 "Dames" Low 4-13 "Laddie"	25,000 5,700
Indianapolis								
Apollo	1,100	25c-40c	"Here's to Romance" (Fox)	4,000	"Page Miss Glory" (W. B.) (2nd week)	4,000	High 9-7 "Steamboat 'Round the Bend" Low 5-4-34 "Thunder in the East"	8,000 1,600
Circle	2,800	25c-40c	"The Return of Peter Grimm" (Radio)	4,500	"The Goose and the Gander" (F.N.) (plus stage show)	7,500	High 8-17 "Smart Girl" Low 1-19 "The President Vanishes" and "Enter Madame"	8,500 2,000
Indiana	3,100	20c-40c	"The Big Broadcast of 1936" (Para.)	8,000	"Top Hat" (Radio) (2nd week)	6,000	High 9-28 "Top Hat" Low 1-12 "Little Women"	12,000 1,500
Lyric	2,000	25c-40c	"I Live for Love" (W. B.) (plus vaudeville)	7,000	"The Gay Deception" (Fox) (plus vaudeville)	6,500	High 8-31 "Going Highbrow" Low 7-28-34 "Half a Sinner" and "Embarrassing Moments"	13,000 2,000
Palace	3,000	25c-40c	"She Married Her Boss" (Col.)	5,500	"Broadway Melody of 1936" (MGM)	10,000	High 6-22 "Age of Indiscretion" Low 4-6 "Casino Murder Case"	12,500 2,750
Kansas City								
Mainstreet	3,100	25c-40c	"The Goose and the Gander" (F.N.) (plus stage show)	10,500	"The Return of Peetr Grimm" (Radio)	8,000	High 6-23-34 "Glamour" Low 1-12 "I Sell Anything"	23,000 2,000
Midland	4,000	25c-40c	"O'Shaughnessy's Boy" (MGM)	9,000	"Broadway Melody of 1936" (MGM)	23,000	High 8-24 "China Seas" Low 12-22-34 "Private Life of Don Juan"	25,000 4,000
Newman	1,800	25c-40c	"Here Comes Cookie" (Para.)	6,800	"Two for Tonight" (Para.)	8,050	High 9-29-34 "Belle of the Nineties" Low 4-13 "Rocky Mountain Mystery"	14,000 3,500
Tower	2,200	25c-35c	"The Nitwits" (Radio) (plus stage show)	6,100	"Front Page Woman" (W.B.)	7,200	High 1-12 "Broadway Bill" Low 5-5-34 "Let's Fall in Love"	14,000 4,000
Uptown	2.000	25c-40c	"Here's to Romance" (Fox)	4,500	"Diamond Jim" (Univ.)	5,800	High 10-27-34 "Judge Priest" Low 1-27-34 "Good Bye Again"	9,200 1,700
Los Angeles								
Four Star	900	30c-55c	"Here's to Romance" (Fox) (6 days)	5,000	"The Gay Deception" (Fox) (3rd week)	2,600	High 5-18 "Les Miserables" Low 12-15-34 "Have a Heart"	7,800 2,500
Hillstreet	2,700	25c-40c	"Diamond Jim" (Univ.) (6 days)	7,200	"Fighting Youth" (Univ.) (5 days)	6,800	High 9-7 "Top Hat" (6 days) Low 1-27-34 "Let's Fall in Love"	17,000 1,800
Loew's State	2,500	30c-55c	"Barbary Coast" (U. A.)	11,974	"Broadway Melody of 1936" (MGM) (2nd week)	7,300	High 4-7-34 "Riptide" Low 12-29-34 "Music in the Air"	28,500 4,206
Paramount	3,596	30c-55c	"Two for Tonight" (Para.) (plus Rube Wolfe and stage revue)	18,600	"The Girl Friend" (Col.) (Major Bowes' Radio Amateurs on stage)	17,500	High 8-10 "Paris In Spring" Low 6-22 "People Will Talk"	32,000 12,500
United Artists	2,100	25c-40c	"Thunder in the Night" (Fox) and "Bonnie Scotland" (MGM) (5 days)	4,700	"Here Comes the Band" (MGM) and "Woman Wanted" (MGM)	3,800	High 1-20-34 "I'm No Angel" Low 5-12-34 "Sorrell and Son"	13,000 2,500
W. B. Downtown	3,400	25c-40c	"Special Agent" (W. B.) (2nd week)	9,900	"Special Agent" (W. B.) (1st week)	12,500	High 9-8-34 "Dames" Low 12-29-34 "White Lies" and "The Last Wilderness"	20,000 4,900
Minneapolis								
Century	1,650	25c-40c	"The Farmer Takes a Wife" (Fox)	5,000	"Anna Karenina" (MGM) (2nd week)	7,500	High 10-5 "Anna Karenina" Low 9-21 "Here Comes Cookie"	7,500 4,000
Lyric	1,238	20c-25c	"Dante's Inferno" (Fox)	1,500	"Here Comes the Band" (MGM)	2,000	High 9-28 "Bonnie Scotland" Low 1-27-34 "Jimmy and Sally"	2,000 500
RKO Orpheum	2,900	25c-40c	"She Married Her Boss" (Col.)	7,000	"The Return of Peter Grimm" (Radio)	7,000	High 9-21 "Top Hat" Low 8-25-34 "The Lady Is Willing"	18,000 2,700
State	2,300	25c-40c	"Redheads on Parade" (Fox)	6,000	"Steamboat Round the Bend" (Fox)	6,500	High 8-18-34 "She Loves Me Not" Low 5-4 "Private Worlds"	7,000 5,000
World	400	25c-55c	"Thirty-Nine Steps" (GB Pictures) (2nd week)	3,500	"Thirty-Nine Steps" (GB Pictures) (1st week)	3,500	High 6-8 "Thunder in the East" Low 3-23 "Narcotic"	5,000 2,000
Montreal								
Capitol	2,547	25c-60c	"Diamond Jim" (Univ.) and "Front Page Woman" (W. B.)	9,500	"Annapolis Farewell" (Para.) and "Two for Tonight" (Para.)	9,000	High 2-24-34 "Queen Christina" Low 12-22-34 "Great Expectations" and "Wake Up and Dream"	13,500 3,500
Imperial	1,914	20c-34c	"Un Oiseau Rare" (French)	3,000	"Testament Du Dr. Mabus" (French) and "L'Aristo" (French)	3,000	High 6-23-34 "Wine, Women and Song" and "Pride of the Legion" Low 3-3-34 "Fanny"	6,500 1,500
Loew's	3,115	30c-60c	"The Right to Live" (W.B.) and "Dinky" (W. B.) (plus stage show)	12,000	"Mad Love" (MGM) and "Times Square Lady" (MGM) (plus stage show)	11,500	High 12-8-34 "Six-Day Bike Rider" Low 7-21-34 "Fog Over Frsico" and "Affairs of a Gentlemen"	14,500 4,500
Palace	2,600	25c-65c	"The Big Broadcast of 1936" (Para.)	10,500	"Alice Adams" (Radio) and "Hot Tip" (Radio)	11,000	High 4-27 "Roberta" Low 7-21-34 "Shoot the Works" and "Friday the 13th"	15,000 6,000
Princess	2,272	30c-65c	"She Married Her Boss" (Col.) and "After the Dance" (Col.)	7,500	"Harmony Lane" (Mascot) and "New Adventure of Tarzan" (Burroughs-Tarzan) plus Baer-Louis	7,500	High 9-21 "The Dark Angel" and "Rainbow Over Broadway" Low 8-4-34 "House of Rothschild" and "Most Precious Thing in Life	10,500 4,500
New York								
Capitol	4,700	25c-85c	"O'Shaughnessy's Boy" (MGM)	16,500	"Broadway Melody of 1936" (MGM) (2nd week)	28,500	High 10-6-34 "Barretts of Wimpole Street" Low 12-29-34 "The Band Plays On"	65,860 4,500
Palace	2,500	25c-75c	"Top Hat" (Radio) (2nd week)	12,500	"Top Hat" (Radio) (1st week) (plus Baer-Louis fight film)	15,000	High 7-21-34 "Of Human Bondage" Low 12-22-34 "Babbitt"	16,200 6,500
Paramount	3,700	35c-99c	"The Last Outpost" (Para.)	22,000	"The Big Broadcast of 1936" (Para.) (3rd week)	16,000	High 8-25-34 "Cleopatra" Low 8-11-34 "Elmer and Elsie"	72,000 10,500
Rivoli	2,200	40c-99c	"Red Salute" (U. A.) (2nd week)	10,000	"Red Salute" (U. A.) (1st week)	20,160	High 4-27 "Les Miserables" Low 4-11 "Brewster's Millions"	60,115 13,400
RKO Music Hall	5,945	40c-$1.65	"The Return of Peter Grimm" (Radio) (plus stage show)	61,000	"She Married Her Boss" (Col.) (plus stage show)	80,500	High 9-7 "Top Hat" (plus stage show) Low 1-19 "Evergreen"	131,200 52,000
Roxy	6,200	25c-55c	"Little Big Shot" (W.B.) (plus stage show)	29,000	"The Girl Friend" (Col.) (plus stage show)	29,000	High 8-31 "Diamond Jim" Low 6-30-34 "Affairs of a Gentleman"	47,000 13,700
Strand	3,000	25c-55c	"Dr. Socrates" (W. B.)	26,500	"Special Agent" (W. B.) (2nd week)	15,000	High 5-11 "The G Men" Low 1-20-34 "Easy to Love"	60,138 9,271

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)	
Omaha								
Brandeis	1,200	25c-40c	"The Goose and the Gander".... (F. N.) and "Freckles" (Radio)	5,300	"The Return of Peter Grimm".... (Radio) and "The Public Menace" (Col.) (plus Baer-Louis fight film)	6,000	High 9-14 "Top Hat" .... Low 2-16 "Babbitt" and "Murder in the Clouds"	9,500 3,000
Omaha	2,200	25c-40c	"Broadway Melody of 1936" (MGM) and "Without Regret" (Para.) (9 days)	10,100	"Dante's Inferno" (Fox) and...... "She Gets Her Man" (Univ.) (5 days)	3,600	....	
Orpheum	3,000	25c-40c	"Anna Karenina" (MGM) and.... "Pursuit" (MGM)	7,500	"The Farmer Takes a Wife" (Fox) and "Manhattan Moon" (Univ.)	8,200	High 8-31 "We're in the Money"...... Low 12-29-34 "Babes in Toyland" and "Home on the Range"	18,100 5,000
Philadelphia								
Aldine	1,200	40c-65c	"The Dark Angel" (U.A.)........ (6 days-3rd week)	6,000	"The Dark Angel" (U.A.)......... (6 days-2nd week)	9,000	High 5-5-34 "House of Rothschild"..... Low 4-20 "Brewster's Millions"	23,000 3,000
Arcadia	600	25c-50c	"Two for Tonight" (Para.)........ (6 days)	1,900	"Here Comes the Band" (MGM) (5 days)	1,400	High 1- 6-34 "Duck Soup" .... Low 1-27-34 "Women in His Life"....	6,500 400
Boyd	2,400	40c-55c	"I Live My Life" (MGM)........ (6 days)	11,500	"The Bishop Misbehaves" (MGM) (5 days)	6,500	High 1- 6-34 "Little Women" .... Low 8-17 "Jalna" .... (5 days)	30,000 6,000
Earle	2,000	25c-50c	"King Solomon of Broadway" (U.) (on stage: Phil Spitalny and his Girls) (6 days)	14,500	"I Live for Love" (W.B.)........ (6 days)	9,500	High 4- 7-34 "Harold Teen" .... Low 9-28 "Special Agent"..............	40,000 10,000
Fox	3,000	40c-65c	"Here's to Romance" (Fox)...... (6 days)	10,500	"Thunder in the Night" (Fox).... (plus Baer-Louis fight film)	19,500	High 12-29-34 "Bright Eyes" .... Low 7-28-34 "She Was a Lady"......	28,500 7,000
Karlton	1,000	25c-40c	"Top Hat" (Radio)................ (6 days-3rd week)	4,600	"Top Hat" (Radio) .... (6 days-2nd week)	6,300	High 11- 3-34 "One Night of Love".... Low 8-17 "She"	8,500 2,100
Keith's	2,000	30c-50c	"The Call of the Wild" (U.A.).... (4 days)	1,700	"The Goose and the Gander".... (F. N.) (6 days)	2,500	High 3- 3-34 "Carolina" .... Low 1- 5 "Sweet Adeline	8,000 1,500
			"Old Man Rhythm" (Radio)...... (2 days)	450				
Stanley	3,700	40c-55c	"Broadway Melody of 1936" (MGM) (6 days-2nd week)	10,500	"Broadway Melody of 1936" (MGM) (6 days-1st week)	15,000	High 9-14 "Top Hat" .... Low 12-29-34 "Behold My Wife"......	25.000 7.500
Stanton	1,700	30c-50c	"The Public Menace" (Col.)...... (6 days)	4,900	"Here Comes Cookie" (Para.).... (6 days)	4.900	High 3-31-34 "The Lost Patrol"...... Low 1-5 "Man Who Reclaimed His Head"	9,000 2,000
Portland, Ore.								
Blue Mouse	700	15c-25c	"Alibi Ike" (W. B.) and........ "Oil for the Lamps of China" (F.N.)	2,000	"Let 'Em Have It" (U. A.) and.. "The Girl from Tenth Avenue" (25c-40c)	1,700	....	
Broadway	1,912	25c-40c	"Shipmates Forever" (F.N.)......	6,000	"O'Shaughnessy's Boy" (MGM)..	5,000	High 4- 7-34 "Wonder Bar" .... Low 7-14-34 "The Circus Clown" and "I Give My Love"	13,000 3,900
Mayfair	1,700	25c-40c	"Thunder Mountain" (Fox) and.. "Silk Hat Kid" (Fox)	3,000	"Without Regret" (Para.)........	3,000	High 9-28 "Top Hat" .... Low 1-19 "Behold My Wife" and "Defense Rests"	4,000 1,600
Orpheum	1,700	25c-40c	"The Big Broadcast of 1936".... (Para.)	7,000	"She Married Her Boss" (Col.).. (2nd week)	6,000	High 9-28 "She Married Her Boss".. Low 11-10-34 "Wednesday's Child"	9,500 3.500
Paramount	3,008	25c-40c	"Thirty Nine" Steps" (GB Pictures) and "Dr. Socrates" (W. B.)	6,000	"The Gay Deception" (Fox) and.. "Charlie Chan in Shanghai" (Fox)	5,000	High 3-24-34 "David Harum" and "Once to Every Woman" Low 6-30-34 "Now I'll Tell" and "Springtime for Henry"	12.000 4 000
United Artists	945	25c-40c	"The Dark Angel" (U. A.)...... (2nd week)	5,000	"The Dark Angel" (U. A.)...... (1st week)	7,000	High 4-28-34 "House of Rothschild".. Low 8- 4-34 "Paris Interlude"	9,800 3,700
San Francisco								
Clay	400	25c-35c	"Waltz Time in Vienna" (Ufa)..	1,200	"The Depression Is Over"........ (European)	1,000	....	
Fox	4,600	10c-35c	"Streamline Express" (Mascot).. and "Westward Ho" (Republic)	5,000	"Here Comes the Band" (MGM) and "One Frightened Night" (Mascot)	6,500	High 7 27 "The Murder Man".......... Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally"	14,000 4,500
Golden Gate	2,800	25c-40c	"The Rainmakers" (Radio)....... (plus Baer-Louis fight film and stage band)	13,300	"The Return of Peter Grimm".... (Radio) (plus stage band)	16,500	High 9-14 "Top Hat" .... Low 7- 7-34 "Cockeyed Cavaliers"	26,000 10,200
Orpheum	3,100	15c-40c	"The Girl Friend" (Col.) and.... "Thunder Mountain" (Fox)	6,000	"She Married Her Boss" (Col.).. (3rd week)	5,500	High 6- 9-34 "Sing and Like It"...... Low 7-13 "Ladies Crave Excitement" and "Hard Rock Harrigan"	19,500 5,000
Paramount	2,670	25c-40c	"I Live for Love" (W.B.) and.. "Charlie Chan in Shanghai" (Fox)	11,500	"Two for Tonight" (Para.) and.. "The Clairvoyant" (GB Pictures)	12,500	High 9-29-34 "Belle of the Nineties".. Low 1-20-34 "Four Girls in a Boat" and "Fugitive Lovers"	19,000 8,000
St. Francis	1,400	15c-40c	"China Seas" (MGM)............ (2nd week)	6,200	"China Seas" (MGM)............ (1st week)	7,800	High 1-19 "The County Chairman".... Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	11,000 3,500
United Artists	1,400	15c-55c	"The Dark Angel" (U. A.)...... (2nd week)	7,500	"The Dark Angel" (U. A.)...... (1st week)	10,000	High 1-6-34 "Roman Scandals"........ Low 3-9-34 "Private Life of Don Juan"	15,000 4,000
Warfield	2,700	25c-50c	"The Big Broadcast of 1936"...... (Para.) (plus stage band)	22,000	"I Live My Life" (MGM)........ (plus stage band)	35,000	High 10-5 "I Live My Life"........... (plus stage band) Low 3-31-34 "Gambling Lady"	35,000 15,500
Seattle								
Blue Mouse	950	25c-55c	"Top Hat" (Radio) .... (2nd week)	4,100	"Top Hat" (Radio) .... (1st week)	4,300	High 2-17-34 "Roman Scandals" .... Low 7- 7-34 "Tomorrow's Children" ..	7,500 2,550
Fifth Avenue	2,500	25c-55c	"The Dark Angel" (U. A.)......	6,800	"Broadway Melody of 1936" (MGM)	8,650	High 4-14-34 "Riptide" .... Low 3-24-34 "Fashions of 1934"........	12,750 3,500
Liberty	1,800	15c-50c	"She Married Her Boss" (Col.).. (3rd week)	4,950	"She Married Her Boss" (Col.).. (2nd week)	5,900	High 9-28 "She Married Her Boss".... Low 4-13 "White Lies" and "Happy Landing"	7,900 2,700
Music Box	950	25c-55c	"Broadway Melody of 1936" (MGM)	4,650	"Anna Karenina" (MGM)	3,700	High 4-14-34 "Spitfire" .... Low 1-26 "Man Who Reclaimed His Head"	6,500 2,850
Orpheum	2,450	25c-55c	"Special Agent" (W. B.)..........	6,100	"Two for Tonight" (Para.)......	6,100	High 9-21 "Top Hat".................. Low 4-21-34 "Two Alone" and "I Believed in You"	10,400 3,750
Paramount	3,050	25c-40c	"Annapolis Farewell" (Para.) and "Little Big Shot" (W.B.)	5,000	"The Goose and the Gander" (F.N.) and "Thirty-Nine Steps" (GB Pictures)	4,600	High 3-23 "Shadow of Doubt".......... Low 12- 8-34 "Peck's Bad Boy" and "Menace"	8,700 3,300
Rex	1,500	15c-25c	"Manhattan Moon" (Univ.)....... (plus vaudeville) (15c-20c)	2,450	"Without Regret" (Para.)........ (plus stage show)	2,700	....	

100 CITIES ON NEW MPPDA "GOOD WILL" TOUR FOR NEW PRODUCT

Bureau for the Evaluation of Films Is Formed by Kansas City Churches, after Forum Urges Selection by Parents

Continuing extensive public relations contacts in the field which were inaugurated last year, the Motion Picture Producers and Distributors of America is sending representatives into key cities throughout the country to gather information for the Hays office files and at the same time to create goodwill for the current crop of pictures. About 100 cities in every film distribution territory are to be covered.

In conferring with newspaper critics and editors, film men, leading exhibitors, civic and business leaders, heads of religious groups and others, the MPPDA envoys are obtaining a cross-section of public reaction with regard to films, the industry and the Hays office activities generally. The work includes also the stimulation of goodwill for the industry and the promotion of public opinion for better pictures.

No definite plan is followed in making these contacts, and no campaign of promotion as such is underway, but the MPPDA directors feel it is a valuable activity in behalf of the industry. The results of the surveys are held confidential, available only to the MPPDA staff and to the organization's directors.

Preparing for Tour

Lupton H. Wilkinson, an assistant to Will H. Hays and in charge of public information on the West Coast, has been at the New York offices preparatory to starting a tour of the South following a week's vacation on which he left last Friday. In his absence Tom Pettey of the New York public information department is substituting for him in Hollywood, and on Mr. Wilkinson's return Mr. Pettey will go on a similar mission. Mr. Wilkinson plans to contact 16 key cities in the South, and later will probably resume his field trips.

John Boettiger, special assistant to Mr. Hays, recently completed a coast-to-coast trip in which he contacted eight principal cities en route to Los Angeles.

An important public relations function of the MPPDA is the contacts with churches and religious groups being conducted by the Rev. Irving E. Deer, a national church leader, who resigned as executive secretary of the Kansas City Council of Churches to take his present position in the public relations department under Carl E. Milliken.

Asks Selective Attitude

Primarily Mr. Deer's work is to present a picture to church groups of the MPPDA activities and to answer criticisms commonly expressed among churches and reformers against the industry and the Hays office. Mr. Deer has been addressing audiences in church auditoriums and groups of ministers and civic organizations in many sections of the United States.

One of Mr. Deer's suggestions, which he carried out himself while with the Council of Churches in Kansas City, is that churches can help to bring about a higher standard of motion pictures by stimulating a more discriminating attitude toward films. Mr. Deer's activity in Kansas City embodied the creation of an enlightened view of films and the industry among ministers and church members. He was responsible for the creation of a motion picture bureau in conjunction with the Council of Churches whose function was to maintain a file of reviews on the basis of which an evaluation of current films could be made. Thus, church members or groups could obtain information on films such as their suitability for the family by contacting the Council of Churches.

Forum at Kansas City

Just prior to joining the MPPDA, Mr. Deer conducted a forum on motion pictures over a period of five weeks as part of a project in adult education of the Kansas City Presbytery. Some of the conclusions of the discussion were:

"As a result of our discussions we have come to the conclusion that censorship, either local or state, is of little if any value in producing better pictures. Federal censorship at the point of production might help some. However, we believe that the most objectionable features in motion pictures are to be found in the essential attitude toward life, the fundamental spirit of the story and its portrayal. We believe that in this field the producers themselves can accomplish the largest results, and that they should be held responsible for their product.

Urges Greater Discretion

"We believe that:

"1. Parents should exercise far more discretion in the selection of pictures which their children see.

"2. Parents should accompany their children to the movies, and in conversation correct any erroneous views or attitudes toward life that might be shown in the picture.

"3. More emphasis should be put on educational measures to give people greater ability to judge pictures.

"4. Churches should adopt some method by which their members might have more accurate information concerning particular pictures shown in the community.

"5. The Kansas City Council of Churches should be commended for its plan to make available to church people the best information regarding the qualities of motion pictures, but suggest that some more aggressive method be adopted than merely having the information available when asked for. We suggest that if possible some more vigorous plan of disseminating this information be adopted, and that the ministers and parent-teachers' associations be encouraged to use this service.

"6. We should not deceive ourselves into a thoughtless acceptance of any ready-made short-cut in the journey toward better films, but should address ourselves to the long and laborious task of raising the standard of public taste, and through our church organizations give voice to the demand for better pictures as rapidly as the demand is created."

Cullman Planning Roxy Reorganizing

Howard S. Cullman, operating trustee of the Roxy in New York, and Sydney S. Cohen, an advisor on the bondholders' committee, constitute one of seven groups understood to have formulated reorganization plans for Roxy Theatres Corporation, rehabilitation of which may be undertaken early in 1936.

Meanwhile an application for an $800,000 loan from the Reconstruction Finance Corporation, submitted several months ago, still is pending in Washington.

When Mr. Cullman was appointed by the federal court as operating receiver for the Roxy, on Dec. 15, 1932, he recalled this week, "it was definitely suggested to the court that it would be cheaper to close the house and lose $150,000 a year than to keep operating at substantial weekly losses."

Mr. Cullman went on to say that he had applied "business principles" to the Roxy, the keynote of which was the radical trimming of the budget which had been well in excess of $40,000 weekly. In the first year Mr. Cullman was receiver the average weekly gross at the house was $23,830.

This week he announced that since June 13, 1934, the period during which the Roxy has been operating under Section 77-B, operating earnings have been more than $200,000.

Mr. Cullman also credited revision of admission scales to meet the demands of a bargain hunting public, consistent but flexible management, and aggressive showmanship as contributing factors in the process of bringing the Roxy out of the red.

Columbia Pictures Sued On Grace Moore Film

A suit to restrain Columbia Pictures Corporation from continuing to exhibit "Love Me Forever," starring Grace Moore, has been filed in the supreme court of Manhattan by James Whittaker, who alleges that the film is based on a scenario written by him called "The Dove." Victor Schertzinger, author of the picture, is also listed as a defendant.

Mr. Whittaker, who alleges that he already has been damaged to the extent of $50,000 by the showing of the pictures, declares that he wrote "The Dove" in May, 1931. He says that early that year he was with RKO Radio when Mr. Schertzinger was employed there and he further alleges that it was then that Mr. Schertzinger became acquainted with the story.

The defendants deny that their picture is similar to Mr. Whittaker's story or was taken from it, but the complaint charges that the picture "uses in some cases substantially the same characters, set-up, business and props."

THE HOLLYWOOD SCENE

MAJOR CHANGE AT EVERY STUDIO IN YEAR
200 DADS AND SONS MEET FOR FROLIC
MANY STARS OF YESTERYEAR RETURNING
SEVEN FILMS STARTED, THREE ARE FINISHED

STEADY flow of big pictures continues undisturbed, though every studio in Hollywood has seen a major change of personel or of control in the past year.

MGM and Warner-First National are the two least affected, though David O. Selznick has left MGM, and it was little over a year ago that Darryl Zanuck withdrew from Warner to form Twentieth Century with Joseph Schenck of United Artists.

Now Winfield Sheehan, so long the iron hand in control of Fox, is momentarily inactive. Jesse Lasky has withdrawn from the Fox fold. Mr. Schenck has withdrawn from United Artists, and, with Zanuck and Sidney R. Kent, is operating the new Twentieth Century-Fox.

Changes and More Changes

United Artists is springing to new activity with greater energy than it has demonstrated in years, with Charlie Chaplin announcing productions other than his own starring films, Samuel Goldwyn increasing production, Selznick International announcing six pictures with impressive financial backing, and the newly formed Pickford-Lasky unit preparing more specials. In addition, it is expected that Pioneer, after finishing the contracted two Technicolor features for RKO-Radio release, will swing into heavy production for United Artists.

Merian C. Cooper, once chief at RKO Radio studios, now is with Pioneer. Kenneth Macgowan, one of the ace RKO Radio producers during five different administrations of that studio, is in a top production spot at Twentieth Century-Fox. And, as this goes to press, Hollywood circles are wondering whether there will be any changes in RKO Radio now that Floyd B. Odlum's Atlas Corporation has acquired a sizeable slice of RCA's holdings in RKO.

Ernst Lubitsch succeeded Emanuel Cohen as chief of all production at Paramount.

Sam Briskin's new affiliation is awaited.

Walter Wanger has set up his own production unit for Paramount release.

The signing of David Loew by Hal Roach indicates major developments in the feature and financial program of the veteran comedy producer.

Fred S. Meyer has succeeded Frank Mastroly as general manager at Universal, with Carl Laemmle, Jr., in and out of the top production spot.

In the past year Monogram combined with M. H. Hoffman to form Republic, and very shortly thereafter Nat Levine threw his Mascot pictures in with them, creating one of the strongest groupings of independent producers the town has known.

▽

Fathers and Sons Meet

Two hundred studio personalities and their boys met last Sunday at the Uplifters Ranch for the second Fathers and Sons Breakfast. The first was held a year ago at the invitation of Sol Lesser. Now a permanent organization is being considered.

Charles Irwin did the master-of-ceremony stunt and introduced as speakers Dr. A. H. Giannini, Joe E. Brown, Mr. Lesser, Jack L. Warner and Freddie Bartholomew, who represented for the sons. Comedy was provided by Chic Sale, Taylor Holmes and Vince Barnett, who tried to pass off 330-pound Bill Casper as his little boy.

"The Great Hollywood Merger," a sketch written and acted by a group of the sons, had Bud Lesser, Jack Warner, Jr., Jack Stanley, Art Lewis, John Rogers, Dick Landau and little Bobby Breen as "Junior, Jr." The six-year-old twins of Charles Starrett did a realistic job as the fighting sons.

In a baseball game the Pops won, 15 to 12½, with the help of Joe E. Brown's coaching and Joe Rapf's umpiring. Bobby Breen made the half-point score. Jack Warner, pater, was home-run king, Mr. Briskin twirled fancifully and Mr. Wurtzel climbed trees chasing fouls.

The honorary committee included Joseph I. Breen, Briskin, Brown, Lesser, Rapf, Warner, Wurtzel, Henry Ginsberg, James Gleason, Alfred E. Green, Jean Hersholt, Henry Herzbrun, Al Kaufman, Jesse L. Lasky, Cliff Reid, Hal Roach, Charles R. Rogers, Edwin Schallert, B. P. Schulberg and Edward Small.

▽

The Return Parade

Many players whose names once blazoned across marquees are coming out of retirement to play roles in current productions. The list, which is growing every day, now includes Francis Ford, Jack Mulhall, Clara Kimball Young, Lois Wilson, Pauline Frederick, Nigel de Brulier, Pat O'Malley, Monte Blue, Stuart Holmes and others. The new theory is that an artist who always has given a good performance will be welcome any time on any screen.

Directors, too, have been returning to work after long absences. In the last few months, George Marshall, Alan Crosland, Fred Niblo have picked up their megaphones, and Marshall and Crosland already have turned in creditable productions.

Changes in the Paramount studio personnel continue. Walter Quinlan, former head of the electrical department at Fox, has accepted a similar position at Paramount, and O. C. Stratton, also formerly of Fox, has become head of the property department. . . . Following a special meeting of local independent theatre owners on Southern California coin giveaways the ITO appointed a committee to work toward total elimination of the chance games. Fox West Coast and Warner Brothers are continuing to install giveaways in their circuits. . . . The Better Business Bureau here has been campaigning against giveaways for the last two weeks through radio broadcasts. . . . Keith Johnson, former assistant to J. J. Sullivan, FWC film buyer, has been made sales manager of Principal Pictures by Sol Lesser. He succeeds Louis Hyman, who has joined Far West Exchanges. . . . H. J. Yates and W. Ray Johnston have gone to New York. J. R. McDonough likewise planed East.

SHORT PRODUCT PLAYING BROADWAY

Week of October 12

CAPITOL	Beautiful Banff and Lake Louise	MGM
	The Old Plantation	MGM
CENTER	Scotty Finds a Home	RKO Radio
	Dumbbell Letters No. 19	RKO Radio
	Camera Thrills	Universal
MUSIC HALL	Easy Aces	RKO Radio
	Good Old Days	RKO Radio
RIVOLI	Music Land	United Artists
	Morocco Mirage	Fox
ROXY	Mary's Little Lamb	Republic
	Penny Wise	Educational
STRAND	Vodka Boatmen	Vitaphone
	Phil Spitalny and His All-Girl Band	Vitaphone
	Keystone Hotel	Vitaphone

▽

Seven Pictures Start

As seven new pictures went into work, Paramount was the only studio to start two features. Only three productions were completed.

For its more important feature, Paramount started "The Trail of the Lonesome Pine," to be made in color and to feature Henry Fonda, Sylvia Sidney, Fred MacMurray, Fred Stone, Raymond Walburn, Fuzzy Knight, Edward Ellis, Beulah Bondi, Spanky MacFarland and many others. Henry Hathaway will direct. In the second feature to go, "Drift Fence," a Zane Grey story, the cast will include Larry Buster Crabbe, Katherine DeMille, Glenn Erickson and Benny Baker. Otto Lovering is directing.

At Roach Studio "The Bohemian Girl" started. With Laurel and Hardy featured, the cast includes Jacqueline Wells, Antonio Moreno, Mae Busch, Jimmy Finlayson and Darla Hood. James W. Horne is directing.

Twentieth Century-Fox started "Professional Soldier." The cast lists Victor MacLaglen, Gloria Stewart, Freddie Bartholomew, Walter Kingsford, Lumsden Hare, John Whalen and Henry De Cordoba. Tay Garnett is directing.

With James Cagney and Pat O'Brien teamed in the leads, Warner Bros. put "Ceiling Zero" in the work. The supporting cast includes June Travis, Stuart Erwin, Henry Wadsworth, Craig Reynolds, Richard Purcell and Robert Light. Howard Hawks is directing.

Universal's contribution to the new work is "Sunset Power," a Buck Jones feature. Helen Splaine, Charles Middleton, Donald Kirk and Ben Corbett are listed in the supporting cast. Ray Taylor is directing.

Last of the newly started features is "Frisco Waterfront," a Mascot production for Republic release. The cast is headed by Ben Lyon, Helen Twelvetrees, Rod LaRocque and Russell Hopton. Arthur Lubin is directing.

Three Films Completed

Mascot finished "$1,000 a Minute," directed by Aubrey Scotto. The cast features Roger Pryor and Leila Hyams, supported by Sterling Holloway, Edward Brophy, Edgar Kennedy, Lee Phelps, Fern Emmett, Herman Bing, Purnell Pratt, Arthur Hoyt and Lloyd Whitlock.

"Buccaneer" was completed by Twentieth-Fox. The cast presents Claire Trevor, Kent Taylor, Paul Kelly, Pauline Frederick, Helen Wood, Colin Tapley, Henry Kolker, Frank Dawson and Thomas Beck. George Archainbaud directed.

Warner Brothers finished "Meet the Duchess." In this, Warren William, Dolores De Rio, Viva Tattersal, Louise Fazenda, Herb Mundin and Olin Howard will be seen.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK QUESTION NO. 287.—This question, from J. L. Tompkins, Kansas City, Mo., is of such wide interest that I shall ask no other question this week, but will attempt to have the engineers of various representative sound companies set forth their ideas. Mr. Tompkins writes: "I have good reasons to believe your Bluebook School is very widely read by not only projectionists but also by theatre managers and many exhibitors. May I therefore have the privilege of submitting this question as one of the series you now are running: Disregarding the large, deluxe theatres, what points are for and against, first, the large, elaborate and more costly sound equipments for theatres of moderate and small seating capacity and, second, for and against the smaller, less elaborate and hence less costly equipments?"

Answer to Question No. 281

Bluebook School Question No. 281 *was:* (*A*) *What in your opinion is the most frequent cause of trouble in the projection room?* (*That is to say, is it most frequently due to mechanical or electrical failure, or to some detail overlooked by the projectionist?*

The replies to this one were woefully few. Don't quite know what happened, but less than 200 were received, and but few discussed the question very well. G. E. Doe says: "This is a difficult question to answer for the reason that much would depend upon the excellence of both sound and visual projection equipments, and while visual equipments are in the main much the same, sound equipments vary through a wide circle, from the very best that can be made to those in which cheapness is the ruling factor.

"I believe it may be assumed that by far the greater amount of trouble has its seat in electric equipments, for two reasons. First, there are many more of them in a projection room than there are mechanical apparatuses. Second, many electrical equipments have need for very fine adjustments in some of their parts, whereas in mechanical apparatus there is nothing subject to very fine adjustment except the projector intermittent movements and those elements controlled by the projector mechanism train of gears connecting the shutter and intermittent movement cam shaft.

"Also aside from wear there is little of the mechanical to get out of order, once it has been properly adjusted, whereas electricity, on the other hand, 'does stunts' and those stunts not infrequently raise what our friend and editor very aptly calls 'His Satanic Majesty's Dominions' with things.

"I do not know that any records have been kept, but my guess would be that electrical troubles outnumber mechanical ones at least three to one."

H. Edwards replies thus: "I think electrical troubles outnumber those purely mechanical several times. Mechanical apparatus can be adjusted and locked into place. While it may change, it is not at all likely to do so, if properly lubricated, except as use wears its parts

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teeth under a magnifying glass each Monday before work, pay no further attention to them for fifteen days, and we run from before noon to after midnight. But that don't serve with electrical doodads. In order to sidestep possible trouble I must either watch them or expect something to go haywire, and plenty. Just what the difference is I don't know, but I am certain mechanical apparatus is very much less likely to shake hands with Old Man Trouble, than are the electrical devices we have to wrestle with."

A. F. Sprafke says: "There are many and various places for trouble to develop in a projection room. I have often wondered (more so since I got into this Bluebook School business) just how much of it may be classified as unavoidable, and how much just plain failure in the matter of attending to duty.

"Before sound came we used to believe that in order to avoid trouble our knowledge and skill (if we had any) were taxed to the utmost. Now we know how wrong we were. I, for one, can see that 99 per cent of the troubles of pre-sound days were due to faulty checking, or to no checking at all, since most mechanical devices show defect or wear quite plainly (if it is really looked for) before finally letting down.

"But today is a very different story. Amplifier tubes, condensers, grids, coils, etc., usually show signs of weakening that may be detected by careful daily inspections and tests, and replaced before trouble arrives. But also they may let go prematurely and without much if any warning. However, such happenings may be kept very low by proper inspections and tests.

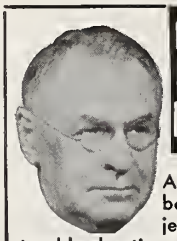
"The thing that I have found to be a source of constant worry and trouble (and I am afraid always will be) is rectifier tubes. They may test up perfectly and then, without warning, leave you flat. Line voltage is often blamed, but recording instruments do not always show this to be the seat of the trouble. We have not infrequently found ourselves working without spare tubes, with fingers crossed, believe you me. This has been my one biggest worry. I am curious to know whether or not it is the same with others."

All of which does not quite answer the question directly, but may easily be analyzed as saying that electrical faults are by far the greater source of trouble, in which conclusion at this stage of development I must fully agree.

The new Bluebook is now actually on the press. By November the first books should be in the mail. I may also say, backed by opinions of several projectionists of high standing who have examined sections of the page proofs, that this is the first real "handbook" ever published. I say this for the reason that not only is it thoroughly reliable, but also because it contains an index system which is wholly my own invention, making it possible to find anything the book contains in the least possible time. In the past you have found the Bluebook thoroughly dependable, as thousands of letters have attested. You will find the forthcoming book to be even more so. I expect my books to carry their own endorsements, which they have successfully done through seven editions, not counting the first edition (1907), *though more than* 75,000 *of them were sold to projection equipment manufacturers, film exchanges, and so on.*

Purchases Additional House

E. B. Sturdivant, operator of the Silver Crest Theatres, Inc., has purchased the Calipatria theatre, Calipatria, Cal. The deal also included the adjoining property which is used as an airdrome during the summer. According to plans, it is said, Mr. Sturdivant will lease the house to Billy Gunn, who has been operating in Calipatria for several years.



F. H. RICHARDSON'S NEW BLUE BOOK OF PROJECTION

A new edition of this famous book is now on the press. Projection, sound reproduction and trouble-shooting all in one compact, handy volume of 700 pages, including 153 illustrations of hook-ups, wiring diagrams and schematics.

Experts consider it the most up-to-date and practical projection manual on the market. Contains an extremely simple index system for instant use in emergency breakdowns. A book that should be part of every projection room in the country. Order early and get an original author's autographed copy.

QUIGLEY BOOKSHOP
1790 Broadway New York
$5.25

J. C. JENKINS--HIS COLYUM

Park Rapids, Minnesota.

Dear Herald:

This town of Park Rapids quite evidently saw better days back when the lumbering business was at its best, and we surmise that at that time its best was pretty good. Just now it has the reputation of being one of Minnesota's famous fishing resorts, for the town is surrounded almost entirely by beautiful lakes and it is here that a great number of the anglers come to spend their vacations and to get a real fish story to tell the boys when they get back home.

Out east of Park Rapids about three miles is Long lake, and it was well named because it is about nine miles long by about three-fourths of a mile wide and it looks like it was a real place to catch some of the big ones. Sherm Fitch owns a cottage on the north end of Long lake and you ought to see it. It is fitted up on the plan of the Waldorf-Astoria although it lacks some few things that the Waldorf-Astoria probably has, although we have never been in that famous teepee, and likely never will be, and in fact we don't care very much if we never are since we have been in Sherm's cabin.

Then It Rained

Sherm, you know, is the man in Sioux Falls, South Dakota, who is furnishing the exhibitors of South Dakota and eastern Minnesota with RKO service and that probably accounts for the very satisfactory business they are all doing. But as we said before, Sherm owns a cottage on this lake and he drove us around to see some of the boys and we wound up at his cottage for a few days fishing while Mrs. Fitch looked after the cabin and incidentally caught enough fish for the table, (which she did, otherwise we would have had to chew beefsteak).

We got to Sherm's cabin on Monday night and the next morning the wind was from the north and blowing a gale and rain began to fall and so all thoughts of fishing was out. Doggone the doggone luck anyhow. Sherm proposed, since we couldn't fish, that we drive up to Winnipeg, Canada, to wait until the weather settled. So we drove up there and called on as many of the boys on the way as we could find at home. The season was just open for chicken hunting and the most of them were out looking for chickens. At Crookston we called on C. L. Hiller, who operates the New Grand theatre. C. L. is a brother of Mr. Miller who operates the State theatre at Marshall, and our guess is that neither Marshall nor Crookston folks find it necessary to leave town to see a good show, at least they can be proud of their theatres, and also their managers.

Bagley is located right in the heart of the deer country, that is, the forest around Bagley looks like it would be a good place for deer. Anyhow, if they don't want to go deer hunting around Bagley they can always find a good show at the Family theatre, which is presided over by E. R. Wright, who is also a very constant reader of Motion Picture Herald, which probably accounts for his excellent knowledge of the show business. We didn't have time to stop long enough to see Mrs. Wright, although we are assuming that there is a Mrs. Wright. If not, there ought to be. We judge that at one time Bagley was a very prominent lumber town.

C. J. Nyland still operates the Idle Hour theatre at Stephen. C. J. operated it when we were there something like four years ago and his memory didn't seem to be a bit impaired, for he knew us as soon as we called on him. We told him we would stop and see his brother on our way back from Winnipeg but we couldn't find him when we got to his town. In fact we were able to find but few of the boys, since the chicken season was open, and in northwest Minnesota we were told that there are about four counties where there is an open season, and the only place that we know of in the whole United States where they have an open season, but they might as well open the season the year around, for there won't be any chickens left anyhow.

We stopped at Halleck to see the exhibitor there but couldn't locate him. We called there a few years ago and at that time he had gone to some other town with a ball team or something and we missed him then. He's a hard guy to find.

▽

Winnipeg, Canada.

This town has a population of something around 200,000, maybe a few more and maybe a few less, mostly Canadians, although we saw a few there from the States. We are going to say this for Winnipeg, it's the best looking city for its size we have seen anywhere, and we have seen quite a few. We know of no city of the size of Winnipeg that has as many and as handsome buildings as she has. We found the city the most live spot we have seen in a long time and if there is a business depression up there we saw no evidence of it. There is this we'd like to tell the manager of the Royal Alexandria hotel, and that is to put a sign on the place so people can find it. We drove around for an hour trying to find it and then happened to stumble onto it. After one once finds it he will say that no hotel in the States has anything on the Royal Alexandria.

Winnipeg is at the north end of highway No. 81 which runs from Winnipeg to Mexico City, through southern Canada, both Dakotas, Nebraska, Kansas, Oklahoma and Texas and on to Mexico. And if you don't think that is a long highway you should come out here and travel it. We have traveled almost every inch of it as far south as San Antonio, Texas, and a lot of it several times.

Sherm says he is especially fond of Winnipeg because up there when you see the King's crown on a bottle you don't have to fear that a bootlegger had anything to do with it.

We believe that the girls of Winnipeg are almost as goodlooking as the Texas girls, although we are not an authority on beauty. Sherm called our attention to the fact that they wear their dresses longer at both ends than they do in Ypsilanti, Michigan; we hadn't noticed it.

There is this about Winnipeg that makes us pretty strong for the town, and that is that we didn't see a single woman leading a poodle around on a string, not one, like they do out in Hollywood, and should we go out there and they give us a job leading little Fifi out for his morning's exercise and letting him smell of the shrubbery we are going to draw the line on kissing him like the two stars did in "David Copperfield," darnedfeedont.

We wanted to call on the exhibitors when we got in town but had to drive around the most of the evening trying to find the Royal Alexandria, and the next morning it was cold and looked like it was going to snow, so we drove back to Sherm's cabin on Long Lake and when we got there the wind was so high from the north that we couldn't fish and it didn't go down for a couple of days so we drove back to Sioux Falls. Gee whiz, doggone it anyhow.

On our way back we called on John De Marce of the De Marce theatre at Benson but couldn't stop for but a few moments because Sherm was getting chilly. However, we found John and his theatre all that Benson ought to wish. There ought to be more like them scattered around the country.

Wear a Shamrock

Don't talk Polish, Swede, Norwegian or Bohemian to V. S. McCarty of the Monte theatre at Montevideo, wear a shamrock and a green tie, but be sure to call on him, and when you call on him try and meet Mrs. McCarty. They're two delightful folks. We met Mrs. McCarty this time and have been sorry ever since that we didn't meet her before. Mac, old boy, we have you listed as a mighty good picker. Good luck, and we hope to meet you again some time.

This cold north wind reminds us to quote

"When the leaves begin to turn
And the summer days are past,
And the golden sunbeams bend to kiss the dew—"

But then we just heard Ernie say, "Oh, for gosh sakes, Colonel, why in —— don't you ring off?"

COLONEL J. C. JENKINS,
The HERALD'S Vagabond Colyumnist.

P. S. The HERALD covers the field like an April Shower.

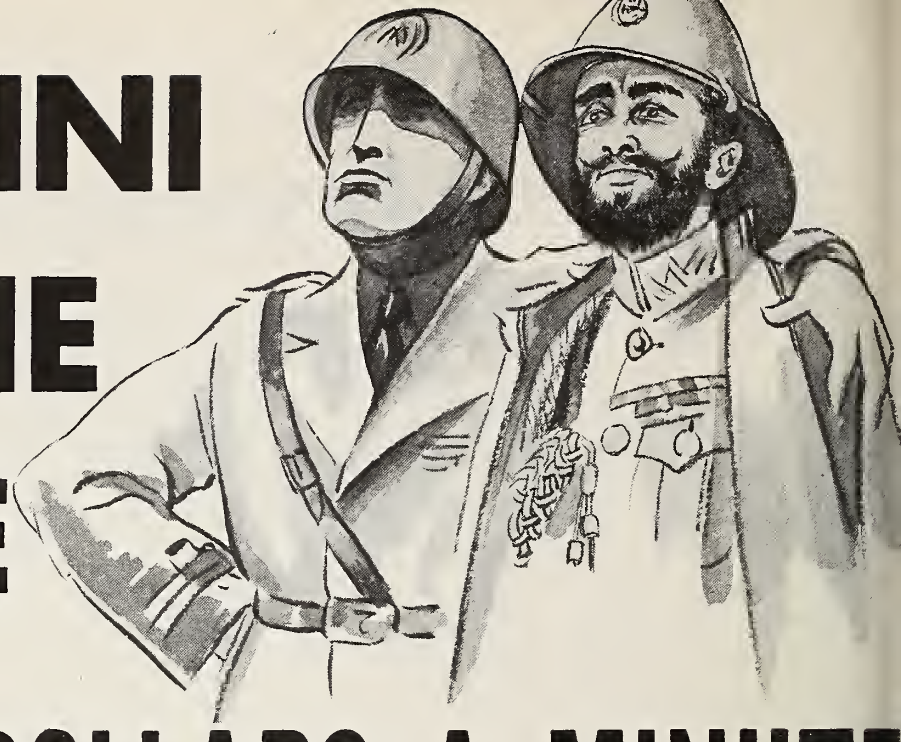
Peterson Leaves NBC

Curt Peterson, for the last four years assistant program manager of the National Broadcasting Company in New York, has resigned to handle all radio accounts for the Marschalk and Pratt advertising agency. His resignation is effective October 21st.

Leonard, Silvers Sign

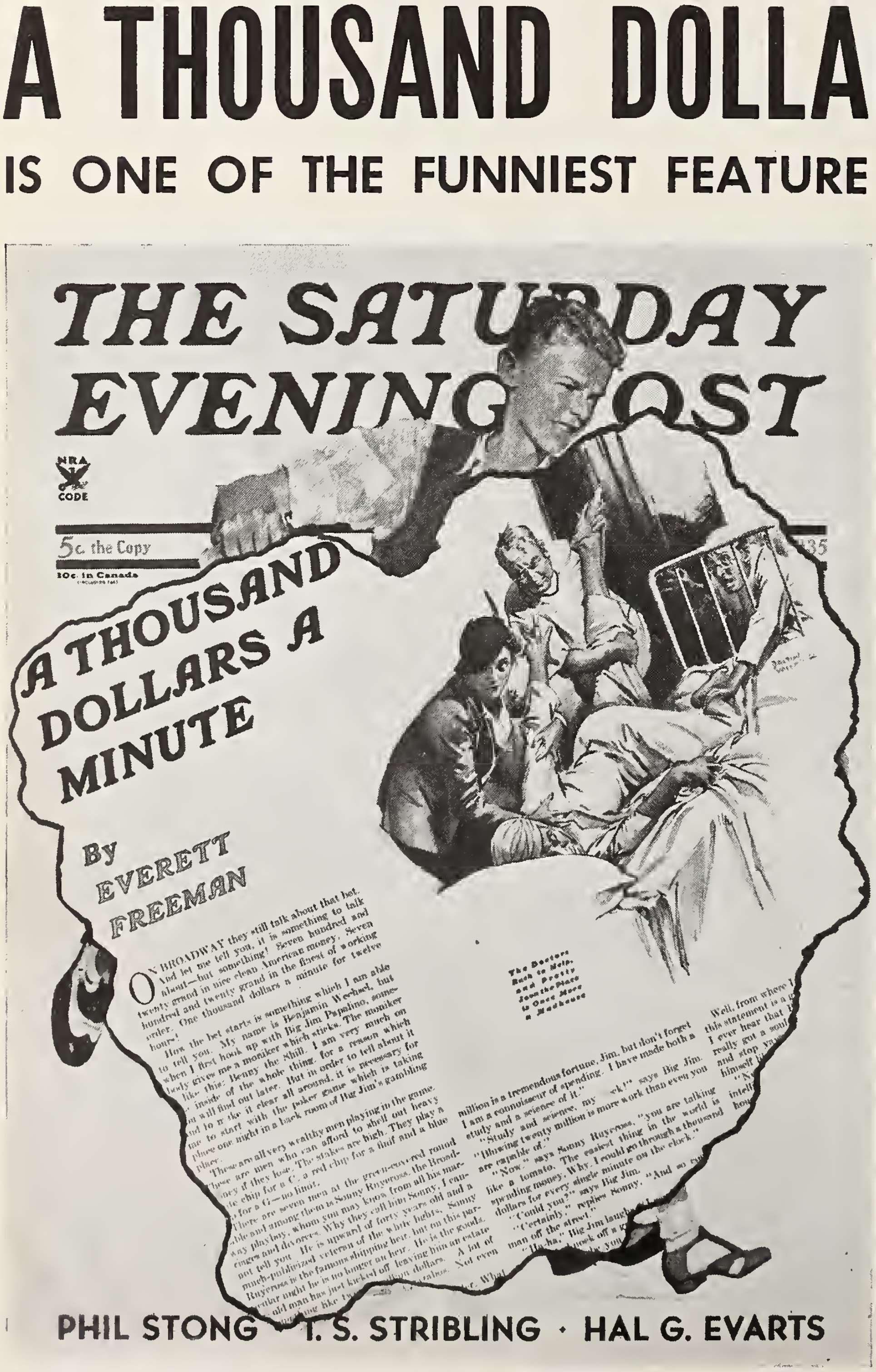
Director Robert Z. Leonard and Sid Silvers have been signed to new contracts by Metro-Goldwyn-Mayer. Leonard is directing "The Great Ziegfeld."

MUSSOLINI
AND
SELASSIE
WOULD
AGREE
THAT



"A THOUSAND DOLLARS A MINUTE"

IS ONE OF THE FUNNIEST FEATURE COMEDIES EVER MADE



THE SATURDAY EVENING POST

NRA CODE

5c. the Copy
10c. in Canada

A THOUSAND DOLLARS A MINUTE

By EVERETT FREEMAN

ON BROADWAY they still talk about that bet. And let me tell you, it is something to talk about—but something! Seven hundred and twenty grand in nice clean American money. Seven hundred and twenty grand in the finest of working order. One thousand dollars a minute for twelve hours!

How the bet starts is something which I am able to tell you. My name is Benjamin Weehel, but when I first hook up with Big Jim Papalino, somebody gives me a moniker which sticks. The moniker is like this: Benny the Shill. I am very much on the inside of the whole thing, for a reason which you will find out later. But in order to tell about it and to make it clear all around, it is necessary for me to start with the poker game which is taking place one night in a back room of Big Jim's gambling place.

PHIL STONG · T. S. STRIBLING · HAL G. EVARTS

YOU CAN'T STAY MAD AFTER SEEING THIS LAUGH TORNADO!

with

ROGER PRYOR
LEILA HYAMS
EDGAR KENNEDY
STERLING HOLLOWAY
EDWARD BROPHY
WILLIAM AUSTIN
HERMAN BING
FRANKLYN PANGBORN
ARTHUR HOYT
PURNELL PRATT
MORGAN WALLACE

REPUBLIC PICTURES

A NAT LEVINE Production
Directed by Aubrey Scotto · Adaptation by Jack Natteford · Screenplay by Joseph Fields

WHAT THE PICTURE DID FOR ME

First National

BLACK FURY: Paul Muni, Karen Morley—This picture made to order for coal mining sections. Pleased 100 per cent every way. Running time, 97 minutes. Played September 18-19.—Charles C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

BLACK FURY: Paul Muni, Karen Morley—One of the greatest pictures of the kind ever made by any company. The star great, story wonderful and not impossible. If you haven't played it buy it and it will satisfy the audience. I haven't got room to tell you how good it is.—Bert Silver, The New Silver Theatre, Greenville, Mich. City and country patronage.

IRISH IN US, THE: James Cagney, Pat O'Brien—Here's a box office natural. With ordinary advertising this picture brought the best Sunday night business in ten weeks. Good follow-up crowds Monday and Tuesday. Why don't the producers make more worth while comedy features? People knew by this title that it would be funny and they were not disappointed. If more money were spent on making pictures that would make patrons laugh, and less money on problem dramas, business would be better, exhibitors would be happier and patrons generally would have a more pleasing outlook on life. Running time, 83 minutes. Played October 6-8.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

GB Pictures

JACK AHOY: Jack Hulbert—This very British comedy is hardly strong enough to single and is best suited for double feature programs. Fair audience response.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

MAN OF ARAN: An unforgettable masterpiece. Awe-inspiring photography of the sea and a people who wrest their livelihood from it. This picture's nameless cast forced us to double feature it, but it received all the glory and many appreciative remarks. —J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

Liberty

BORN TO GAMBLE: H. B. Warner, Onslow Stevens—This is an extra good program picture, different than the rest and very interesting. A splendid cast of characters played on a double bill, but will stand alone and satisfy.—Bert Silver, The New Silver Theatre, Greenville, Mich. City and country patronage.

SCHOOL FOR GIRLS: Sidney Fox, Paul Kelly—We played this picture to capacity houses and our opinion is that this picture drew most of the younger patronage and it is a pleasing picture and will satisfy. Running time, 70 minutes. Played August 4-5.—J. Edelstein, New Victory Theatre, Hibhing, Minn. General patronage.

Mascot

HARMONY LANE: Douglas Montgomery, Evelyn Venable—Beautiful singing, real harmony. Very well done, audience well pleased, but Montgomery hard to understand. Splendid Sunday picture. Did well the second night. Some of the audience came twice. Running time, 90 minutes.—Fred J. Case, La Balle Theatre, La Belle, Fla. General patronage.

IN OLD SANTA FE: Ken Maynard, Evalyn Knapp —Had more compliments on this western than any for a long time. It just seems to click and that's all there is to it.—L. G. Tewkshury, Opera House, Stonington, Me. Small town patronage.

Mayfair

WHAT'S YOUR RACKET?: Regis Toomey, Noel Francis—One of the worst pictures ever produced. So badly and cheaply done that the patrons took it as a joke. A child in kindergarten could have written the story, and the acting is a nightmare.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

Metro Goldwyn Mayer

AGE OF DISCRETION: May Robson, Madge Evans —This is a splendid entertaining picture. Gave good satisfaction.—Bert Silver, The New Silver Theatre, Greenville, Mich. City and country patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

BROADWAY MELODY OF 1936: Jack Benny, Rohert Taylor, Eleanor Powell, Una Merkel—This is my first contribution to this department. But the goodness of "Broadway Melody of 1936" prompts me to write it. You exhibitors who have this picture bought should start patting yourself on the back right now. I believe you are going to agree with me that it is the most outstanding musical ever produced. Your patrons will eat it up. Watch Eleanor Powell who, in my opinion and the opinions of those with whom I have discussed the picture, far outshines Fred Astaire. Watch Jack Benny as the wise-cracking columnist. The tunes will stay with you long after you've seen the picture. Exploit and advertise "Broadway Melody of 1936" for all it's worth. I've seen it three times and I'm going to see it again. Just wait and see if you don't share my enthusiasm. Running time, 101 minutes.—Ralph Cokain, Indiana Theatre, Marion, Ind. General patronage.

DAVID COPPERFIELD: All Star Cast—Business not what I expected. The young crowd stayed away on Sunday and there aren't enough of the older ones to come to take their place. But those that did come said it was the best they ever saw.—E. J. LaQua, LaQua Theatre, Hankinson, N. D. General patronage.

HIDE-OUT: Robert Montgomery, Maureen O'Sullivan—One of the best little pictures I've played in a long time and patrons were very pleased with it.—E. J. LaQua, LaQua Theatre, Hankinson, N. D. General patronage.

NO MORE LADIES: Joan Crawford, Robert Montgomery, Franchot Tone—A splendid picture with three fine stars; story good entertainment. We played it too old to get best results at the box office, but it did fairly well at that, and gave splendid satisfaction. Could not help it with this cast. Played September 29-30.—Bert Silver, The New Silver Theatre, Greenville, Mich. City and country patronage.

PUBLIC HERO NO. 1: Chester Morris, Jean Arthur—This is certainly a good picture, story very good. Acting great by the stars and all the cast, gave splendid satisfaction.—Bert Silver, The New Silver Theatre, Greenville, Mich. City and country patronage.

RECKLESS: Jean Harlow, William Powell—Ordinary. Harlow not good in this and story not so good. Running time, 99 minutes. Played September 29-October 1.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

WEST POINT OF THE AIR: Wallace Beery, Robert Young—A good airplane picture that did above average business, but far from a sell-out. Poor Beery, he always gets his bumps and then makes a comeback.—Harland Rankin, Plaza Theatre, Tilhury, Ontario, Canada. General patronage.

WEST POINT OF THE AIR: Wallace Beery—A very good picture. Book this one. Played September 20-21.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

WEST POINT OF THE AIR: Wallace Beery, Robert Young—Picture O. K. Pleased all, also the box office. Running time, 90 minutes. Played September 29-30.—Charles C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

WEST POINT OF THE AIR: Wallace Beery, Robert Young—Went to town on this one and it is a well produced air picture. Patrons like this type here.—E. J. LaQua, LaQua Theatre, Hankinson, N. D. General patronage.

Monogram

HEALER, THE: Ralph Bellamy, Karen Morley—One of the best Monogram pictures we have played. Ralph Bellamy gives a standout performance as the healer and is capably supported by Karen Morley, who suffers from bad photography. Fine audience response. J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

HEALER, THE: Ralph Bellamy, Karen Morley—Very good picture. Did not do any business and heard a lot of people say they did not like the title so thought the picture would not please them.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

KEEPER OF THE BEES: Neil Hamilton, Betty Furness—Well, boys, here is a picture to be proud of; bring out your S. R. O. Already we have to shout about when a picture can stand up five days to capacity business. We have to take our hats off to Monogram Pictures because here is a little company that is coming to the front fast, and here is one company that gives the independent theatre a break. We will be more than satisfied if the "Keeper of the Bees" will do the same business as "Girl of the Limberlost" which we played in February. Running time, 76 minutes. Played September 28-October 3.—J. Edelstein, New Victory Theatre, Hibbing, Minn. General patronage.

Paramount

ALL THE KING'S HORSES: Carl Brisson, Mary Ellis, Edward Everett Horton—Personally, we considered this an exceptionally good feature, well acted by a competent cast. However, we did the smallest business we had had in years. Played September 25-26.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

BIG BROADCAST OF 1936, THE: George Burns, Gracie Allen, Jack Oakie, Lyda Roberti—This picture, not unlike an overlong trailer, is the successor to "International House" and "Hollywood Party." From all appearances, Paramount gathered together all the available talent, hurriedly concocted a story, rushed the filming, and then turned the film cutter loose. Most of the big names are seen only briefly and, in some instances, hardly seen at all. The comedy is far from clever and there is very little originality in the music. Only a glimpse of lovely Ina Ray Hutton is seen, while the rough house antics of Willie West and McGinty are repeated often. If the patrons will come, not expecting too much, this should provide average entertainment, but it is far from being colossal or half so good as the first "Big Broadcast."—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

CAR 99: Fred MacMurray, Ann Sheridan, Sir Guy Standing—Nice little action picture for week-end. People enjoyed it.—E. J. LaQua, LaQua Theatre, Hankinson, N. D. General patronage.

GILDED LILY, THE: Claudette Colbert, Ray Milland—Somewhat of a disappointment, but a good picture. For some reason this picture did not draw well. Played September 13-14.—O. Ingmar Oleson, Sons of Norway Theatre, Amhrose, N. D. Small town and rural patronage.

GOIN' TO TOWN: Mae West, Paul Cavanagh—Mae's best picture, but business the poorest in six months.—E. J. LaQua, LaQua Theatre, Hankinson, N. D. General patronage.

HOLD 'EM YALE: Patricia Ellis, Cesar Romero—A very entertaining picture and went over fine here. Appropriate. Not very much football. Just enough to be good. Played September 25-26.—H. Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

HOME ON THE RANGE: Jackie Coogan, Randolph Scott, Evelyn Brent—The finest Zane Grey we have had. Good crowd first night, but better the second night. Very good cast. Scott, of course, always good. Coogan did very well. This is a knockout for Saturday night, small town, and is the type of picture everyone enjoys. Running time, 60 minutes.—Fred J. Case, La Belle Theatre, La Belle Fla. General patronage.

HOME ON THE RANGE: Jackie Coogan, Randolph Scott—Well produced picture and business O. K. Zane Greys are generally always good drawing cards.—E. J. LaQua, LaQua Theatre, Hankinson, N. D. General patronage.

MEN WITHOUT NAMES: Fred MacMurray, Madge Evans—Another one of those government men pictures and it seems to me it is as good a "G Men" picture as we have ever had. Business very good three days last part of week.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

PEOPLE WILL TALK: Charles Ruggles, Mary Boland—Fair picture. Too long in getting into the action. Too much talk for the average patron.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

RUGGLES OF RED GAP: Charles Laughton, Mary Boland, Charles Ruggles, Zasu Pitts—We had many compliments on this picture and it is full of laughs all through. Played September 6-7.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

SMART GIRL: Kent Taylor, Ida Lupino—Very fine sophisticated picture, but not so good for rural districts.—Fred J. Case, La Belle Theatre, La Belle, Fla. General patronage.

STOLEN HARMONY: George Raft, Ben Bernie, Grace Bradley—A weak sister. Patrons shied away from it. My people do not care for Raft.—E. J. La Qua, La Qua Theatre, Hankinson, N. D. General patronage.

WAGON WHELLS: Randolph Scott, Gail Patrick—The best gate receipts we have had so far. Satisfies all classes of fans, even those looking for the rough westerns. Played September 27-28.—O. Ingmar Oleson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

RKO Radio

BECKY SHARP: Miriam Hopkins—Even a showman could not think of enough descriptive adjectives to give a description of this wonderful production. To say it is a riot of color does not do justice to it, because it is also beautiful. But those patrons that I inquired, some said, "Oh, it's nice." Others said it hurt their eyes, and while color has arrived, it has not received the public's acclaim. Business more than poor the first four days of the week.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

CIMARRON: Richard Dix, Irene Dunne—We played this picture third run in Hibbing and will say that we played to capacity three days. Play it again as it will never grow old. It is one of those pictures that will never die out and our advice to exhibitors is to play it again and you will never go wrong. Running time, 126 minutes. Played June 23.—J. Edelstein, New Victory Theatre, Hibbing, Minn. General patronage.

DOG OF FLANDERS, A: Frankie Thomas, O. P. Heggie—A clean, beautiful picture that nobody wanted to see.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

ENCHANTED APRIL: Ann Harding, Frank Morgan—Almost every patron commented that this was the dullest picture they had seen in months. It is so old-fashioned it creaks and it talks the patrons to sleep.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

GRAND OLD GIRL: May Robson, Mary Carlisle, Fred MacMurray—An average program picture which received satisfactory audience response, but meant little at the box office.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

JALNA: Kay Johnson, Ian Hunter, Jessie Ralph—"Jalna" is the best picture of its kind ever made. It seems to me it is even better than "Little Women." Jessie Ralph brings a new personality to the screen. She may never be any better in any other picture than in "Jalna," but she has arrived and we will look forward to seeing her again soon. Business very, very poor four days first part of week. A tip to exhibitors: "Jalna" has a marvelous Christmas scene, and will be more than good for Christmas bookings.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

NITWITS, THE: Wheeler and Woolsey—A good show with plenty of entertainment. Well received. Running time, 81 minutes. Played September 13-14.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

PRISON SHOWINGS OF FILMS REVIEWED

"Our motion picture season got under way last Saturday, and, from reports of inmates who have been here for a number of years, it seems that the reception accorded the opening program equals or surpasses that of any previous performance," writes J. A. Reynolds, recreational director of New Jersey State Prison at Trenton. "Since it can safely be asserted that no audience anywhere is more picayunish or hard to please than the one to be found at a prison show, the fact that not a single dissenting remark was, or has been, heard, is in itself a great compliment to the films displayed.

"In selecting the films for display here at the prison, I have found the Motion Picture Herald indispensable. Not only have I used your film reviews as a guide, but I have found excerpts from 'What the Picture Did For Me" invariably proving the deciding factor if and when a question may arise as to the picture's real entertainment value.

"Perhaps, in view of our unusual audience, a report of how a particular picture was received here might prove a worthwhile contribution to your columns. Frankly, any picture which meets with the approval of the majority of these hard critics can be booked without fear by any other exhibitor."

Reports on product by Mr. Reynolds appear in the "What the Picture Did For Me" dapartment in this issue.

OLD MAN RHYTHM: Buddy Rogers, Betty Grable—Just so-so. Not good and not bad. Old people did not care for it. Younger generation seemed to like it. Running time, 87 minutes. Played September 27-28.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

ROMANCE IN MANHATTAN: Francis Lederer, Ginger Rogers—Very fine picture with general appeal. Lederer's sincerity outstanding. Ginger Rogers seems to be a success in everything she does lately, but why separate her from Astaire? They have anything in the world beaten when they are together. This picture, however, received plenty of praise. Running time, 70 minutes.—Fred J. Case, La Belle Theatre, La Belle, Fla. General patronage.

SHE: Randolph Scott—Big production and well acted, but there is something missing and it will not give general satisfaction.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

SHE: Randolph Scott—Very elaborate, but failed to gross film rental. Sound was not so good. Running time, 90 minutes. Played August 16-17.—Charles S. Edwards, Queen Theatre, Pilot Point, Taxes. General patronage.

SILVER STREAK, THE: Sally Blane, Charles Starrett—An excellent program picture to fine audience response. Good for action days.—J. W. Noah, New Liberty and Ideal Theatre, Ft. Worth, Texas. General patronage.

STAR OF MIDNIGHT: William Powell, Ginger Rogers—A very fine picture, but did not play it until it was so old we done a very poor business on it for a special. Nothing against the picture, it is a good one, but they have to be played hot nowdays when you put them on as specials, as the large towns are double featuring the biggest of them. Played September 22-23.—Bert Silver, The New Silver Theatre, Greenville, Mich. City and country patronage.

TOP HAT: Fred Astaire, Ginger Rogers—The best all-around picture to play here; it has everything. I would say that it has a perfect cast. This is one picture that has everything that the producers claim for it and then some. Don't fail to advertise it everywhere. Running time, 109 minutes. Played September 27-28.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

Twentieth Century-Fox

BRIGHT EYES: Shirley Temple, James Dunn, Jane Withers—Drew better than normal business and pleased everyone. Played September 18-19.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

CHARLIE CHAN IN EGYPT: Warner Oland—Fair. About on a par with other Chan stories. Action a little slow. Running time, 72 minutes. Played September 20-21.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

CURLY TOP: Shirley Temple—Exceptional entertainment. Pleased old and young. Running time, 74 minutes. Played September 22-25.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

CURLY TOP: Shirley Temple—Patrons said as good as any she has made. Box office very good. Would like to have her teamed with Jimmie Dunn again. How about it, Fox?—E. J. LaQua, LaQua Theatre, Hankinson, N D. General patronage.

DARING YOUNG MAN, THE: James Dunn, Mae Clark—Light comedy, newspaper story, which did only average business. Really silly in my opinion. Fox makes better than this one. Played September 16-17.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DARING YOUNG MAN, THE: James Dunn, Mae Clarke—Good summer entertainment that pleased our patronage.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

DOUBTING THOMAS: Will Rogers—Many of our patrons liked this feature better than they did "Life Begins at Forty," although our business was less for "Doubting Thomas." Played Octover 2-3.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

DOUBTING THOMAS: Will Rogers—I was ashamed to admit my audience to this one. Billy Burke ruined the picture and as my patrons remarked Will Rogers himself seemed to show his disgust at her silly attempt to act. However, they came to see it as it will be the last Rogers picture to show here. Running time, 87 minutes.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

DOUBTING THOMAS: Will Rogers—Broke all house records. Picture pleasing. Running time, 73 minutes. Played September 15-16.—Charles C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

DOUBTING THOMAS: Will Rogers, Billie Burke, Alison Skipworth—Business better on this than any of his previous pictures, but it is not as good. Patrons thought it his weakest.—E. J. LaQua, LaQua Theatre, Hankinson, N. D. General patronage.

DRESSED TO THRILL: Clive Brook, Tutta Rolf—Poor. No story. Running time, 68 minutes. Played September 26.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

FARMER TAKES A WIFE, THE: Janet Gaynor—A very fine production. Splendid entertainment. Well liked. Running time, 91 minutes. Played September 15-17.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

GAY DECEPTION, THE: Francis Lederer, Frances Dee—Entertaining picture. Story is different and Lederer is different and so it pleases the patrons. Good acting by Frances Dee in a difficult role.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

GEORGE WHITE'S 1935 SCANDALS: Alice Faye,

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QUIGLEY BOOKSHOP

1790 BROADWAY NEW YORK CITY

James Dunn, George White—Pretty good. Consider them better than last year. Running time, 83 minutes. Played September 21-22.—H. Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

GINGER: Jackie Searl, Jane Withers—This was a surprise to many who had seen Jane Withers as the meanie in "Bright Eyes." She really gave a remarkable performance. Normal business. Played September 21.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

GINGER: Jane Withers, Jackie Searl—Nice little picture but not much drawing power; just did get over after a three-day struggle. Word-of-mouth saved it. Running time, 80 minutes. Played October 3-5.—Charles S. Edwards, Queen Theatre, Pilot Point, Tex. General patronage.

OUR LITTLE GIRL: Shirley Temple—The poorest Shirley Temple to date; plot too heavy for this little star. Running time, 80 minutes. Played September 20-21.—Charles S. Edwards, Queen Theatre, Pilot Point, Texas. General patronage.

REDHEADS ON PARADE: John Boles, Dixie Lee—Nice picture. A plot that most patrons like. Hope to see more of Dixie Lee. John Boles always a good bet. —L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

UNDER THE PAMPAS MOON: Warner Baxter, Ketti Gallian—Baxter swell in this and a fairly good picture for week-end.—E. J. LaQua, LaQua Theatre, Hankinson, N. D. General patronage.

WHITE PARADE, THE: Loretta Young, John Boles—An exceptionally good production from every standpoint. Business a trifle above normal. Played September 28.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

United Artists

CALL OF THE WILD, THE: Clark Gable, Loretta Young, Jack Oakie—This proved to be the best 20th Century production we have yet bought. Its drawing power was terrific and it gave satisfaction. Patrons seemed to think that Jack Oakie and the dog stole the show; but that's as it should be. The leading character in the book was really the dog, and so it should be in the picture. Clark Gable and Loretta Young did the best they could, but their opportunities were not very great. The scenery was magnificent. Running time, 91 minutes. Played October 3-5.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

CALL OF THE WILD, THE: Clark Gable, Loretta Young, Jack Oakie—Wonderful, colossal and all the other adjectives. Should do business in any hamlet on the globe. Play it by all means if possible.—L. G. Tewksbury, Opera House, Stonington, Me. Small town patronage.

CARDINAL RICHELIEU: George Arliss—One of the finest of the costume pictures. Beautifully produced and intelligently acted. Better than average at the box office.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

HELL'S ANGELS: Ben Lyon, Jean Harlow, James Hall—We played this picture on April 24-25, which was third run, and it certainly drew well at the box office, and again we played it on September 4-5 and which was the fourth run in Hibbings and played to capacity both nights. This is positively the best aviation picture ever produced by any film company. We advise you to play it as the prints are new and Elliott Film Company is nice people to do business with. Running time, two hours. Played September 4-5.—J. Edelstein, New Victory Theatre, Hibbings, Minn. General patronage.

LET 'EM HAVE IT: Richard Arlen, Virginia Bruce—A credit to its producers and the theatres which show it. Meaty entertainment, cleverly produced. Splendid patron reaction.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

THUNDER IN THE EAST: Charles Boyer, Merle Oberon—This picture, formerly titled "The Battle," is a graphic and timely filmization of Oriental fortitude and determination and is my idea of a completely satisfying screen show. It is the tragic, simple story of a Japanese officer and his unflinching devotion to his country, even at the sacrifice of his wife and home. The film is not directly concerned with war, although there is an exciting sea battle which is faultlessly photographed and directed. My enthusiastic opinion of this picture was not shared by everyone who saw it, as several patrons found it tedious at times and resented Charles Boyer being cast as an Oriental. Unfortunately, this film belongs in the class picture category, if for no other reason than that it has an unhappy ending.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

Universal

DIAMOND JIM: Edward Arnold, Binnie Barnes—Good picture, but failed to draw. Worst Sunday-Monday business in long time. Running time, 93 minutes. Played September 22-23.—Charles C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

RAVEN, THE: Boris Karloff, Bela Lugosi—A real good horror picture that brought us business. Some fainted, but good publicity. They like horror pictures in this town. Played Sunday midnight, September 15. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TWO SHOWMEN JOIN REPORTERS

New contributors to "What the Picture Did for Me" this week are from Indiana and West Virginia. They are:

Ralph Cokain, Indiana Theatre, Marion, Indiana.

Charles C. Cassinelli, Wyoming Theatre, Mullens, West Virginia.

Read the reports of these showmen in this issue.

STONE OF SILVER CREEK: Buck Jones, Noel Francis—Our audience was deeply disappointed to see their favorite western star cast as the proprietor of a barroom and gambling joint. It will hurt the prestige of Buck Jones in this town for some time to come. Business normal. Played October 5.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

Warner Bros.

ALIBI IKE: Joe E. Brown—A show that completely silenced the numerous men who were all set to say "I told you so." Joe E. Brown has never been popular here before, but this laugh riot has won him a place among the popular stars here. (Please do not interpret that as an insinuation that Joe should be here among us!) A great comedy that had 'em bouncing in their seats.—J. A. Reynolds, Recreational Director, New Jersey State Prison, Trenton, N. J. Prison patronage.

BROADWAY GONDOLIER: Dick Powell, Joan Blondell, Adolphe Menjou—Plenty of entertainment in this one. Drew well and satisfied. My patrons tell me Dick Powell gets better with each picture and I agree with them. Musical numbers were so cleverly introduced that they seemed part of the story. Running time, 98 minutes. Played September 30-October 2.—W. J. Powell, Lonet Theatre, Wellington, Ohio. Small town and rural patronage.

STRANDED: Kay Francis, George Brent—Good entertainment. Running time, 76 minutes. Played September 27-28.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

Short Features

Educational

GROOMS IN GLOOM: Coronet Comedies Series—**HAIL BROTHER:** Musical Comedies Series—**MR. WIDGET:** Star Personality Comedies Series—**OBJECT NOT MATRIMONY:** Star Personality Comedies Series—Educational comedies, or are they? Just so much film is the comments received.—Charles C. Cassinelli, Wyoming Theatre, Mullens, W. Va. Small town patronage.

Metro Goldwyn Mayer

SPECTACLE MAKER, THE: We find these two-reel Technicolor shorts entertaining and beautifully produced, but our patrons care very little for them.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

RKO Radio

GRANDFATHER'S CLOCK: Toddle Tale Cartoon—A fair cartoon that will do for a filler.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

United Artists

MICKEY'S SERVICE STATION: Mickey Mouse—A dandy cartoon. Mickey Mouse means something at our box office.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

Universal

FADS AND FANCIES: Mentone No. 13—Good. Running time, two reels.—H. Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

MEET THE PROFESSOR: Mentine No. 10-A—One of the weakest Mentones we have shown. Bernice Claire is the only real talent in the cast.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

Vitaphone

BETTER THAN GOLD: Fifi D'Orsay—Very poor. A hopeless conglomeration of dull music, insipid story and, with the exception of Miss D'Orsay, uninteresting personalities.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

GOOD MORNING EVE: Leon Errol—Did not care much for it. Running time, two reels.—H. Bettendorf, Opera House, Foley, Minn. Small town and country patronage.

JUST CONCENTRATE: Lulu McConnell—A clever comedy which our patrons enjoyed.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

RADIO SILLY: Broadway Brevities—Cross and Dunn brought back pleasant memories of topnotchers of former days. Dunn's tenor voice and the poker game pantomime by Cross were outstanding.—J. A. Reynolds, Recreational Director, New Jersey State Prison, Trenton, N. J. Prison patronage.

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MEXICANS FRIENDLY TO AMERICAN TALENT

Delegation of Industry Wins Protest Against Dismissing Cameraman; Federal Review Likely

by JAMES LOCKHART
Mexico City Correspondent

That there is far more friendship than animosity for Americans who come to Mexico to work for native production companies was demonstrated by a scene enacted the other day in the offices of the minister of the interior. The offices were crowded with representative and rank and file members of the Mexican cinematographic industry—executives, clerical employees, technicians, players and even laborers.

This delegation urged the minister to call off the watchdogs of the immigration department who were all for giving Ross Fisher, American cameraman, an ignominiously free ticket back home because there had been a complaint that his manner of entering Mexico had been irregular. The Mexicans told the minister that Mr. Fisher's troubles were purely due to a grudge somebody had against him; that it would be a loss to the Mexican film industry if he were dismissed from the country, and that he is well liked. The minister investigated the case and found out that the delegation was correct. The immigration authorities were told to leave the American alone and Mr. Fisher was given an official apology for the trouble that had been caused him and advised that he can remain working in Mexico as long as he cares to. Mr. Fisher has done camera work on most of the pictures produced in this country by Mexican interests.

Review Department Set Up

Mexico intends that pictures produced in this country shall be the real McCoy as far as authentic atmosphere, history and customs are concerned. To that end, the ministry of the interior has established a department of review for all pictures that are made here, both by Mexicans and foreigners. These productions will be closely checked for accurate details before they are given approval for export. The department also will be obligated to keep such pictures as individual and as purely Mexican as possible by pruning them of too much foreign influence, especially American.

▽

Mexican producers are irked by what they call an embarrassing situation for them arising from the demand of distributors of their product in the United States that they do all the cutting of these pictures. The native producers say that this procedure puts their product in an unfavorable light before the American public. They charge that the cutting is not done intelligently, that the distributors know little if anything about Mexican psychology reflected in the pictures, and throw regard for continuity out of the window. The producers are seeking means for remedying this situation.

MEXICAN THEATRES IMPORT OWN FILMS

The picture shortage has become so acute in Mexico City that some theatres are closed and the finance ministry has decided to allow theatres to import directly films other than those handled by distribution companies in the Mexican capital.

The strike that has tied up practically all theatres is still confined to employees of American distributors in spite of the efforts of labor organizations to stir up sympathetic walkouts.

Two more deluxe downtown cine-theatres are in the offing for the Mexican capital. One of these, a 1,500-seater, is already under construction, and ground is being broken for the other. Backers of both propositions have apparently hearkened to demands that organized Mexican thespians have made upon the Mexico City government that all cinemas under its jurisdiction be obliged to present stage shows as a means of relieving unemployment among the players.

But End Is Not Yet

At the same time that distributors were at odds with the Government over assessments, new methods of exacting still more money from the companies were being studied. Most recent of these was the proposal to the Government that a National Institute for the Cinematographic Industry be formed, with a state endowment of 2,000,000 pesos ($560,000 U. S.). The recommendation followed disclosure of earnings figures gathered by the Ministry of National Economy.

The ministry figures concerned nine companies distributing foreign product: United Artists, Fox, Paramount, MGM, Radio, Universal, Warner, First National, German Camus & Co., and Columbia. The combined capital of these companies was given as 469,440 pesos. From 1929 to 1933 these companies imported films and discs to the value of 3,032,455 pesos while expending 522,697 pesos for salaries (40 per cent to executives, 33 per cent to white collar help, and 27 per cent to other workers) and 200,000 pesos for publicity and exploitation.

In the same period, the Ministry was informed, the companies sent their home offices 7,901,940 pesos, of which 5,690,773 were subject to income tax, for a net profit of 3,061,000 pesos for the distributors.

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Budget Increases Planned

That the local producing industry in Mexico is planning to increase budgets to an average of 100,000 pesos ($28,000) a picture, from the present 60,000 pesos, was reported to the Department of Commerce at Washington by Assistant Trade Commissioner Horton Henry at Mexico City. The move, Mr. Horton said, was decided upon to regain ground lost in recent months in business done at the theatres.

Fifty features will be made this year, it was estimated, for the 350 theatres operating, 200 of which are sound-equipped. The extension of production activity has been steady, from four features in 1932 to 27 in 1934. Total investment in studios now is placed at 500,000 pesos. Under construction is a three-stage studio with a modern laboratory and latest sound equipment. Seven companies are regularly about the business of production.

Hoyt Named President Of Cinaudagraph Corp.

John Sherman Hoyt has been named president of the Cinaudagraph Corporation, to replace Dr. Freeman W. MacDonald, who died recently in the Albany General Hospital. Other officers of the company are Harold W. Harwell, vice-president; Howard C. Sherman, treasurer, and Sherman Reese Hoyt, secretary.

Mr. Harwell said the company for the past three and a half years has been perfecting the reduction from 35mm. to 16mm. film as well as color on 16mm. film for the educational field.

Garnett Producing Three

Tay Garnett Productions, Inc., has been formed in Hollywood with the former MGM producer at the head. Garnett plans to produce three pictures for next season's release and the tentative titles are "Singapore Bound," "Jinaveve" and "Man Laughs Back."

Opening Cuban Branch

J. H. Hoffberg Co., Inc., has arranged with Emilio de Armas Martin for the opening of a branch office in Cuba with Mr. Martin in charge. Martin spent some time in New York drawing up the contracts with J. H. Hoffberg and is en route to Cuba.

Free Course in Technique

A free course in motion picture technique, under the direction of Frank D. Ormston, has become a part of the adult educational project of the New York Board of Education. The course is especially designed for the writer, photographer and actor.

Lewis to Handle Six

Returning to New York from abroad, Al Lewis, Paramount producer, announced he will make six features for the company's 1935-36 program. First will be "New Divorce," with Carole Lombard and Gary Cooper.

Sanford to Make Six

Cameo Productions, headed by Cliff Sanford, will make six features for Imperial under a deal being consummated in New York.

Form Accessory Firm

The Cinema Advertising Company has been organized in Los Angeles to provide independent producers with a central office for preparation and distribution of accessories.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

THE OLD SHELL GAME

No, sir, gentlemen, don't you believe it. Don't care what the doctors and scientists say about its nutritive value, cooking qualities and vitamin content.

Don't care if folks where they grow it eat nothing else but. Even if some exhibitors believe it a medium of exchange, our opinion still stands.

You can't eat peanuts three times a day.

* *

Member, married, good showman, ace appearance and pleasing personality reports angling for job at new house to open soon. Spot is semi-suburban near metropolitan center and aims to cater to wealthy folks living thereabouts.

Exhibitor wants manager to run house without an assistant, supervise, exploit, handshake and check billing, the manager to run his own car in performing all these duties.

The salary—peanuts, slightly roasted, plus promise of bonus, when and if.

Paying off in peanuts is another variation of the shell game and it isn't the manager who is always left holding the bag.

▽ ▽ ▽

WHERE ARE THEY?

There may be all sorts of animated displays going the rounds, but we haven't heard of many in quite a few moons which brings forth the query—why?

Is it because animation in theatre display is becoming a lost art? Or do those cutdown ad budgets make it necessary to leave off these always compelling attention-getters.

Any tricky gadget in store window or theatre lobby has yet to want for large and curious audiences of onlookers. The animated display is distinctly a crowd stopper and crowd stopping, my friends, is still accepted by smart showmen as one of the most efficient methods of stimulating circulation up to the box office.

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SAVVY ALSO DOES IT

Though we are always happy to recount on this page the good things that happen to our members, we are more than pleased to set down today the recent advances of Round Tablers Ralph Lawler and Jack Purves.

Because, Ralph's promotion to the post of manager of the Newman, Kansas City, comes so soon after his winning of the July Bronze while at the Orpheum, Springfield, Ill.

Because, Jack's recent appointment by J. J. Fitzgibbons to manager of the Orpheum, Winnipeg, and also to supervise stage shows in Western Canadian houses, brings to mind this member's humble start in Toronto not so long ago and his steady forging ahead to the present important assignment.

Being a relative and marrying into the boss' family are still excellent ways to get ahead. But the above instances point to a conclusion that general savvy and keeping on top of the ball are not yet to be discarded in struggling up to a higher spot on that slippery ladder.

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CHALLENGE WELL MET

With the final fadeout of Warner Brothers' "A Midsummer Night's Dream" at the New York Hollywood Theatre premiere, the thought came upon us that here was an attraction to challenge the very quintessence of showmanship—a production with background, prestige and atmosphere rare enough to cause every exploitation-cell center to tingle.

The ace selling job executed by Charlie Einfeld and his crew on the "Dream" is early and first evidence of how well this challenge is being met.

And now, according to Red Kann's Motion Picture Daily, out in Pittsburgh the Warnerites rise again to the heights with the very fancy stunt suggested by one of Harry Kalmine's managers wherein the theatremen themselves have taken over the house for the Pittsburgh premiere, have agreed to sell all the tickets and will be on the door to greet patrons at the opening.

It appears that the "Dream" is to be responsible for a wealth of inspired exploitation activities.

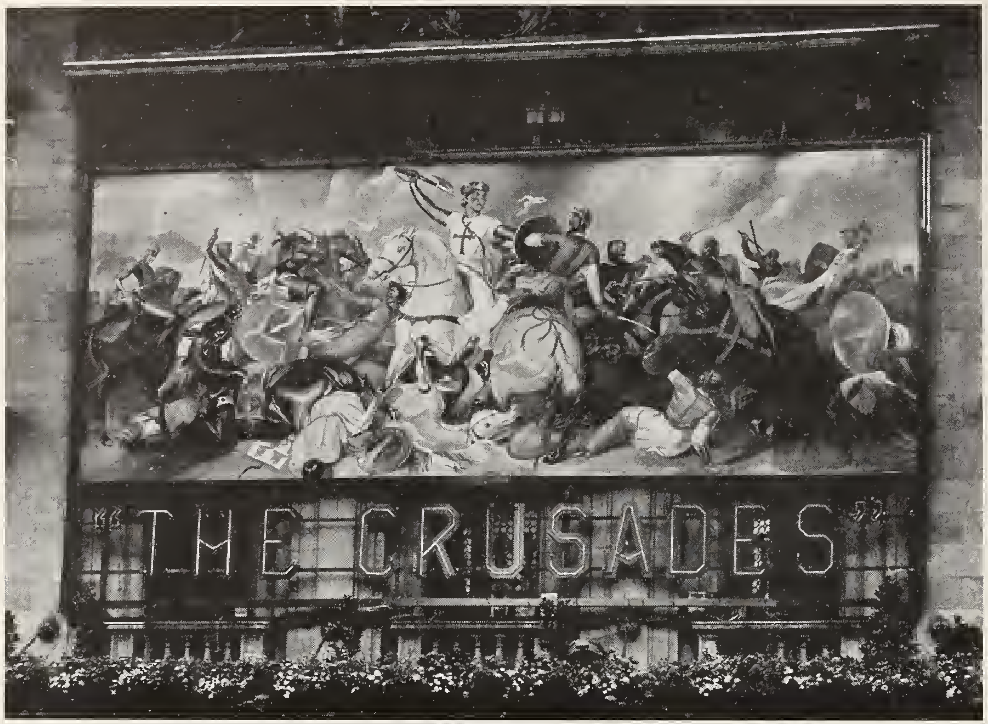
▽ ▽ ▽

They tell the story of a manager who had been trying unsuccessfully for an OK to repair a leaky waterpipe staining his office wall. The unfortunate theatreman sat disconsolately at his desk one morning when the phone rang. It was his district manager preparing quotas for a coming circuit drive.

"What's your expectancy for the next four weeks?" barked the D. M.

"Rheumatism," moaned the manager.

A-Mike Vogel



GIANT OIL PAINTING. Here is reproduced the canvass covering the theatre front of the Carlton, London, for the date on "Crusades." Details of the London campaign engineered by John Armstrong, Paramount Theatres' publicity director, are carried in full on a succeeding page. Entire picture was painted by one artist in 60 hours.

Morris Offers "Gondolier" Ducats in Slogan Contest

A co-op page was promoted by S. L. Morris, Colonia Theatre, Norwich, N. Y., for "Broadway Gondolier," with two-line eight-column streamer at top offering tickets to see the picture to those writing the best new original ad slogans. Tieup with confectioner netted molasses candy wrapped in cellophane bags imprinted with "kisses from the Broadway Gondolier."

Attractive mechanical window display was arranged for in leading department store (see photo) with miniature gondolier in which cutout of Powell moved up and down.

Win a Hollywood Air Trip!

Rosenthal Goes Columnist

In his spare time, Morris Rosenthal, Majestic Theatre, Bridgeport, Conn., is conducting a chatter column in the "Bridgeport Life," local weekly. Written in breezy fashion, Morris details latest Hollywood happenings with due mention of current date.

Win a Hollywood Air Trip!

Morris' Animated "Gondolier" Window Display

Oversized Card Sent to Marion Davies by Kuehn

One of the highlights of Rudy Kuehn's "Page Miss Glory" campaign at the Stanley Theatre, Jersey City, was oversized postcard addressed to Marion Davies and to be mailed to Hollywood, which was planted in lobby three weeks ahead and on which all patrons were invited to sign their names. Message congratulated her on first Warner picture. Papers came through with story and photo of Rudy delivering the tremendous card to mail carrier.

"Called while you were out" cards were distributed with copy giving theatre telephone number and instructions to page Miss Glory. All lady patrons received photos of Marion Davies and through tieup with laundry folders on the picture were inserted in all outgoing bundles.

Win a Hollywood Air Trip!

Kid Amateur Auditions Contest Held by Corkery

Every Saturday afternoon Maurice Corkery, Central Square Theatre, Cambridge, Mass., has been holding an amateur auditions contest for children under the direction of Bob Mills. The winners are chosen by the applause of the other kids and are selected to appear the following Saturday morning on his daily broadcast.

With his current showing of "Every Night at Eight," which features the amateur hour craze, Maurie announced that the winners of the kiddie auditions contest would be guests of Major Bowes' unit appearing in Boston. Winners were driven over to theatre where the Major held forth, met the national winners and had their pictures taken with them. Stunt broke papers with stories and photos.

Sells Five Pages of Co-op Advertising

There's no daily newspaper in Wellsboro, Pa., the press being represented by a weekly with a not overly highpowered advertising department. And thus Larry Woodin, manager of the Arcadia, became his own solicitor to sell five whole co-op pages of advertising in one issue which featured his "Bright Lights" Quigley Award campaign that won him the bronze for September.

Larry made a deal with the weekly by buying the space outright and was successful in selling it to the merchants at a higher rate and specifying that every ad tie up directly with the picture. Interest was stimulated with a series of misspelled word contests for which passes were awarded, thus insuring advertisers that pages were read.

For one of his window displays Larry planted a 20-inch burning candle as the basis of a guessing contest. Tickets offered for those coming closest to exact time candle went out. Injecting a little humor into his campaign Woodin further advertised that he would give away Joe Brown neckties to men attending shows. The gag being that the comedian wore a shoestring instead of a tie in the picture.

At his kid matinee a Brown yelling contest was engineered, opening night band played atop marquee (see photo), even the old barrel stunt with copy inside worked for Larry. Week ahead a parade with band and banners toured shopping districts, stopping at various points to give fifteen minute concerts while theatre p.a. played hits from box office. Also helpful were telephone installations made in store windows with girls calling subscribers about opening and lighting displays atop buildings further sold the picture.

The newspaper in appreciation for the unexampled amount of extra advertising secured by Larry devoted columns of reading matter to his campaign which fully described his activities.

Win a Hollywood Air Trip!

Silcocks Stages Best Dressed Doll Contest

A "best dressed doll contest" was inaugurated by Ernie Silcocks, Granada Theatre, Inglewood, Cal., for "Curly Top." Stunt tied in with local newspaper and prizes were promoted from merchants. Blackboard was set up over doll display in lobby and as each child entered her "baby" it was tagged with a number and listed on the score board which was followed closely by the youngsters.

Win a Hollywood Air Trip!

Woodin's Band Atop Marquee

Fire Truck Ballys Brown's 'China' Date

Promoting his local fire department to carry theatre banners on "China Seas" during trial runs of ladder-truck was one of the featured stunts in Dick Brown's winning Quigley Award campaign at the Rowland Theatre in Wilkinsburg, Pa. Accompanying photo shows bannered engine with Chief and fireman, a reported first time for his town. Hook and ladder truck with full crew was used and fire sirens sounded at street intersections.

On tieup with local Chevrolet dealer, advertising battleship truck was used for street bally, with theatre staff dressed in naval uniforms, usherettes handing out China tea balls promoted from local market. During run of picture busses operating within radius of ten miles stopped directly in front of theatre, cars carrying signs on both sides reading "this bus will take you to the Rowland."

For his window tieups Dick tied in with florist, who featured a Jean Harlow dahlia, leading market displayed bowl of beans, offering tickets to closest guessers and druggists featured cosmetic tieups with stills of Harlow and picture copy.

A Clark Gable contest was run in a shoppers' guide, tickets offered to those submitting best answers to what contestants considered the star's best production and why. All guest checks in chain restaurant stores were imprinted with theatre copy on reverse side, as were market's shopping bags.

The above are the highlights of Dick's campaign at his subsequent run theatre, situated in the suburbs of Pittsburgh.

Win a Hollywood Air Trip!

Kurtzman Arranges Radio Contest on "Red Salute"

One of the highlights of the "Red Salute" campaign under the supervision of Charlie Kurtzman at the Ambassador in St. Louis was radio contest sponsored by local stylists on American fashions. Winner was given replica of dress worn by Barbara Stanwyck, station giving picture additional plugs.

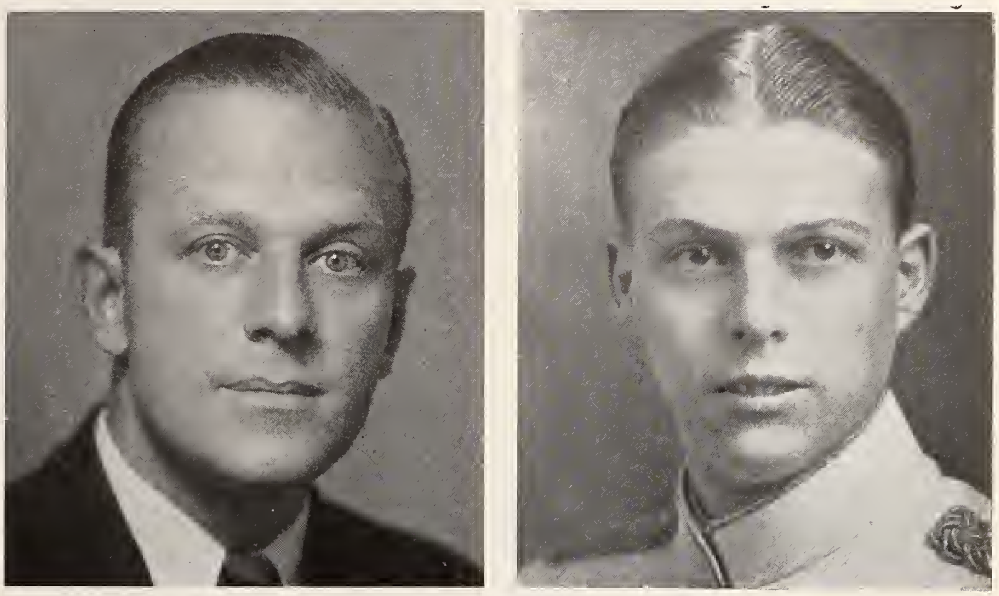
Girls dressed in Uncle Sam suits distributed heralds and novelty horns on streets, also placing door-knob hangers on cars. Few days ahead local papers played up premiere tying it in with American Legion Convention and the "good-will zep" was given prominent spot in Legion parade. Cigarette manufacturer got out special window streamers "a salute to the premiere of," etc., etc.

Win a Hollywood Air Trip!

GARAGE
REO
MORE THRILLING THAN A 3 ALARM FIRE
"CHINA SEAS"
Clark GABLE - Jean HARLOW - Wallace BEERY
ROWLAND THEATRE SAT.-SUN.-MON. SEPT. 21-22-23

Brown's "China Seas" Fire Truck Tieup

SEPTEMBER WINNERS



It's all Pennsylvania in September, for both Quigley Plaque winners hail from the Keystone State. DICK BROWN, (left), is manager of the Rowland Theatre in Wilkinsburg, and was awarded the Silver for his campaign on MGM's "China Seas." LARRY WOODIN, (right), did a right smart job in taking down the Bronze on his Warners' "Bright Lights," at the Arcadia Theatre in Wellsboro.

Caldwell Distributes Coins on "China Seas"

Wally Caldwell, Loew's Valentine Theatre, Toledo, Ohio, for "China Seas" strung bunches of steamship travel strip tickets and tied them to posts in bus depots and telegraph stations. Chinese coins attached to imprinted tags were distributed in grandstands at day and night ball parks, placed in parked cars and handed out on streets.

A chow-mein dinner tieup was effected with restaurant who distributed star photos to guests. Through cooperating drug stores "Hollywood comb" heralds were distributed and fur merchant featured fashion window with group of mounted stills.

Win a Hollywood Air Trip!

Brown's Free Chain Ticket

Maurice Brown, Sheldon Theatre, Brooklyn, N. Y., tied up druggist who paid for printing and distribution of cards back of which contained store's ad. Front carried theatre copy and offer of free admission to each person presenting card at box-office and bringing two paid admissions with him. Maurice reports stunt has been working well.

Win a Hollywood Air Trip!

Paper Aids Daniels on 'Dictator'

On "Loves of a Dictator," L. O. Daniels, Jr., Delman Theatre, Houston, Tex., tied up with classified ad section of daily, offering guest tickets to those placing seven day ads, paper coming through with half page ad. Cashiers called selected mailing list apprizing them of date, street cars were bannered and three wing panel with large stills under colored spot was used in lobby three weeks ahead.

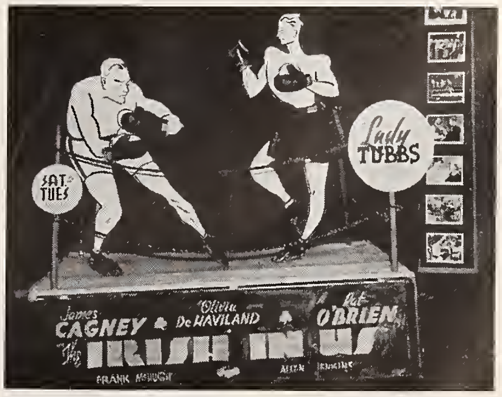
Alper Builds Ring in Lobby for "Irish in Us"

An attractive lobby display was constructed for "The Irish in Us" by Murray Alper, Alba Theatre, Brooklyn, N. Y. (see photo) with hand-painted cutouts of Cagney and O'Brien squaring off in ring. Through tieup with sporting goods store, Murray promoted boxing gloves, trunks, punching bag and shoes used on the figures, merchant paying for printing and distribution of heralds.

Win a Hollywood Air Trip!

Shaffer Gets Co-Op Page

As a starter for his "Page Miss Glory" campaign at the Warner New Virginia Theatre, Harrisonburg, Va., Frank Shaffer, promoted a co-op page, each merchant's ad containing cut of one of cast in picture. One week ahead girl plugged song hits over radio, with theatre announcement.



Alper's "Irish" Ringside Display

In August we extended the glad hand over the border to our Canadian brother showmen, inviting them to take part in our series of Round Table Guest Sections. The result encourages us now in this issue to roam further afield in detailing the theatre activities of Paramount International, the overseas organization that functions so effectively under the supervision of that able executive, John W. Hicks, Jr. The following pages are given over to Paramount theatres' doings in Great Britain, France, Belgium, Sweden, Brazil, Australia, Spain and Japan. With these accounts are set down articles on operations by the executive theatre heads in some of the various countries.

To Albert Deane, Paramount International's director of publicity, an extra bow for his enthusiastic cooperation in gathering and preparing this material from the far corners of the earth.

John Armstrong
(above)
Publicity Director
Paramount Theatres
London

Alfred Bjorck
(below)
Manager
China Theatre
Stockholm, Sweden

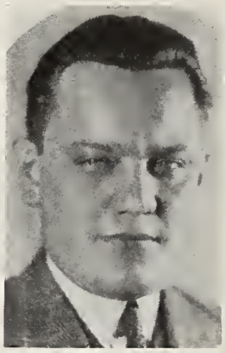
JOHN W. HICKS, JR.

M. J. Messeri
(above)
Managing Director
Paramount Films
Spain and Portugal

Rene Lebreton
(below)
Manager Paramount
Theatre, Paris

J. C. Graham
Managing Director
Paramount Companies
Great Britain

John L. Day, Jr.
General Manager
Paramount S. America



Earl St. John
Director, Paramount
Great Britain Circuit

Andre Ullmann
Director General
French & Belgium
Theatres

23 De Luxe Theatres In Seven Countries

Leading with 13 houses in Great Britain, Paramount theatres are located in seven other countries. France comes next with five, with the rest in Belgium, Sweden, Brazil, Australia and Spain. The operation of all these units comes under the supervision of John W. Hicks, Jr., vice-president of Paramount International Corporation.

J. C. Graham, another familiar name in overseas show business, is Managing Director of the 13 theatres in Great Britain, of which there are six in London, and one each in Manchester, Liverpool, Glasgow, Birmingham, Cardiff, Newcastle and Leeds. The General Manager of these British deluxers is Earl St. John.

Other Theatre Heads

Responsible for the six units of the Franco-Belgian circuit is Andre Ullman, Director-General, the houses located in Paris, Strasburg, Lille, Reims, Toulouse and Brussels.

Carl P. York is managing director of the China Theatre in Stockholm, Sweden; John L. Day, Jr., acts in the same capacity at the Paramount, Sao Paulo, Brazil. John E. Kennebeck, managing director of the Paramount in Australia, also supervises the Capitol, in Melbourne, and M. J. Messeri in charge of Paramount's Spain and Portugal distribution is managing director of the Coliseum in Barcelona.

John Kennebeck
Managing Director
Paramount Films
Australia

Frank V. Kennebeck
Publicity Director
Capitol Theatre
Melbourne, Australia

James L. Thornley
General Manager
Capitol Theatre
Melbourne, Australi

Carl P. York
Managing Director
China Theatre
Stockholm, Sweden

Houses in Great Britain Standard For Exploitation

by J. C. GRAHAM
Managing Director,
Paramount, Great Britain

The Paramount Theatres in Great Britain are exploitation theatres in every sense of the word. Some nine years ago, Mr. Zukor when visiting these shores, decided to build the Plaza Theatre, Piccadilly as a first-run, pre-release theatre in the heart of London so that Paramount pictures would have a permanent home in the West End. Later on, we found that we also needed a long-run house in which to play giant productions, so the Carlton Theatre was born.

These two theatres did so much for the trade generally and for Paramount pictures as regards lifting film exhibition to a very high standard, that the scheme was carried further into the larger provincial cities and now Paramount has its show houses in all the big exchange centers.

Paramount has religiously adhered to its original scheme of not competing in any way with exhibitors but simply to have its wonderful light-houses in each territory to project the magnificence of its product in these great centers and set a high standard of operation and exploitation generally.

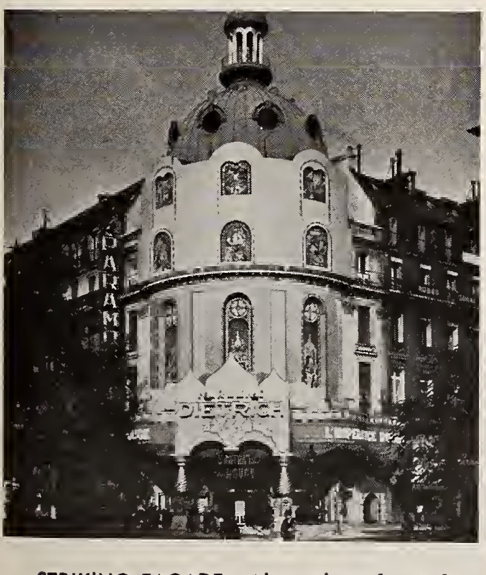
Win a Hollywood Air Trip!

"Bodyguard" Nets Windows

Presentation of the Spanish-dubbed version of "Her Bodyguard" at Paramount's Coliseum Theatre in Barcelona spelt window tie-ups to Manager S. Romero. Particularly tie-ups with jewelry windows, since the picture displayed excellent technique for taking care of valuable jewelry.

The result was that stills from the picture, nicely mounted in modernistic frames, with an accompanying card identifying the theatre, were taken for display by several of the leading jewel houses of Barcelona.

Win a Hollywood Air Trip!



STRIKING FACADE. Above shows front of Paramount Theatre, Paris, redecorated in old-world Russian spirit for the opening of "Scarlet Empress," Rene Lebreton, Manager.

WHY PARAMOUNT HAS THEATRES OVERSEAS

Theatres Serve as Show Windows for Exhibition as Well as Distribution Department

by JOHN W. HICKS, JR.
Vice-President,
Paramount International Corp.

> *Mr. Hicks has devoted the major portion of his film career to the building up of Paramount overseas distribution and exhibition. Head man in Australia for a number of years, the Paramount International vice-president is now in charge of the company's general foreign affairs, and has been kind enough to tell us something of his organization's theatre activities.* —A-MIKE

Paramount's theatres abroad, although their number is small when contrasted with the units of other chains, are nevertheless situated at extremely strategic points of the international scene. They are up-to-the-minute houses in every possible respect, and because of their strict adherence to the matter of popular film taste, they are extremely well patronized throughout the year.

The prime purpose of these theatres is that they serve as show-windows not only for the Paramount distribution department in the territories in which they are located, but for the exhibitors also. In territories small only by virtue of area, and where one may go from end to end of the land in a matter of a few hours, such a presentation of a film in a key-center house is a national event. The manner of its presentation, moreover, predicates the success not only of the company releasing the film, but every exhibitor subsequently running it.

Paramount's overseas theatres in the main have been moulded from the plans of successful houses in the United States. They embody every tried and tested feature making for the comfort of the patrons physically and visually. Paramount initiative and enterprise in this phase of the film business have stimulated local effort; and local enterprise in turn has snowballed to such an extent that the entire motion picture industry throughout the world has advanced so materially, particularly in the exhibition end that Paramount's efforts over many years must be entitled to a goodly share of the credit.

Theatres Exploitation Pioneers

Effort so far as Paramount is concerned has not stopped at exhibition, for an indissoluble partner of exhibition is exploitation, and in this field the chain of theatres owned by this company throughout the world has also been a pioneer. Campaigns involving the most ingenious and compelling showmanship ideas have been put over in England, Australia and France on behalf of films which have been tremendously aided by such work. Spain, Sweden and Brazil are constantly coming to the fore with stunts and exploitation devices which command attention in the lands of their origin and admiration in this country long regarded as the home of exploitation. And all of the time the work performed is done within the legal statutes of the land: there are no official repercussions, no police warnings; nothing to mar the excellence of the created idea's effectiveness.

When a new theatre is opened by Paramount, it is an event of national importance. The highest dignitaries of the land attend. Stars and industry executives of many major companies are there in person. And that opening night's receipts go intact to some deserving charity.

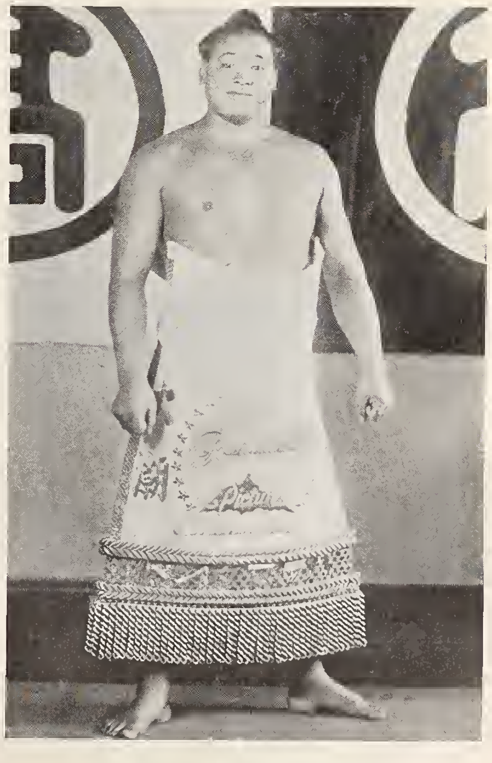
Paramount's overseas theatres are not numerous; but they are dynamically effective, and local exhibitors are mightily thankful for their pace-setting propensities.

Win a Hollywood Air Trip!

Ties Champ Wrestler To Paramount Pictures

Wrestling in Japan is almost as important as football and baseball in this country, according to Tom Cochrane, general manager for Paramount in the Orient. Tom says the matches start at seven in the morning and finish at six at night.

The wrestlers wear handsome aprons, and at one of the big bouts Tom offered as a prize the apron shown in accompanying picture. Apron was displayed in window of chief department store for weeks prior to the big match and actual presentation was filmed by all newsreels and given tremendous newspaper space.



Wrestler With Prized Apron

Theatres' General Manager Has Exploited in the Field

by EARL ST. JOHN

Director, Paramount Great Britain Circuit

I think I can modestly refer to myself as one of the pioneers of exploitation in British picture theatres. Before Paramount had any key theatres of their own, I toured the length and breadth of the country exploiting in other peoples' theatres the big Paramount pictures just after the war, and have handled in this country every big Paramount picture since 1918.

Now that we have a theatre chain, I do not have the opportunity to give as much time to this end of the business as I should like, but I never let it get entirely away from me as I feel that intelligent exploitation is the life's blood of the theatre business. I pass all campaigns myself, sitting in with Armstrong and the boys. I mention this point to show the great regard in which we hold exploitation generally in British theatres. All of our managers, apart from their other training, have a most thorough training in this department, and although a lot of the material is sent to them from Head Office, they have a great deal of scope in their own theatres as regards laying-out their local press ads, as regard planning their local editorial matter and as regards arranging their lobbies and fronts. The photographs which we are including give some small idea of the type of stuff we are doing over here.

We are in a very advantageous position in many respects to our American friends as we have the advantage of seeing a lot of their material before we start on a campaign, usually we adapt what we have seen in American tradepapers and in the materials supplied by New York, but often we are left to our own initiative and comparatively, I think, the boys get fairly good results. We are very pleased to have had the opportunity of having a show in *Motion Picture Herald* as we feel it will be a stimulant to our boys to carry on and still improve their efforts.

Star's Last Film Gets Grand Air Ovation

Outstanding piece of exploitation work for "Tango Bar" at the Suipacha Theatre, Buenos Aires, Argentina, was a half-hour broadcast from the lobby prior to picture's start. The film is the last motion picture made by the late Carlos Gardel, beloved star of all South American and Central American audiences, and at its Suipacha premiere all of the stage and radio stars of Argentina assembled in the theatre's lobby and paid brief but glowing tribute to Garden over air.

Broadcast was heard throughout South America, according to John B. Nathan, Paramount's managing director, and materially aided the film not only in Argentina but other republics also.

Win a Hollywood Air Trip!

CROMWELL
AUBREY SMITH
LANCEROS

BOOK BALLY. Messrs. Messeri and Romano, Coliseum Theatre, Barcelona, adopted this oversized book bally for their "Bengal Lancer" date at the Spanish de luxer.

Radio Tribute to Noel Coward in Sydney Broadcast

Unusual nature of Noel Coward's first starring picture, "The Scoundrel," called for unusual publicity and exploitation methods in Sydney, Australia, when the picture opened its very successful season at the Prince Edward Theatre. General Manager Mel Lawton, who ascended to his post in the Carroll house from the ranks of Paramount exploiteers, grabbed the idea of a Coward tribute to go out over the air, not only in behalf of the Prince Edward, but for all Australian fans.

He selected Station 2UE for the distinction and that station assigned script writer Leona Deane to work with Lawton in preparing the text of the broadcast. The script stressed Coward's first film appearance, his great work in the theatre and his ability as an actor on the legitimate stage. The broadcast was picked up in all states, but particularly it aided business greatly at the Prince Edward.

A presentation copy of the script was placed on display in the theatre's lobby prior to being sent to Mr. Coward in London.

Win a Hollywood Air Trip!

"Black Pearl" for Fifth Manchester Anniversary

The Manchester (Eng.) Paramount Theatre celebrated its fifth anniversary October 3rd and by way of celebration staged an impressive Francis Mangan revue entitled "The Black Pearl." Mangan's stage productions are "the tops" in England and France, and this particular presentation is claimed to have topped them all.

Reproduces Painting For 'Crusades' Front

The teaser advance slogan used for the date on "Crusades" at the Carlton, London, was "Prepare for the Crusades," used on screen, billboards and all newspaper ads. Then when the title broke, another line, "Bigger than Bengal Lancer," was added to the advertising, this last being an invaluable asset, as that picture was one of the most successful shown in London recently.

Well in advance, thousands of heralds were distributed with programs of all London Paramount theatres. On the opening day John Armstrong reports the biggest poster in London was erected in the heart of the West End and in prominent parts all over town, men in armor were stationed carrying teaser announcements on the shields they bore. (See photo below.)

The front of the theatre was given unusual treatment, the keystone being a magnificent panorama in oils, a reproduction of which is carried on a preceding page of this section. The artist who undertook to do the job in sixty hours was fortunate in locating an old mezzo-tint of the famous painting of the Battle of Ascalon. The picture depicts a group of Crusaders in conflict with the Saracens, the central figures being Richard the Lion Hearted and Saladin.

The finished picture measured 35 by 14 feet, 65 pounds of color were used to cover the area of 444 square feet and there were 35 figures and 14 horses in the foreground.

Under the marquee, giant cutout letters over a foot thick blazed the title "The Crusades" across a 30-foot span and the rest of the front comprised of stills, colored enlargements in addition to heraldic crests in color of France and England.

The foyer was made over into a medieaval fortress and patrons bought seats through the windows of this ancient edifice. As a final touch, the whole of the theatre staff was suitably costumed in armor and dress of the period.

Win a Hollywood Air Trip!

Argentine Theatre Named For Carlos Gardel

America is not the only country naming a new theatre for a great actor who recently passed on. In the suburbs of Buenos Aires is a modern theatre rapidly approaching completion and due for opening early in November. It will be named Cine Carlos Gardel, in memory of the great Spanish star whose career was cut short by a tragic air crash in Colombia several months ago.

Win a Hollywood Air Trip!

The London "Crusades" Guardsmen

Manager Personnel Of Paramount Houses

The managers of the Paramount Theatres in London are E. Newton, Plaza; Samuel A. Goldman, Carlton; G. N. Bargate, Brixton Astoria; R. T. Glenmore, Streatham Astoria; E. L. Limmsche, Finsbury Park Astoria; L. Fancourt, Old Kent Road Astoria.

At the Manchester Paramount is H. Murray; Liverpool Paramount, Thomas C. Reddin; Glasgow Paramount, C. Young; Birmingham Futurist, L. O'Connor; Cardiff Capitol, George Guthrie; Newcastle Paramount, G. G. Sadler; and Leeds Paramount, Russell Graham.

At the Paramount in Paris Rene Lebreton is the manager and in Strasbourg M. Muller is in charge at the Broglie Palace. M. Bescomb manages the Familia at Lille; the Opera House at Reims is in charge of M. Prudhomme, and at the Paramount in Toulouse will be found M. Perrot.

Managers in other countries are as follows: Coliseum, Brussels, M. Agramon; China, Stockholm, Andre Bjorck; Paramount, Sao Paulo, Senor de Paiva Meira; Capitol, Melbourne, J. L. Thornley; and Coliseum, Barcelona, S. D. Romano.

Win a Hollywood Air Trip!

Warsaw Goes Strong For Giant Cutouts

One of the best pictures in years for cutout purposes, according to overseas showmen is "The Crusades," and in many of the European countries the theatre managers are playing this fact to the hilt. A case in point is Warsaw, with evidence submitted by Paramount manager M. Czaban illustrating how a giant figure, made from a blow-up from the picture's six-sheet poster, literally covered the front of the Apollo theatre.

Cut-out bore the director's name on one side and the film title on the other. Side and front floodlights provided highly effective night illumination.

Win a Hollywood Air Trip!

Mme. Gagne Uses Trolley 24's for "Bengal Lancer"

The ladies of France are exploitation minded too, as witness the accompanying photo of street bally for "Lives of a Bengal Lancer," engineered by Madame Gagne of the Cinema Femina in St. Etienne. Trolleys with 24 sheets covered city during entire run of picture.

FEMINA
LES TROIS LANCIERS DU BENGALE
COOPER
TONE
C'est un Film Paramount
FEMINA
LES TROIS LANCIERS DU BENGALE
COOPER
TONE

Madame Gagne's "Lancer" Street Car Bally

LAND OF EXPLOITATION SNAGS

Path of British Exploiteer No Easy One, Says Armstrong, in Describing Publicity Obstacles

by JOHN ARMSTRONG

Advertising Director,
Paramount Great Britain Theatres

First of all, a film advertising man in England is faced with a problem that, I believe, is peculiar to this country. Every town of any consequence in England has a newspaper of its own—*except London!* There is no paper printed that deals with news only about London, and, while the various suburbs are catered for by local weeklies, the metropolis, as such, is unrepresented.

The big newspapers published in London are national newspapers, and are distributed all over the country, so that a man in the provinces will be a regular reader of a "London" paper. To appreciate fully the intricacies of this "national" business, one can best liken the position to a man in Chicago regularly reading a New York daily. In consequence, the national newspapers over here achieve colossal circulation.

With such a huge public supporting the newspapers, it can be understood that space-rates are very high, and, therefore, a film advertising man is forced to take small spaces; otherwise he will find that his appropriation for the year is swallowed up in a few months.

Small ad-spaces, when one has much to say, are a handicap, so we surmount our difficulties by building up what I can only describe as "atmosphere"—old superlatives—"colossal," "gigantic," "amazing"—are not enough. We have got to go deeper and analyze and find out what combination of billing, catch-phrasing, pictures and layout will best create the most typically attractive atmosphere of the celluloid product.

Cites Actual Cases

A case in point was Mae West's film, "I'm No Angel" which was put over entirely by a catch-phrase—"Come up and see me some time"; a phrase which I decided ideally summed up Mae's allure and all it stands for. This phrase was the main prop of our campaign, and its success was so complete as to stagger us, for not only did it make the film one of the box-office winners of the year, but it has passed into the English language.

Another case is that of "Bengal Lancer." Here I chiefly commercialized, among many other angles, its imperial aspect, tying that up with the Jubilee of His Majesty King George. Truth compels me to say that the association was a little thin, but it caught the public imagination—fired by the spectacle going on all around them of the Silver Jubilee Celebration—and the film was a riot.

The film which I am at present exploiting in London is "The Crusades." Here, I am relying largely on atmosphere in my advertisements, resisting any wording or type-arrangements that might conceivably look anything but dignified, typically English, and restrained. I shape my adverts to give a suggestion of heraldic device; curving the lay-out to convey a sub-conscious impression of a shield. Little things, maybe, but they all count at the box-office.

Coming back to this question of snags, England, although she is gradually growing up in this respect, darn nearly manufactures enough red tape to trip up and hang all the show men in the world. Boys, if you have not started stunting in Great Britain, believe me you ain't seen nothing yet. Nor do you realize what a walk over you have in comparison.

Exploitation Difficulties

For example, our biggest theatre, the Carlton, is on Crown property and the supervision of the Royal administrators—who, incidentally, are but one of three bodies for ever after our blood, the other being the Westminster County Council, and the London County Council, not forgetting also, the police—is so strict that we cannot even change the color of a row of electric bulbs without special permission. Quite recently we erected a skyline sign on the top of the building and, when the Inspector came around to approve of it, he solemnly trooped on to the roof, measured the sign carefully with a foot-rule and finally told us that it was three inches above the limit allowed for that sort of thing.

To cut off those three inches meant completely rebuilding the whole sign!

Once upon a time it was possible to send men through the streets in funny costume to advertise a film. Now, a bylaw prohibits this unless the costume is such as might reasonably be worn by a man in everyday life. On the other hand, we were able to get away with a Crusader driving through the West End of London one charger in full armour; because although it was obvious he was advertising "The Crusades" film, and although by no stretch of imagination could his kit be considered normal for everyday wear, he was carrying no printed, and therefore direct, advertising. "Do you follow me, boys?"

Now, in the same way that this snag about high newspaper advertising rates is forever keeping our brains knife-sharp—so easy to get slack and give 'em the same old hokum when advertising space is cheap and star value is high—so again all the red tape about exploitation stunts keeps us forever toeing the line and up to the scratch—so easy with practically no restrictions to fall back on the old circus street ballyhoo. As it is, we have to substitute cunning for "Barker" ballyhoo when thinking up exploitation stunts.

Now, in conclusion, boys, don't think we have gone all high hat—not a bit of it. But I am proud to feel that the boys over here heavily handicapped though they are, are keeping abreast of America's best.

THE CAPITOL IN MELBOURNE

Conduct of Prominent Australian Paramount DeLuxer Is Described; Operates on Reserved Seat Plan

by J. L. THORNLEY
General Manager

This theatre is the only one in Australia under the direct control of Paramount International Corporation. Situated in the heart of the City of a million people, opposite the City Hall, it is the prize theatre location of any city in Australasia.

During all the changes and vicissitudes in the industry over the last twelve years, the Capitol having made an international name in the presentation of its shows, adhered strictly to a single feature policy with short subjects, orchestral and stage presentations. During the course of time and changes in popular taste, and due to conditions existing in Australia, this Theatre adopted a policy of double bills plus orchestral stage presentations. With the advent of sound featuring vocal and instrumental presentations on the film, this new phase of theatre operation was faced by the management in acceding to the popular taste for double feature programmes. Instead of continuing a policy of expensive stage presentations, concentrated effort was made in selling the orchestra, it being featured on stage in proper settings, and the development of a name personality in band leaders.

Unique Reservation Plan

The Capitol theatre has a seating capacity of 2150, and operates under a policy of three distinct shows per day. The first performance commences at 10.45 a.m., the second performance at 2.15 p.m., and the evening performance at 8 p.m. Admission charges are from one to two shillings for the morning, to a top of five shillings for Saturdays and holidays. No Sunday performances are permitted.

A system of advance booking has been in operation at this theatre for the last twelve years that is rather unique. A patron can purchase a ticket in advance at the Theatre Box Plan Office for any performance six days ahead. The seating plans for the whole of the theatre are open for any performance and this system is one that proves of immense value in increasing grosses when any production of outstanding value is playing. The theatre is divided into two sections, stalls and dress circle or balcony. On the floor of the house three distinct prices are obtained, depending upon the location of the seat in respect to the screen.

The Capitol Melbourne House Staff

Situated in the heart of the City, where, it is estimated that upwards of 200,000 people per day pass the theatre doors, concentrated effort is made by the management on attractive lobby displays. Being an accepted pattern in city showmanship, this theatre avoids at all times anything in the nature of flamboyant ballyhoos, but concentrates on high-class and dignified appeal in its lobby displays.

A note of originality is always struck in the Art Display Department, as it is under the direction of one of Australia's foremost artists, Mr. Wm. Rowell, who by the way won the recent Centenary prize for an Australian Subject, painted in oils, valued at $1,000.

Under the direction of the writer this department is in charge of F. V. Kennebeck. The policy of the Theatre is to concentrate on newspaper advertising. Being in the fortunate position of cheaper rates than overseas cities of similar size, 60 percent of the advertising budget is appropriated in newspaper advertising. Bill Boards are freely used. Radio is also employed.

A publication of 20 pages is issued by the theatre—"Capitol News" and is sold on the City Book Stalls and in the theatre at the price of 3d per copy. This publication carries the current programme and advance publicity news of coming attractions.

The City of Melbourne has the strictest city ordinances in respect to street advertising of any city in the world. Street ballyhoos of any description are absolutely taboo. Any exploitation has to be executed with the city fathers' ideas well in view, but advantage is taken of window tie-ups on every occasion, and regular store windows display prominently the Paramount photographs and usual ad sales.

Sniping is Prohibited

Sniping is prohibited and each day bill or single sheet poster must be of a permanent nature and be approved of by the various authorities. In spite of all the restrictions ample coverage is possible and the exploitation department of the business runs more to cultivate with all responsible authorities civic bodies and leading stores a goodwill on a co-operative basis. Operating on this definite policy the theatre stands in the splendid position of obtaining support for any dignified publicity stunt that it may wish to achieve.

An instance of this co-operative effort with responsible authorities was evidenced by the co-operation of the police, street car and education authorities on the season of "Disraeli" where over a period of six weeks upwards of 70,000 children were brought into the City by special street cars for the morning performance, each school and district organized with the co-operation of the Melbourne police department.

THOSE KENNEBECKS BORN EXPLOITEERS

There are three Kennebeck brothers —John E., Frank V. and Paul, who have been or are at present concerned with the exploitation of pictures. John Kennebeck went to Australia in 1923 to serve as Paramount exploitation manager in that country. He later succeeded to the post of managing director.

Frank Kennebeck is the exploitation manager of the Capitol Theatre, Melbourne and the third Kennebeck, Paul, is a motion picture exploiteer in the United States.

Havana's Sloppy Joe Helps Paramount

Every American who has been to Cuba's capital knows Sloppy Joe's. Mr. Sloppy—or is it Mr. Joe, or perhaps Mr. S. Joe?—has set all of his famous drink recipes down in a booklet which is obtainable to all arm-benders, and it is Paramount's suggestion that you turn at once to Page 13 for the recipe of one of the heftiest and heartiest drinks north or south of the equator.

In other words, Sloppy Joe has there set forth the recipe for a "Paramount Cocktail."

Win a Hollywood Air Trip!

Bally "Bengal" Uniforms

The use of the Bengal Lancer uniform for exploitation purposes exercised a thoroughly international appeal. Here it is being put to use by General Manager James L. Thornley for the presentation of "Lives of a Bengal Lancer" at the Capitol Theatre, Melbourne, Australia. Thornley also used the idea of mounted lancers patrolling the streets, a fine idea for Melbourne's wide streets, as it was also for the widespaces of many other parts of Australia.

Win a Hollywood Air Trip!

Melbourne Police Invited To "Car 99" Screening

A group of over three hundred Melbourne police attended a private morning screening of "Car 99" at the invitation of James Thornley, managing director of the Capitol Theatre there. Accompanying photo shows part of the group in lobby, where all were unanimous in voicing their approval of the picture. Frank V. Kennebeck, advertising and exploitation manager, cooperated.

Police at Thornley's Prevue on "Car 99"

SPANISH THEATRE. The Barcelona Coliseum is peculiarly adapted by construction for the many effective exploitations put on by Messrs. Messeri and Romano.

Convention Supplement Featured by Melbourne Paper

In conjunction with Paramount's annual Australian Convention, held in Melbourne the early part of September, there was produced a mammoth supplement devoted to the product, policies and general personnel of that organization. The section totaled 20 pages and constituted the finest publicity break ever given any film company in Australian history. It appeared in "The Star," September 3rd.

Major expense of art work, cuts and typesetting was borne by the newspaper, the cost to the film organization being negligible.

Stunt was engineered by Hermann Flynn, advertising manager, and Reg. Kelly, publicity manager for the film company. Paramount's Capitol Theatre, its history and personnel, of course, received big space in the supplement.

Win a Hollywood Air Trip!

A Good Idea

Having seen an idea used to excellent advantage by another Paramount theatre, the management of the Empress Cinematographica Imperia, Ltda., Florianapolis at Santa Catharina used cutouts of gladiator with steed atop marquee to publicize the "Cleopatra" opening at the Cine-Theatro Royal. (See photo.)

Win a Hollywood Air Trip!

Cleopatra Marquee Display in South America

"CAPTIOUS ADS BOOMERANG"

Executive Says Sincere Selling of Pictures at Coliseum Theatre Has Brought National Reputation

by M. J. MESSERI

Managing Director, Paramount Films, S.A.

An A-1 showman is a rare species of human being that knows everything by heart, including an entire issue of a whole encyclopaedia edition. He knows when it is going to rain or sun-shine; he can smell an earth-quake, the social position of the country, strikes, political upheavals, elections, etc., and can tell to a cent his public's spending purse. But above all he has a perfect flare for buying product, and at that he always hits the bull's eye, in judging the ever-changing taste of his patrons. And, By Jove, he even knows what kind of product the Hollywood Studios are going to deliver long before the pictures are made. Anyone who doesn't believe this description is hopeless and doesn't know the show-business.

A little over ten years ago, our Company took over the Coliseum theatre in Barcelona, and the first picture we had to exhibit here was Harold Lloyd's "Safety Last." The American methods of publicity were applied immediately, and needless to say, it was a show by itself for the people here. As a matter of fact we had two shows, one inside the house showing the picture, and one outside with the crowds gazing at the front publicity stunt. From then on, we have been able to see theatres in Spain develop the same idea for the benefit of the exhibitor and distributor alike.

Condemns Misleading Publicity

It has always been the happy but responsible lot of our Company to be the leaders in this great international industry, both in distribution and in exhibition, and it has always been the feeling of this responsibility that has made us think and ponder before putting our thoughts into action.

There isn't a more mortiferous boomerang in the business than that of misleading the public through captious publicity. The exhibitor may think he has got away with it, but in the long run he pays tenfold for such a fault. An intelligent publicist is the one that truly describes to the public the value of the goods he is trying to sell, and in this instance we are proud to have fulfilled this task honorably. We are still gathering the fruits of our sincerity of purpose in this direction. We shall continue to do so as long as we keep within this line of conduct.

Theatre Is Show Window

Our Coliseum theatre in Barcelona has been run exactly along the lines above. The Coliseum Theatre, besides a show for the public, is a show window for the rest of the motion picture exhibitors in the country. The Coliseum has been an example to them, and at least forty percent of the exhibitors in our territory look forward to the Coliseum theatre for their own guidance. In my opinion, nothing better can be applied to the show business than the saying "Renew or Perish."

A theatre in many respects can be compared to a news-paper. It has to renew itself day in and day out. You can't give the public today the same news you gave them yesterday; with the ideas and thoughts always in constant renewal, the best exhibition is secured for a successful house. Every decent and therefore clever stunt in showmanship must carry the stamp of approval of the theatre-going public, because we know by experience what the public will do when misled through trick publicity. If our business was simply a passing caravan, then we could safely say that every means justifies the end. But we are in this business to stay, and the showman will have to choose between staying in decently or finding another means of living. There is no place for bad faith in this industry, when you have to face the public.

For the reasons above, and many others which will take volumes to write, we justify the reason why we have been such successful operators in this country. Naturally, the biggest reason of them all is that we give the public, year in and year out—"The Best Show In Town."

Win a Hollywood Air Trip!

Glasgow Paramount Restaurant Opens

Scots picturegoers in Glasgow can now get entertainment from the Paramount Theatre there even while they are eating. The house has added a modernistic restaurant-grill, to which the music of the orchestra and the organ are piped. This gratuitous entertainment does not, however, include a free preview of the film's sound track. But it does include spoken announcements from the manager's office concerning coming attractions, and a few words about the policy of the Paramount Theatre, which has been found to be of advantage.

Win a Hollywood Air Trip!

Better Trailers 6¢ a Foot 50¢ a Card WITH MUSIC & ANIMATION
FILMACK
THE CHOICE OF WISE SHOWMEN · *Make it Yours*
Quick Service
WRITE · · WIRE · · PHONE
FILMACK TRAILER CO.
844 SO. WABASH AVE. CHICAGO, ILL.

FROM FRANCE AND BELGIUM

Theatre Head Gives Information on Exhibition; "What's What" in Franco-Belgian Circuit Houses

by ANDRE ULLMANN
Director-General

If we can't compare by the number of picture-houses the French and Belgian Paramount theatres circuit with the American one, we can compare them to the point of view of the quality and we can tell that in France as well as in Belgium the Paramount theatres show the "style" to all the exploitation.

Located in key-towns of the exploitation these theatres are real "samples" for the rest of the country as they use for their exploitation the same methods and respect the same basis that the American Paramount theatres without neglecting the customs of the people living in both countries.

The man who goes to a theatre attached to the Paramount circuit always attends the best show in town, either this theatre is, to begin by the one which must be named first, The Paramount-Paris lighthouse in the city of light, the Familia-Paramount in Lille, in the midst of the North, the Paramount-Toulouse under the blue sky of the South, the Opera-Paramount in Reims, the famous champagne's city, the Broglie-Palace in Strasbourg, situated in our recovered Alsace or The Coliseum in Bruxelles, the Belgian Metropolis.

Their number of seats varies between one and two thousand and all shows run from two to two and a half hours.

Paris Has Grind Policy

In Paris, the shows run on a grind policy from nine-thirty a.m., to two-thirty a.m. In Brussels, the theatre opens at ten and closes at 12 midnight. In other Paramount theatres there are permanent shows in the afternoon only; an evening show with booking seats policy takes place every day at 8.30 p.m.

The Paramount-Paris was the first theatre in Europe to remain opened from nine-thirty a.m. the day before Christmas till two-thirty a.m. the day after. The non-stop projection totalizing 41 hours. We could make out the number of admission at 20,000 during these 41 hours and the staff won the "world endurance championship." The Coliseum in Brussels does the same as Paris every year with the same success.

Among all six, the Paramount of Paris is the only one to have a symphonic orchestra of 45 musicians, a troop of girls and stage shows.

The Paramount Theatre in Paris

Other theatres only present films including mostly (as well as The Paramount Paris) films of the French production and dubbed pictures from the American Paramount Production. Occasionally The Coliseum in Brussels shows American pictures in original version.

At The Paramount Paris the show usually begins with the News-Reels, a short subject, then, comes the orchestra with an overture or a selection, a talky-cartoon, then the stage-show.

In other theatres: the news-reels and very often two big pictures or, then a few short subjects, a cartoon replace the first feature.

Booking-seats are between seven and 20 francs for Paris and 5 and 13 in other towns, including Brussels.

With the exception of the Paramount-Paris and Coliseum Brussels which give first released pictures all the other theatres begin their show every Thursday.

We can say that all other theatre circuits followed the Paramount theatres for the best way to exploit a picture. They copied Paramount theatres in their advertising and management.

Newspapers advertising is mostly done by way of ads. Nearly all newspapers in France and Belgium issue a "picture page" every Friday.

The police-rules forbid throw-aways giving in the main streets in Paris as well as in Brussels but in other towns we use this way of advertising. In Brussels, the mail delivers them. Nearly all theatres use wireless advertising. Often Paramount pictures are broadcast through the country.

Paramount trackless train is the talk of town wherever it goes. In some small towns we have heard about school teachers giving the day off to the children to go and see that uncommon stunt.

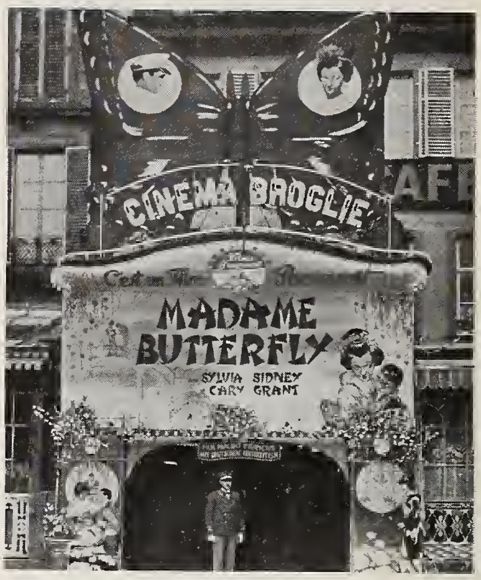
To make a long story short every one in the country has heard about the Paramount organization. The foreigners coming to Paris always pay a visit to the three big monuments: The Eiffel Tower, Notre-Dame and . . . the Paramount theatre best show in town.

Win a Hollywood Air Trip!

Noel Coward Boosted In Stockholm

Currently experiencing a long-run season at Paramount's China Theatre in Stockholm is Noel Coward's first film appearance, "The Scoundrel." So important is Noel regarded in the Swedish capital that his name is decked out in electric letters, six feet tall, on the side of the theatre. The marquee is flanked with English and American flags, and the audiences are very enthusiastic.

The picture has a much longer marquee name in Sweden than it has here. It's "Miraklet vid Cherry Street" ("Miracle in Cherry Street").



BUTTERFLY FRONT. For his date on "Butterfly," Manager M. Muller of the Broglie Palace, Strasbourg, France, made up this effective Japanese atmospheric front.

European Letters Carry Franked Publicity

The practice of using meter-franking machines for cancelling letter postage is growing apace in Europe and is being utilized to the full by film organizations with messages to offer. Paramount is a steady user of this medium, employing both silhouette designs of stars and the company trade mark.

A current example, franked in red ink, is in from Berlin with a message concerning "Die Spanische Tanzerin," the Marlene Dietrich film made and released in this country under the title "The Devil Is a Woman."

Another example, from Budapest, carries simply the four Paramount names which mean the most in that part of the world. They are De Mille, Lubitsch, Dietrich, Kiepura.

Win a Hollywood Air Trip!

Brussels Broadcasters Plug "Lancer" Date

Dramatization of radio broadcasts is proving as popular overseas as on this side, one of the late instances being the hookin of "Bengal Lancer" at the Coliseum Theatre, Brussels, in which Manager Agramon took one of the leading parts. Stunt was widely publicized and drew attention. Accompanying photo shows cast, with M. Agraman third from left. Prominent Belgian artist played the various characters.

Belgian Stars Broadcast "Lancer"

Paramount Theatre Part of Sao Paulo Civic Development

by JOHN L. DAY, JR.

General Manager, Paramount, South America

To Sao Paulo in Brazil belongs the distinction of possessing the only Paramount-owned theatre in the entire South American continent. The thriving coffee city acquired the theatre in the midst of a great campaign of civic development, and South America thereby secured a film theatre built to conform with prevailing American standards and capable of all of the performances of a film house in the United States.

Sao Paulo's Paramount began to take shape just after the great revolutionary development of sound films and thus with its completion was the most up-to-the-moment photoplay theatre on the continent, and one of the finest in the world. Given this staff of leadership it has consistently kept pace with the world not only in projection and presentation, but in all forms of publicity and exploitation.

We are extremely proud of the fact that the Paramount Theatre has become a national institution in Brazil, one of the first places to be seen by visitors to Sao Paulo.

Win a Hollywood Air Trip!

Paramount Exhibit Draws At Venice Exposition

At the 1935 Venice Cinema exposition, managing director Americo Aboaf and his advertising staff sponsored a very effective booth in which were displayed accessories, color stills and other publicity on current Paramount pictures.

Out side the Excelsior Hotel, Lido, where the exposition was held, banners were planted across main thoroughfares which were built up to the elaborate showings in the hotel.

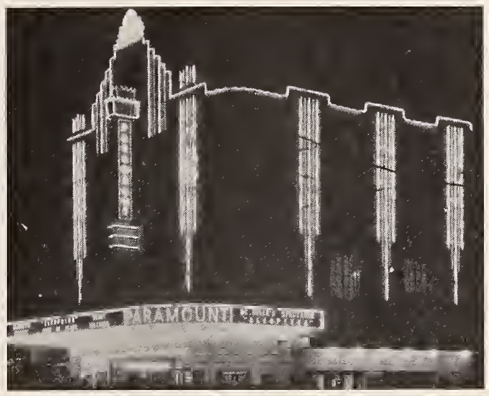
Win a Hollywood Air Trip!

Czaban's "Wife" Bally

In Lemberg, Poland, M. Czaban, Paramount manager, for the "Behold My Wife" date at the Kopernik Theatre dressed two men in full Indian regalia (see photo) for his street bally. Translation of title on shield carried by one of the boys is "The Heart of an Indian Woman."

SERCE INDJANKI

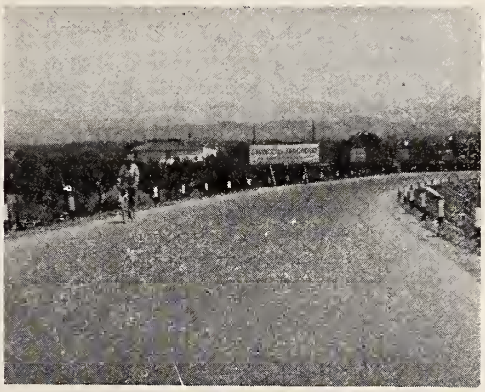
Czaban's "Behold My Wife" Bally



NIGHT SHOT. Effective Neon lighting is used extensively for decoration in the British de luxe theatres. Above is shot of Paramount, Liverpool. House is managed by Thomas T. C. Redin.

CAB CALLOWAY

S.R.O. Front of Paramount, Manchester, on occasion of Cab Calloway's appearance. House with a seating capacity of 3000 is typical of the Paramount de luxers on the other side. The manager is H. Murray.



ITALIAN BILLBOARDS. Because of an ordinance against posting printed billboards along Italian highways, showmen in that country use handlettered boards.

Win a Hollywood Air Trip!

Knitting Wool Giveaways In Poland for Dietrich

Polish wool-manufacturing firm tied in with Paramount for the release of Dietrich's "The Devil Is A Woman" by first of all naming their wool "Marlena" in honor of the star. They then announced prizes of admission tickets for the skein wrappers, the tickets being good for certain performances at the first run theatre showing the film.

Elaborate window displays announcing the stunt were also prepared, and an item of major importance is the fact that the wool manufacturers bore the total expense.

U. S. Ad Slants Moulded to Fit Swedish Angles

by CARL P. YORK

Managing Director, China Theatre, Stockholm

In the China Theatre's seven years of life (it opened in 1928 for Svensk Filmindustri) we have sought to make every individual presentation of film and stage show a self-contained entertainment. The house has shown more than 80% of Paramount product since its inauguration as a film show-window for the entire Scandinavian territory, therefore it has been of the utmost importance that every presentation be in the mood of the picture.

To this end we have drawn liberally on the ever-informative columns of Motion Picture Herald and other publications in addition to the channels of our own organization's publicity, and have moulded the best of the material to our local needs.

The China Theatre is amply staged for presentations and we have used distinctive prologs whenever the occasion has demitted distinctive title announcements from manded. The exterior of the house has pertime to time (as in the case of "The Devil Is a Woman," illustrated herewith).

The clientele of the China Theatre is an extremely high-class one. They heavily patronized "Private Worlds" for a season of three weeks, and at the time of this writing they are loudly acclaiming Noel Coward's "The Scoundrel."

We sincerely believe that the Scandinavian send-off which the China gives every picture presents the film with the sincerest aid it can have.

Win a Hollywood Air Trip!

Nifty Argentine Giveaway For "Ruggles of Red Gap"

Guillermo Fox, Paramount's exploitation and publicity chief in Argentina, produced a novel giveaway in connection with the premiere of "Ruggles" at the Suipacha Theatre in Buenos Aires.

It consisted of an announcement card, regulation size, announcing an "at home" by Charles Laughton at his new "Anglo-American Restaurant." The time and address (the latter that of the theatre) were given in the customary fashion.

Swedish Front on "Woman"

NEWS NOTES FROM CHICAGO SECTOR

CONFERRING with the new president of United Artists—Mary Pickford, to you—we learned that she will return to the Coast from New York the last of October to get things started on her new picture, which she is making with Jesse L. Lasky. It probably will be a French romantic—comedy starring Francis Lederer. Mr. Lasky bought the play while in Europe. "Casanova" is being prepared by the Pickford-Lasky unit, but Miss Pickford was not sure that it would be made this season. Production on the first picture is to start December 15.

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Speaking of Jesse Lasky reminds us that he is one of filmdom's busiest men. He arrived in Chicago from Montreal on Friday night, left Saturday noon by plane for Albuquerque where he met Mary Pickford. He returned as far as Chicago with her and then left an hour after his arrival here, via the Chief, for the coast. That's traveling.

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The early part of the week was a busy one for celebrity stopovers here. In addition to Miss Pickford and Mr. Lasky, among those here waiting to catch the Chief, the Century, or United Airliners were: Max Reinhardt, Mary Astor, Chester Morris, Joan Bennett, Thomas Meighan, Louella Parsons, Joseph M. Schenck, Merian C. Cooper, Dorothy Jordan, Al Lichtman and Al Jolson.

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Joe Hartman, formerly one of the city salesmen for United Artists, has been promoted to manager of the Milwaukee office succeeding Harry Lotz, who comes here to take the place of Sam Horowitz, resigned.

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Great States—Alger Deal

A deal to end years of bitter rivalry between two Illinois theatre circuits is now being consummated between Great States and Alger. A pooling deal involves five theatres, the Majestic, La Salle and Roxy in La Salle and the New Star and Peru, in Peru. The new company would be known as La Salle-Peru Theatres, Inc., with E. E. Alger, president; Jules Rubens, vice-president; Abner Kline, secretary, and E. H. Upton, treasurer.

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The Rialto theatre, burlesque house, is doing a terrific business. The stage shows are being given special attention and many of the production numbers are on a par with those offered at other loop houses. Comedy dialogue has been cleaned up a great deal and this helps, according to reports from those in charge. The girls in the company are younger and prettier than the usual burlesque type and this too is one of the reasons why the house is packed five times a day at good prices. The Star and Garter, deluxe burlesque house on the west side of town, folded after three weeks.

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Nate Blumberg, RKO theatre executive, was here over the weekend looking after business. He is making a tour of midwestern key cities.

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Max Goldstein, a motion picture executive in Chicago twenty years ago, was a visitor to the HERALD offices this week. He is back in Chicago after several years' absence.

PIONEER SOUTH SIDE HOUSE GOING MODERN

One of the oldest houses on the South Side will soon be dressed up in the most modern fashion. The Drexel, at 858 E. 63rd St., will be thoroughly remodeled, according to Max Gumbiner and Art Young, the owners.

Ted Morris, manager of the houses, said that a new front will be installed, a new boxoffice, a larger lobby, the latest lighting fixtures and all new carpeting. In addition, some space adjoining the theatre has been rented and a ladies' lounge will be built. The work will take about 30 days.

▽

A change in plans puts Paramount's "The Crusades" into the Roosevelt following "Broadway Melody of 1936," which is doing record-breaking business. "The Crusades" was slated to go into the United Artists at a $1 top. This price will hold for the Roosevelt.

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William Howard and Fred Simon, New York vaudeville moguls, are here looking over the offering of stage revues now being organized by Chicago bookers.

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Jack Goldhar left Saturday for New York with a bundle of contracts valued at $350,000. He will confer with United Artists executives while there.

▽

Warner Theatre Promotions

Several changes have been made in the Warner theatre personnel here. Walter Estrupp, assistant manager of the Capitol, is made manager of the Metropolitan. Raymond Kenny, chief of service at the Capitol gets the assistant's job at the West Englewood. Vance Schwartz, assistant at the West Englewood, goes to the Capitol in a similar capacity.

▽

Emma Abplanalp, Film Board secretary, spent the weekend in Indianapolis attending her sister's wedding and visiting with her family.

▽

Michael Romano, raven haired assistant state's attorney and one time legal counsel for Valentino, has been signed by Universal and is coastward bound to start a film career. Tests were made here a few weeks ago by Dan Kelley, U casting director and John Le Roy Johnston. Mr. Romano's wife and child will remain here until Michael has time to rent a home in Hollywood.

▽

Max Alexander, Beacon, films producer, was a business visitor, en route east.

▽

Melcher Confers

Rube Melcher, from down Kansas City way, has been conferring with associates along Wabash Avenue. Melcher is one of the independent operators on the Kansas City front.

▽

Harvey B. Day stopped off for a few hours on his way to Cleveland. While here he closed a few deals for Terry-toons.

▽

Henri Elman flew to Kansas City and back on a rush trip. Bookings for the Baer-Louis fight pictures are still holding up, Henri says.

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A. H. McLaughlin, sales chief for Reliable pictures, was a visitor at the Ben Judell exchange.

▽

Harry Lotz, new sales manager for United Artists, took over his new duties this week. Known as an ace salesman Lotz is expected to do big things here.

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A tea honoring Mrs. Alice Ames Winter, of the public relations staff of the Association of Motion Picture Producers, will be held Sunday at the Sherman hotel.

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"Wings over Ethiopia" goes into the Garrick this week. A special ad campaign is being used. Reviewers gave the picture a swell sendoff.

▽

Ben Judell says the story in a local paper to the effect that he would make a series of fire department pictures is wrong. He says he *might* make one.

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Irene Rich is a Chicago visitor. She plans to leave for the Coast shortly.

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Wesley Warren succeeds Hugh Flannery, Jr., as assistant manager of the Essaness 400 theatre.

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"Swedenheilm" is the name of the Swedish talker now playing at the Julian. This theatre has had much success with this type of attraction and shows all the leading Swedish films.

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North Woods in Lobby

For "Call Of The Wild," Marlowe Connors of the Grove theatre built a very unusual lobby. Using a North woods motif he revamped the front of his house with prop trees, bushes, and so on. Business moved up, too.

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Breaking all records for the last three years, "The Irish In Us" did the heaviest Sunday gross the house has known at the Parthenon in Hammond, Ind.

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So well did the Chicago Amusement Publicists Association lads plan their Mardi Gras dinner-dance that the tickets were sold out a week in advance. Plenty of clever advertising and ballyhoo caused the rush for this first annual party.

▽

This week Zorine and her Nudists are at the Oriental. What type of entertainment will follow them is a matter for deep consideration. It all started with a fan dance and now look what's happened. What next? What next?

▽

A South State street burlesque house offers a stage show, four features, three shorts, a newsreel and a glass of beer—all for 15 cents. Some of the features are three years old but they look like new compared to the chorus of the stage show.

▽

Despite a "stoop-id" communication from a bewitching cutie who resides in the Empire State and who seems to think we're kidding when we do it, we'll still sign off with the original call letters—

CROUCH

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Revolt of the Zombies				
Secret of Scotland Yard				
Slave Ship				
Thrill of the Century				

AMBASSADOR

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Fighting Blood	Kermit Maynard - Polly Ann Young	Oct. 5		
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13	*58	Mar. 18

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Timber War	Kermit Maynard	Nov. 5		

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence (A)	Chick Chandler-Shirley Grey	Mar. 30	66	Aug. 17
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15		
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15		
Shot in the Dark, A (G)	Charles Starrett-Marion Shilling	Feb. 15	65	June 1

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end				
Below the Deadline				
False Pretenses	Sidney Blackmer-Irene Ware	Oct. 22		
Little Red Schoolhouse				
Mother of the World				
Phantom Clue				
Ring Around the Moon				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 26	61	
Air Hawks	Ralph Bellamy-Tala Birell	May 7	70	
(See "Air Fury" "In the Cutting Room," Mar. 30.)				
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70	
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70	
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†		
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 18	68	
Eight Bells	Ann Sothern-Ralph Bellamy	Apr. 11	70	
(See "In the Cutting Room," Feb. 23.)				
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73	
Fighting Shadows (G)	Tim McCoy-Geneva Mitchell	Apr. 18	58	May 25
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69	
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 26†	59	
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar. 20	68	Apr. 6
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar. 8	56	Apr. 13
Justice of the Renge	Tim McCoy-Billie Seward	May 25	58	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar. 1	69	Mar. 23
Love Me Forever	Grace Moore-Leo Carrillo	June 27	93	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15	57	May 25
Party Wire (G)	Jean Arthur-Victor Jory	Apr. 27	69	Apr. 20
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Revenge Rider	Tim McCoy-Billie Seward	Mar. 18	57	
(See "Alias John Law" "In the Cutting Room," Dec. 8,'34.)				
Riding Wild	Tim McCoy-Billie Seward	June 28	56	
She Couldn't Take It	George Raft-Joan Bennett	Oct. 20†	86	
She Married Her Boss	C. Colbert-Michael Bartlett	Sept. 19	91	
Superspeed	Norman Foster-Florence Rice	Sept. 1	57	
Swell Head	Wallace Ford-Barbara Kent	Apr. 8	62	
Together We Live	Ben Lyon-Sheila Mannors	Aug. 18	70	
(See "In the Cutting Room," Nov. 3,'34.)				
Unknown Woman	Marian Marsh-Richard Cromwell	June 14	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20	65	May 11
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25†	57	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling of Dan Matthews, The	Richard Arlen-Charlotte Wynters			
Crime and Punishment	Peter Lorre-Edward Arnold			
Cowboy Crusader	Charles Starrett-Joan Perry			
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67	
Guard That Girl	Robert Allen-Florence Rice		67	
If You Could Only Cook	Jean Arthur-Herbert Marshall			
Lone Wolf Returns, The	Melvyn Douglas-Gail Patrick			
Lost Horizon	Ronald Colman			
Moonlight on the River	Ann Sothern-Harry Richman			
One Way Ticket	Lloyd Nolan-Peggy Conklin			
Opera Hat	Gary Cooper			
Panic on the Air	Ann Sothern-Lloyd Nolan			
Song of the Damned	Victor Jory-Florence Rice			
Too Tough to Kill	Victor Jory-Sally O'Neill			
Western Courage	Ken Maynard-Geneva Mitchell			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Calibre	Bob Steele	Mar. 8†	6 rls.	
Cactus Kid	Jack Perrin	Feb. 26	6 rls.	
Kid Courageous	Bob Steele	July 28†	6 rls.	
Loser's End	Jack Perrin	Aug. 26	6 rls.	
Mystery Ranch	Tom Tyler	Apr. 12	6 rls.	
Silver Bullet	Tom Tyler	May 11	6 rls.	
Smokey Smith	Bob Steele	Sept. 26	6 rls.	
Terror of the Plains	Tom Tyler	June 27	6 rls.	
Tombstone Terror	Bob Steele	Apr. 25	6 rls.	
Tracy Rides	Tom Tyler	Feb. 26	6 rls.	
Western Justice	Bob Steele	June 14†	6 rls.	
Wolf Riders	Jack Perrin	Sept. 28	6 rls.	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rider of the Law, The	Bob Steele	Oct. 26†	6 rls.	
Ridin' Through	Tom Tyler	Oct. 26†	6 rls.	
Scream in the Dark	Lon Chaney, Jr.		6 rls.	
Shadow of Silk Lennox	Lon Chaney, Jr.		6 rls.	
Toll of the Desert	Fred Kohler, Jr.	Nov. 1†	6 rls.	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Iglo	Marica Gervai	Sept. 3†	85	
Father Knows Best	Szoke Szakall	May 14	80	
Homely Girl	Javor Murathy	Sept. 1†	88	
Honor Among Thieves	Kabos-Csikos	Sept. 10†	73	
Hussar Romance	Irene Agai	Apr. 21	75	
Iron Man	Torzs-Turay	Sept. 15†	71	
Queen of Roses	Zita Pertzel	Sept. 20†	90	
Rakoczi March	Paul Javor	Apr. 20	84	
Rakoczi March (German dialogue)	Frohlich-Horn	June 15	83	
Seeing Hungary (English titles)	Travelogue	Aug. 29	58	
Singing Troubadour	Szucs Sebok	Sept. 30†	77	
Sweet Stepmother	Maria Tasnadi	Sept. 20†	81	

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille (A)	Y. Printemps-Pierre Fresnay	Apr. 15	85	May 18
Don Quixote	Chaliapin-Sydney Fox	July 1		July 8,'33
Dream of My People	Cantor Rosenblatt	June 1		
Iceland Fishermen (G)	Pierre Loti story	Sept. 15	72	Oct. 5
Last Wilderness, The (G)	Howard Hill	May 14	63	May 25
Ra Mu		Sept. 1†		
Sans Famille	Robert Lynen	Aug. 1		
World in Revolt	Graham McNamee	Mar. 1		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frasquita	Franz Lehar	Dec. 10†		
Hello Paris		Oct. 15†		
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60	
Scandal in Budapest		Nov. 1†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		

FIRST DIVISION

(Releases First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Frontier Justice	Hoot Gibson	Oct. 1†	58	
Girl Who Came Back (A)	Shirley Gray-Sidney Blackmer	Sept. 20†	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15†	69	
Hong Kong Nights	Tom Keene-Wera Engles	Sept. 15†	59	
Java Head (A)	Anna May Wong - E. Allan - E. Gwenn - J. Loder	Sept. 1†	70	Aug. 17
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct. 8†	98	June 8
Murder at Glen Athol	John Miljan-Irene Ware	Oct. 1†		
Rainbow's End	Hoot Gibson	June 10	60	
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1†	67	
Sunset Range (G)	Hoot Gibson	May 1	54	Mar. 9

(THE RELEASE CHART--CONT'D)

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 8†	65	June 15
Drake the Pirate (G)	Matheson Lang-Jane Baxter		95	June 1
False Pretenses	Sidney Blackmer-Irene Ware	Oct. 22†	66	
Red Wagon	Charles Bickford-Raquel Torres	Nov. 8†		

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May 18	97	Apr. 6
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug. 31	83	Aug. 3
Case of the Curious Bride, The (G) 879	Warren William - M. Lindsay	Apr. 13	68	Apr. 13
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct. 5	77	Sept. 21
G Men, The (A) 880	James Cagney-Margaret Lindsay	May 4	85	Apr. 27
Girl from Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June 1	69	June 1
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20	97	Mar. 23
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 16	95	Mar. 23
Goose and the Gander (A) 967	Kay Francis-George Brent	Sept. 21†	65	Oct. 5
In Caliente (G) 856	Dolores Del Rio-Pat O'Brien	May 25	84	July 6
Irish in Us, The (G) 866	James Cagney-Pet O'Brien	Aug. 3	80	July 20
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr. 27	71	Apr. 27
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 8	97	May 18
Shipmates Forever (G)	Dick Powell-Ruby Keeler	Oct. 12†	109	Sept. 28
Traveling Saleslady (G) 870	Joan Blondell-Glenda Farrell	Apr. 8	63	Apr. 6
While the Patient Slept (G) 874	Aline MacMehon-Guy Kibbee	Mar. 9	61	Mar. 9

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood, The	James Cagney			
Broadway Hostess	Winifred Shaw-Lyle Talbot	Dec. 7†		
(See "In the Cutting," Sept. 7.)				
Captain Blood 855	Errol Flynn-Olivia De Haviland	Dec. 28†		
(See "In the Cutting Room," Sept. 28.)				
Enemy of Men	Peul Muni-Josephine Hutchinson			
(See "In the Cutting Room," Sept. 28.)				
Green Light	Leslie Howard			
God's Country and the Woman	Bette Davis-George Brent			
Hard Luck Dame	Bette Davis-Franchot Tone			
(See "In the Cutting Room," Sept. 14.)				
I Found Stella Parish 958	Kay Francis-Paul Lukas	Nov. 23†		
I'm in the Legion	Joe E. Brown			
Man of Iron	Barton MacLane-Mary Astor	Dec. 21†		
Murder of Dr. Harrigan, The	Kay Linaker-Ricardo Cortez		66	
Payoff, The 968	James Dunn-Claire Dodd	Nov. 9†	64	
(See "In the Cutting Room," July 6.)				

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born for Glory 3508	Barry Mackay-John Mills	Sept. 30†	74	
Clairvoyent, The (A) 3503	Claude Rains-Fay Wray	July 15†	72	June 15
Loves of a Dictator (A) 760	Clive Brook-Madeleine Carroll	June 15	81	Feb. 10
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr. 15	74	Dec. 29,'34
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter	Sept. 30†	74	Apr. 13
My Heart Is Calling (G) 3409	Jan Kiepura-Marta Eggerth	May 1	90	Feb. 2
My Song for You 3414	Jan Kiepure-Sonnie Hale	June 1	70	Nov. 10,'34
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug. 1†	85	July 9

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray		63	May 18
Dr. Nikola 3507	Boris Karloff			
First a Girl 3512	Jessie Matthews-Sonnie Hale	Nov. 1†		
King of the Damned 3504	Conrad Veidt-Helen Vinson			
King Solomon's Mines 3511				
Mister Hobo 3516	George Arliss	Nov. 15†		
Modern Masquerade 3505	Jessie Matthews			
Passing of the Third Floor Back, The 3510	Conrad Veidt			
Rhodes, the Empire Builder 3514	Walter Huston			
Secret Agent 3506	Madeleine Carroll-Peter Lorre			
Soldiers Three 3515	Maureen O'Sullivan-C. Aubrey Smith			
Transatlantic Tunnel 3513	Richard Dix-Madge Evans	Oct. 27†		

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Sunday Afternoon	Dita Parlo	Sept. 27	85	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agal	Nov. 20	85	
Frozen Child	Jeno Terzs	Dec. 10	90	
Heart Specialist	Gyula Csortos	Dec. 30	90	
I Cannot Live Without Music	B. Somogyi	Dec. 20	95	
Miss President	Lily Muraty	Oct. 15	90	
New Landlord, The	Ilona Titkos	Dec. 20	90	
One Night in Venice	Gyula Csortos	Jan. 1,'36	85	

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Death from a Distance	Russell Hopton-Lola Lane	Apr. 30		
Murder at Glen Athol	John Miljan-Irene Ware	Oct. 1		
Public Opinion (A)	Lois Wilson-Shirley Grey	Mar. 15	66	Sept. 7
Society Fever	Lois Wilson - Lloyd Hughes -	Oct. 1		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs				
Brilliant Marriage				
Death Rides Double				
Hidden Alibi				
Hitch-Hike to Heaven	Henrietta Crosman			
Tango				
Under the Lilacs				

LIBERTY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble 1012	H. B. Warner-Onslow Stevens	July 10	65	
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May 1	73	
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10	73	
Sweepstake Annie (G) 1009	Marian Nixon-Tom Brown	Mar. 5	81	Feb. 23
Without Children 1008	M. Churchill-Bruce Cabot	Apr. 15	68	

MAJESTIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook - Irene Hervey	Apr. 15	64	Mar. 30
Mutiny Ahead (G)	Neil Hamilton-Kathleen Burke	Mar. 1	63	July 13
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar. 10	69	Dec. 1,34
Reckless Roads	Judith Allen - Regis Toomey	July 1	66	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Secret Agent X				

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug. 25	84	Aug. 31
Headline Woman (G)	Roger Pryor-Heather Angel	May 15	70	May 18
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22	69	June 29
One Frightened Night (G)	Chas. Grapewin-Mery Carlisle	May 1	65	May 11
Streamline Express (G)	Victor Jory-Evelyn Veneble	Sept. 7	71	Sept. 14
Waterfront Lady	Ann Rutherford-Frank Albertson	Oct. 5		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential	Donald Cook-Evalyn Knapp			

METRO - GOLDWYN - MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Indiscretion (A)	May Robson-Madge Evans	May 10	80	May 11
Anna Kerenina (G)	Grete Garbo-Fredric March	Sept. 6†	95	July 6
Baby Face Harrington (G)	Charles Butterworth-U. Merkel	Apr. 12	63	Mar. 30
Bishop Misbehaves, The	Edmund Gwenn - Maureen O'Sullivan	Sept. 13†	86	
(See "In the Cutting Room," Aug. 10.)				
Bonnie Scotland (G)	Laurel and Hardy	Aug. 23†	82	Sept. 14
Broadway Melody of 1936 (G)	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
Calm Yourself (G)	Madge Evans-Robert Young	June 28	69	June 22
China Seas (G)	Clarke Geble - Jean Harlow - Wallace Beery	Aug. 16†	89	Aug. 3
Escapade (G)	William Powell-Luise Rainer	July 5	89	July 13
Flame Within, The (A)	Ann Herding-Herbert Marshall	May 17	73	May 18
Here Comes the Band (G)	Ted Lewis-Virginia Bruce	Aug. 30†	87	Aug. 17
I Live My Life (G)	Joan Crawford-Brien Aherne	Oct. 4†	99	Oct. 5
It's in the Air	Jack Benny-Una Merkel	Oct. 11†	80	
Mad Love (A)	Peter Lorre-Frances Drake	July 12	69	July 6
Mark of the Vampire (A)	L. Barrymore-Bela Lugosi	Apr. 26	60	Apr. 6
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May 24	70	May 18
Murder Man, The (G)	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29	106	Mar. 2
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14	82	June 8
One New York Night	Franchot Tone-Una Merkel	Apr. 5	71	
(See "Mystery in Room 309" "In the Cutting Room," Mar. 16.)				
O'Shaughnessy's Boy (G)	Wallace Beery-Jackie Cooper	Sept. 27†	88	Oct. 5
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31	89	May 25
Pursuit (G)	Chester Morris-Sally Eilers	Aug. 9†	62	Aug. 3
Reckless (A)	Jean Harlow-Wm. Powell	Apr. 19	99	Apr. 13
Smilin' Through (Re-release)	Norma Sheerer-Fredric Merch - Leslie Howard	Aug. 23	100	Oct. 22,'32
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8	69	Mar. 2
Vagabond Lady (G)	Robert Young-Evelyn Venable	May 3	75	June 22
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar. 1	77	Feb. 23
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22	90	Mar. 16
Woman Wanted (G)	Joel McCrea-Maureen O'Sullivan	Aug. 2†	68	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ah, Wilderness!	Wallace Beery-Lionel Barrymore	Nov. 22†		
Great Ziegfeld, The	William Powell - Myrna Loy - Luise Rainer			
Last of the Pagans	Mala-Lotus Long	Nov. 22†		
Mutiny on the Bounty	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†		
(See "In the Cutting Room," Sept. 28.)				
Night at the Opera, A	Marx Brothers	Nov. 15†		
(See "In the Cutting Room," Sept. 28.)				
Perfect Gentleman, The	Frank Morgan-C. Courtneidge	Nov. 1†		
(See "In the Cutting Room," Sept. 14.)				
Rendezvous	Wm. Powell - Rosalind Russell	Oct. 25†		
Riffraff	Jean Harlow-Spencer Tracy	Nov. 29†		
Robin Hood of El Dorado	Warner Baxter-Ann Loring			
Rose Marie	J. MacDonald-Nelson Eddy			
Tale of Two Cities, A	Ronald Colman-Elizabeth Allan			
Tarzan Escapes	John Weissmuller - Maureen O'Sullivan			

(THE RELEASE CHART--CONT'D)

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3026	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 3
Dawn Rider, The 3033	John Wayne-Marion Burns	June 20	57	
Desert Trail 3037	John Wayne-Mary Kornman	Apr. 22	54	
(See "In the Cutting Room," Feb. 23.)				
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr. 25	72	Mar. 9
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15	77	June 1
Honeymoon Limited (G) 3016	Neil Hamilton-Irene Hervey	July 1	70	June 22
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 15	76	Apr. 13
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July 15	76	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25	64	June 29
Mystery Man (G) 3025	Robert Armstrong	Apr. 25	62	Feb. 18
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July 20	52	May 18

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23†	77	July 13
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 6†	82	Aug. 31
Big Broadcast of 1936, The (G) 3511	Jack Oakie-Burns & Allen	Sept. 20†	97	Sept. 21
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21	79	June 8
Crusades, The (G) 3508	Loretta Young-Henry Wilcoxon	Oct. 18†	125	Aug. 10
Devil is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May 3	80	Mar. 2
Dr. Jekyll and Mr. Hyde 3459 (Re-issue)	Fredric March-Miriam Hopkins	July 5	85	Dec. 26,'31
Every Night at Eight (G) 3501	George Raft-Alice Faye	Aug. 2†	80	Aug. 10
Four Hours to Kill (A) 3439	Richard Barthelmess-H. Mack	Apr. 19	74	Apr. 6
Glass Key, The (G) 3444	George Raft-Claire Dodd	May 31	77	May 25
Goin' to Town (A) 3442	Mae West-Paul Cavanagh	May 17	71	May 11
Hands Across the Table	C. Lombard-Fred MacMurray	Oct. 18†		
(See "In the Cutting Room," Sept. 14.)				
Here Comes Cookie (G) 3507	George Burns-Gracie Allen	Aug. 30†	65	Aug. 24
Hold 'Em Yale (G) 3438	Patricia Ellis-Cesar Romero	Apr. 12	63	Mar. 30
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23†	59	
It's a Great Life 3518	Joe Morrison-Rosalind Keith	Oct. 4†		
(See "In the Cutting Room," Sept. 28.)				
Last Outpost, The (A) 3505	Cary Grant-Gertrude Michael	Oct. 11†	77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct. 4†	52	Oct. 5
Man on the Flying Trapeze, The (G) 3451	W. C. Fields-Mary Brian	July 26	66	Aug. 10
Men Without Names (G) 3448	Fred MacMurray-Madge Evans	June 28	66	June 29
Once in a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10	67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5	83	June 1
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24	67	Apr. 6
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19	83	Mar. 2
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June 7	68	May 4
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19	76	July 20
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 26	70	July 27
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr. 26	74	Apr. 27
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	Aug. 9†	75	
Two Fisted 3513	Lee Tracy-Grace Bradley	Oct. 4†	59	
(See "Gettin' Smart" "In the Cutting Room," Sept. 28.)				
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept. 13†	61	Sept. 7
Virginia Judge, The (G) 3512	Walter C. Kelly-Marsha Hunt	Sept. 27†	60	Sept. 28
Virginian, The 3460 (Re-issue)	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June 14	83	
Wanderer of the Wasteland 3502	Gail Patrick-Dean Jagger	Sept. 20†	66	
(See "In the Cutting Room, Aug. 3.)				
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 16†	75	Aug. 17

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything Goes	Bing Crosby-Ethel Merman			
Bar 20 Rides Again	Wm. Boyd-Jimmy Ellison			
Bride Comes Home, The	Claudette Colbert-F. MacMurray			
Collegiate	Joe Penner-Jack Oakie			
(See "In the Cutting Room," Sept. 28.)				
Coronado	Jack Haley-Johnny Downs			
Desire	Marlene Dietrich-Gary Cooper			
Eagle's Brood, The (G)	Wm. Boyd-Jimmy Ellison	Oct. 25†	*60	Oct. 12
If I Had a Million (Re-issue)	Gary Cooper-George Raft		95	Nov. 12,'32
Klondike Lou	Mae West-Victor McLaglen			
Mary Burns, Fugitive	Sylvia Sidney-Melvyn Douglas	Nov. 15†		
Milky Way, The	Harold Lloyd-Adolphe Menjou			
(See "In the Cutting Room," Sept. 28.)				
Millions in the Air	John Howard-Wendy Barrie			
Nevada	Larry Crabbe-Kathleen Burke	Nov. 29†		
Peter Ibbetson 3510	Gary Cooper-Ann Harding	Nov. 8†		
(See "In the Cutting Room," June 22.)				
Rose of the Rancho	John Boles-Gladys Swarthout	Nov. 29†		
(See "In the Cutting Room," Aug. 17.)				
Ship Cafe	Carl Brisson-Arline Judge	Nov. 1†		
Soak the Rich	Mary Taylor-Walter Connolly			
So Red the Rose	Margaret Sullavan-R. Scott			
(See "In the Cutting Room," Aug. 17.)				
Wings Over Ethiopia	Special			

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burne	Oct. 1	60	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cappy Ricks Returns (G) 3508	R. McWade-Florine McKinney	Sept. 25†	66½	Sept. 14
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Sept. 28†		
Lawless Range 3562	John Wayne-Sheila Mannors	Oct. 3†		
Tumbling Tumbleweeds 3566	Gene Autry-Lucile Browne	Sept. 19†	57	
Two Sinners (G) 3507	Otto Kruger-Martha Sleeper	Sept. 12†	72	Oct. 5
Westward Ho (G) 3556	John Wayne-Sheila Mannors	Sept. 1†	60	Aug. 3

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Doctor Crespi, The 3546	Erich von Strohelm - Harriet Russell	Oct. 21†	63	
Forced Landing 3524	Esther Ralston-Onslow Stevens	Nov. 25†		
(See "In the Cutting Room," Oct. 5.)				
Frisco Waterfront	Ben Lyon-Helen Twelvetrees			
Melody Trail 3567	Gene Autry-Ann Rutherford	Oct. 21†	60	
New Forntier, The 3558	John Wayne-Muriel Evans	Oct. 24†		
(See "In the Cutting Room," Sept. 28.)				
Spanish Cape Mystery, The 3530	Helen Twelvetrees-Donald Cook	Oct. 25†		
(See "In the Cutting Room," Sept. 7.)				
$1,000 a Minute 3532	Roger Pryor-Leila Hyams	Nov. 7†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug. 23	99½	Aug. 10
Arizonian, The (G) 538	Richard Dix-Margot Grahame	June 28	75½	June 8
Becky Sharp (A) 4101	Miriam Hopkins-C. Hardwicke	June 28	75	June 22
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31	80	May 25
Chasing Yesterday (G) 528	Anne Shirley-O. P. Heggie	May 3	77½	Apr. 8
Dog of Flanders (G) 525	Frankie Thomas-Helen Parrish	Mar. 22	72	Mar. 2
Freckles (G) 536	Carol Stone-Tom Brown	Oct. 4	68	Oct. 5
Hi Gaucho 606	John Carroll-Steffi Duna	Oct. 11†	59	
(See "In the Cutting Room," Aug. 17.)				
His Family Tree (G) 604	James Barton-Maureen Delany	Sept. 20†	68½	Oct. 5
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14	72	May 25
Hot Tip (G) 542	James Gleason-Zasu Pitts	Aug. 16	69	Aug. 31
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24	91	May 4
Jalna (G) 540	Ian Hunter-Kay Johnson	Aug. 9	78	Aug. 17
Laddie (G) 526	John Beal-Gloria Stuart	Apr. 5	69½	Mar. 9
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct. 18	*85	Oct. 12
Nitwits, The (G) 534	Wheeler and Woolsey	June 7	81½	May 25
Old Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug. 2	75	Sept. 28
People's Enemy (A) 527	Preston Foster-Melvyn Douglas	Mar. 15	70	May 4
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept. 27†	*74	Aug. 31
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept. 13†	82½	Aug. 31
Roberta (G) 524	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 8	105½	Feb. 23
She (G) 537	Helen Gahagan-Randolph Scott	July 12	94½	July 13
Star of Midnight (G) 529	William Powell-Ginger Rogers	Apr. 19	90	Apr. 6
Strangers All (G) 531	May Robson-Preston Foster	Apr. 26	69½	Mar. 30
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6†	99½	Aug. 24
Village Tale (A) 530	Randolph Scott-Kay Johnson	May 10	80	June 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley	Barbara Stanwyck-Preston Foster	Nov. 15†		
(See "In the Cutting Room," Aug. 31.)				
Chatterbox	Anne Shirley			
Follow the Fleet	Fred Astaire-Ginger Rogers	Dec. 27†		
Husk	Preston Foster-Jane Wyatt	Dec. 13†		
I Dream Too Much	Lily Pons-Henry Fonda	Nov. 29†		
(See "Love Song," "In the Cutting Room," Sept. 28.)				
In Person	Ginger Rogers-George Brent	Nov. 22†		
(See "In the Cutting Room," Sept. 14.)				
It Happened in Hollywood	Wallace Ford-Molly Lamont			
Mary of Scotland	Katharine Hepburn			
Mother Lode	Richard Dix-Heather Angel			
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 23†	78	Oct. 12
Seven Keys to Baldpate	G. Raymond-Margaret Callahan	Dec. 7†		
Sylvia Scarlett	Katharine Hepburn-Cary Grant			
(See "In the Cutting Room," Sept. 28.)				
Three Musketeers (G) 544	Margot Grahame-Walter Abel	Nov. 1	*93	Oct. 12
To Beat the Band	Helen Broderick-Hugh Herbert	Nov. 8†		
(See "In the Cutting Room," Sept. 7.)				
Two O'Clock Courage	Walter Abel-Margot Grahame			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	June 10
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1	61	May 11
Struggle for Life (G)		Foy Productions	June 18	53	June 29
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May 15	59	May 18
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1	58	July 13

TWENTIETH CENTURY - FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
*Black Sheep (A) 543	Edmund Lowe-Claire Trevor	June 14	75	May 18
*Charlie Chan in Egypt (G) 544	Warner Oland-"Pat" Paterson	June 21	72	June 8
*Charlie Chan in Shanghai (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
*Cowboy Millionaire (G) 538	George O'Brien-E. Kennedy	May 10	67	Apr. 27
*Curly Top (G) 549	Shirley Temple-John Boles	July 26	74	July 27
*Dante's Inferno (A) 611	Claire Trevor-Spencer Tracy	Aug. 23†	88	Aug. 10
*Daring Young Man, The (G) 528	James Dunn-Mae Clarke	May 24	75	Apr. 27
*Doubting Thomas (G) 542	Will Rogers-Billie Burke	June 7	73	Apr. 20
*Dressed to Thrill (G) 605	Clive Brook-Tutta Rolf	Aug. 16†	68	July 13
*Farmer Takes a Wife, The (G) 608	Janet Gaynor-Henry Fonda	Aug. 2†	91	July 20

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
*Gay Deception, The (G) 602	Francis Lederer-Frances Dee	Sept. 13†	76	Aug. 24
*George White's 1935 Scandals (A) 534	Alice Faye-James Dunn	Mar. 29	83	Apr. 6
*Ginger (G) 545	Jackie Searl-Jane Withers	July 5	74	July 27
*Hard Rock Harrigan (G) 548	George O'Brien-Irene Hervey	July 19	60	July 6
*Here's to Romance (G) 609	Nino Martini-Genevieve Tobin	Oct. 4†	86	Aug. 31
*It's a Small World (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12	71	Apr. 6
*Ladies Love Danger 540	Gilbert Roland-Mona Barrie	May 3	69	
(See "Secret Lives" "In the Cutting Room," Mar. 30.)				
*Orchids to You (G) 546	Jean Muir-John Boles	July 12	74	June 22
*Our Little Girl (G) 539	Shirley Temple-Joel McCrea	May 17	65	June 15
*Redheads on Parade (G) 804	John Boles-Dixie Lee	Aug. 30†	77	July 13
*Silk Hat Kid (G) 547	Lew Ayres-Mae Clarke	July 19	67	Aug. 31
*Spring Tonic (G) 535	Lew Ayres-Claire Trevor	Apr. 19	58	July 6
*Steamboat Round the Bend (G) 612	Will Rogers-Anne Shirley	Sept. 8†	80	Aug. 3
*$10 Raise (G) 537	Edward Everett Horton	Apr. 5	70	Mar. 23
*This Is the Life 614	Jane Withers-John McGuire	Oct. 18†	65	
*Thunder Mountain (G) 607	Geo. O'Brien-Barbara Fritchie	Sept. 27†	58	Sept. 21
*Thunder in the Night (G) 613	Edmund Lowe-Karen Morley	Sept. 20†	67	July 13
*Under the Pampas Moon (G) 541	Warner Baxter-Ketti Gallian	May 31	78	May 25
*Welcome Home (G) 603	James Dunn-Arline Judge	Aug. 9	72	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
*Bad Boy 615	James Dunn-Dorothy Wilson	Oct. 25†	56	
(See "In the Cutting Room," Sept. 28.)				
*Buccaneer	Claire Trevor-Kent Taylor	Jan. 10,'36†		
*Charlie Chan's Secret	Warner Oland-Rosina Lawrence	Jan. 17,'36†		
*Gentle Julia	Jane Withers			
*In Old Kentucky (G) 601	Will Rogers-Dorothy Wilson	Dec. 6†	84	July 13
*King of Burlesque, The	Warner Baxter-Alice Faye	Jan. 3,'36†		
*Littlest Rebel, The	Shirley Temple-John Boles	Dec. 27†		
Man Who Broke the Bank at Monte Carlo, The 620	Ronald Colman-Joan Bennett	Nov. 22†		
(See "In the Cutting Room," Oct. 5.)				
Metropolitan 618	Lawrence Tibbett-Virginia Bruce	Nov. 8†		
*Music Is Magic (G) 619	Alice Faye-Ray Walker	Nov. 15†	*65	Oct. 12
*Navy Wife	Claire Trevor-Ralph Bellamy	Dec. 13†	72	
(See "Beauty's Daughter," "In the Cutting Room," Aug. 17.)				
*Paddy O'Day	Jane Withers	Jan. 21,'36†		
Professional Soldier	V. McLaglen-Freddie Bartholomew	Jan. 24,'36†		
Ramona	Rochelle Hudson-John Boles			
Show Them No Mercy 621	Rochelle Hudson-Cesar Romero	Nov. 29†		
Thanks a Million 617	Dick Powell-Ann Dvorak	Nov. 1†		
*Way Down East 616 (G)	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
*Your Uncle Dudley	Edward Everett Horton	Dec. 20†		

(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 5
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20	78	Apr. 13
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 4
Cardinal Richelieu (G)	George Arliss-M. O'Sullivan	Apr. 28	80	Mar. 30
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept. 6†	90	Sept. 14
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27	80	Apr. 20
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb. 22	80	Feb. 23
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21	105	Apr. 8
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17	95	June 8
Modern Times	Chas. Chaplin-Paulette Goddard	Oct. 11†		
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14	75	July 14
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Sanders of the River (G)	Leslie Banks - Paul Robeson - Nina Mae MacKinney	July 4	95	Apr. 20
Thunder in the East	Charles Boyer-Merle Oberon	May 13	79	Dec. 1,'34
(Reviewed under the title, "The Battle.")				
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8	90	Feb. 23

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The	Douglas Fairbanks, Jr.—Elissa Landi			
Ghost Goes West	Robert Donat-Jean Parker			
Man Who Could Work Miracles, The	Roland Young	Dec. 11†		
Melody Lingers On, The	Josephine Hutchinson - George Houston	Oct. 25†		
(See "In the Cutting Room," Sept. 28.)				
Moscow Nights	H. Baur-Penelope Dudley Ward			
Navy Born	Miriam Hopkins-Joel McCrea			
Shoot the Chutes	Eddie Cantor-Ethel Merman	Dec. 25†		
Splendor	Miriam Hopkins-Joel McCrea			
Things to Come	Raymond Massey	Nov. 29†		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May 27	66	July 6
Border Brigands 8085	Buck Jones	May 27	56	
Bride of Frankenstein (A) 8009	Boris Karloff-Valerie Hobson	May 8	80	Apr. 20
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20	65	June 8
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2†	93	July 20
Fighting Youth 9017	Charles Farrell-June Martel	Sept. 30†		
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb. 18	98	Feb. 9
It Happened in New York (G) 8023	Lyle Talbot-Heather Angel	Mar. 18	66	Apr. 13
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept. 30†	74	Sept. 21
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15	68	July 6
Manhattan Moon 8026	Ricarde Cortez-Dorothy Page	Aug. 5	69	
(See "In the Cutting Room," June 15.)				
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22	69	Apr. 6
Night Life of the Gods (G) 8008	Alan Mowbray-F. McKinney	Mar. 11	73	Jan. 12
Outlawed Guns 8086	Buck Jones-Ruth Channing	July 29	62	
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr. 1	80	Mar. 30
Raven, The (A) 8018	Karloff-Bela Lugosi	July 22	61	June 15
She Gets Her Man (G) 8018	Zasu Pitts-Hugh O'Connell	Aug. 19	64	Aug. 10
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr. 15	60	Apr. 20
Storm Over the Andes 9026	Jack Holt-Mona Barrie	Sept. 16†	84	
(See "In the Cutting Room," July 20.)				
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 16†	60	
(See "In the Cutting Room," Aug. 10.)				
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar. 3	72	Mar. 23
Werewolf of London (A) 8015	Henry Hull-Valerie Hobson	June 3	75	May 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East of Java 9029	Chas. Bickford-Elizabeth Young	Nov. 25†		
(See "In the Cutting Room," Sept. 28.)				
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson			
(See "In the Cutting Room," Sept. 28.)				
Her Excellency the Governor 9013	Binnie Barnes			
His Night Out 9021	Edward Everett Horton - Irene Hervey	Oct. 21†	74	
(See "In the Cutting Room," Sept. 28.)				
Invisible Ray 9015	Karloff-Bela Lugosi			
Ivory Handled Guns 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
Magnificent Obsession 8006	Irene Dunne-Robert Taylor			
(See "In the Cutting Room," Oct. 5.)				
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	*76	Oct. 12
Song of Joy 9010	Marta Eggerth			
Spinster Dinner 9007	Carole Lombard			
Stormy 9016	Noah Beery, Jr.—Jean Rogers	Nov. 18†	68	
(See "In the Cutting Room," July 27.)				
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 11†		
Three Kids and a Queen 9023	May Robson-Frankie Darro	Oct. 28†	90	

WARNER BROS.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown-O. De Haviland	June 15	72	July 27
Broadway Gondolier (G) 805	Dick Powell-Joan Blondell	July 27	98	July 6
Dinky (G) 824	Jackie Cooper-Mary Astor	May 11	65	Sept. 7
Don't Bet on Blondes (G) 813	Warren William-Claire Dodd	July 13	60	July 27
Dr. Socrates 909	Paul Muni-Ann Dvorak	Oct. 19†	70	
(See "In the Cutting Room," Aug. 3.)				
Florentine Dagger, The (G) 829	Donald Woods-Margaret Lindsay	Mar. 30	69	May 4
Front Page Woman (G) 812	Bette Davis-George Brent	July 20	82	July 25
Going Highbrow (G) 818	Guy Kibbee-Zasu Pitts	July 8	67	Sept. 7
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
Little Big Shot (G) 918	Sybil Jason-Robert Armstrong	Sept. 7†	72	Aug. 3
Night at the Ritz, A (G) 823	William Gargan-Patricia Ellis	Mar. 23	63	May 25
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept. 7†	92	July 13
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stranded (G) 808	Kay Francis-Geo. Brent	June 29	76	June 29
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23	95	Mar. 2
We're in the Money (G) 820	Joan Blondell-Glenda Farrell	Aug. 17	*65	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel of Mercy	Josephine Hutchinson			
Anthony Adverse	Fredric March			
Ceiling Zero	James Cagney-Pat O'Brien			
Colleen	Ruby Keeler-Joan Blondell-Jack Oakie-Hugh Herbert			
Freshman Love	Patricia Ellis-Warren Hull			
Frisco Kid 907	James Cagney-Marg't Lindsay	Nov. 30†		
(See "In the Cutting Room," Aug. 31.)				
Meet the Duchess	Dolores Del Rio - W. William			
Midsummer Night's Dream (G)	All Star		132	Oct. 12
Miss Pacific Fleet	Joan Blondell-Glenda Farrell	Dec. 14†		
Money Man	Edw. G. Robinson-Bette Davis			
Moonlight on the Prairie 928	Dick Foran-Sheila Mannors	Nov. 2†	63	
(See "In the Cutting Room," Aug. 17.)				
Over the Wall				
Personal Maid's Secret 920	Margaret Lindsay-Warren Hull	Oct. 28†	58	
(See "Living Up to Lizzie," "In the Cutting Room," Aug. 17.)				
Petrified Forest	Leslie Howard-Bette Davis			
Singing Kid, The	Al Jolson-Sybil Jason			
Song of the Saddle	Dick Foran-Alma Lloyd			
Stars Over Broadway 917	Pat O'Brien-Jane Froman	Nov. 18†		
(See "In the Cutting Room," Sept. 28.)				

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		85	June 1
April Blossoms (G)	Richard Tauber	B. I. P.		95	Apr. 13

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r	Rel. date	Running Time Minutes	Reviewed
Avec l'Assurance (G)	Saint-Granier	Paramount	May 3	83	May 18
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Czardas Duchess, The (G)	Marta Eggerth	Ufa	Apr. 24	102	May 4
Dandy Dick (G)	Will Hay	Assoc. British		70	Mar. 16
Der Judas von Tirol	Fritz Rasp	86th St. Corp.	Apr. 26	78	
Der Page vom Dalmasse-Hotel	Dolly Haas	86th St. Corp.	Mar. 22	80	
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May 3	80	
Die Unschuld vom Lande	Lucie Englisch	86th St. Corp.	May 10	85	
Die vom Niederrhein	Lien Deyers	86th St. Corp.	May 17	84	
Divine Spark, The (G)	Marta Eggerth-P. Holmes	Gaumont-British		82	July 13
Drei vom der Kavallerie	Paul Hoerbiger	86th St. Corp.	Apr. 12	90	
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 5
Heroes of the Arctic (G)		Amkino	May 23	70	June 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
In a Monastery Garden (A)	John Stuart	R & S	Mar. 12	77	Mar. 30
It's a Bet (G)	Helen Chandler	British Int'l		80	Mar. 16
La Crise Est Finie (G)	Albert Prejean	European Films	Mar. 12	81	Mar. 30
Les As Du Turf (G)	Pauley	Paramount	May 10	99	May 18
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27
Men on Wings (G)	Koval-Samborsky	Amkino	June 7	85	June 15
Moscow Laughs (G)	Leonid Utesov	Amkino	Mar. 21	95	Apr. 27
Oh! Daddy (G)	Leslie Henson	Gaumont-British		75	Mar. 16
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Peg of Old Drury (A)	Anna Neagle - Cedric Hardwicke	B. & D.		75	Sept. 28
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 26	86	July 13
Phantom Fiend, The (A)	Ivor Novello-Elizabeth Allan	Olympic	Apr. 19	67	Apr. 27
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Red Village, The (A)	S. Shkuret	Amkino	May 1	90	May 18
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28	88	July 13
Rosen aus dem Sueden	Paul Hoerbiger	86th St. Corp.	Apr. 19	87	
Schwarzer Jaeger Johanna	Marianne Hoppe	86th St. Corp.	Mar. 29	90	
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb. 17	118	
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27
Song of Happiness (G)	M. Victorov	Amkino	Apr. 6	90	Apr. 20
Soviet Journey (G)		Amkino		91	Aug. 17
Soviet Russia Today (G)		Amkino	Mar. 3	67	Mar. 16
Strauss' Great Waltz (G)	Jessie Matthews	Tom Arnold	Apr. 6	72	Apr. 27
Strictly Illegal (G)	Leslie Fuller	Gaumont-British		70	Mar. 16
Student's Romance, The (G)	Grete Natzier	Assoc. British		78	Aug. 10
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Swedenhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 5
Triumph of Sherlock Holmes, The (A)	Arthur Wontner	Olympic Pictures		87	Mar. 9
Youth of Maxim, The (A)	Boris Chirkov	Amkino	Apr. 17	80	May 11
Zigeunerblut	Adele Sandrock	86th St. Corp.	Apr. 5	82	

SHORT FILMS

[*All dates are 1935 unless otherwise stated*]

CELEBRITY

COMICOLOR CARTOONS

Title	Rel. Date	Min.
Aladdin	Aug. 10,'34	7
The Headless Horseman	Oct. 1,'34	1 rl.
The Valiant Tailor	Oct. 29,'34	1 rl.
Don Quixote	Nov. 28,'34	8
Jack Frost	Dec. 24,'34	8
Little Black Sambo	Feb. 6	8
Bremen Town Musicians	Mar. 6	8
Old Mother Hubbard	Apr. 3	7
Mary's Little Lamb	May 1	7
Summertime	June 30†	1 rl.
Sinbad the Sailor	July 30†	1 rl.
Three Bears, The	Aug. 30†	1 rl.
Balloon Land	Sept. 30†	1 rl.
Simple Simon	Oct. 30†	1 rl.
Humpty Dumpty	Nov. 30†	1 rl.

COLUMBIA

BARNEY GOOGLE

Title	Rel. Date	Min.
No. 1—"Tetched in th' Haid"	Oct. 24†	

BROADWAY COMEDIES

Title	Rel. Date	Min.
Alimony Aches Andy Clyde	June 29	19
Captain Hits the Ceiling, The (All Star)	July 26	19
Do Your Stuff (Radio Rogues)	June 15	19
Double Trouble Andy Clyde		
Gobs of Trouble (All Star)	July 12	19
Gum Shoes (All Star)	Mar. 1	21
His Bridal Sweet Harry Langdon	Mar. 15	20
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge Leon Errol	Oct. 3†	
I'm a Father Andy Clyde	Feb. 7	20
It Always Happens Andy Clyde	Sept. 15†	19
Leather Necker, The Harry Langdon	May 9	20
Oh My Nerves (All Star)		
Old Sawbones Andy Clyde	Apr. 11	17
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Pop Goes the Easel (3 Stooges)	Mar. 29	20
Restless Knights (3 Stooges)	Feb. 20	16½
Stage Fright (All Star)	June 1	19
Star Gazing (Radio Rogues)	Sept. 26†	19
Tramp, Tramp, Tramp Andy Clyde	May 22	20
Uncivil Warriors (3 Stooges)	Apr. 26	20

COLOR RHAPSODIES

Title	Rel. Date	Min.
Bon Bon Parade	Oct. 10†	8
A Cat, a Bell and Mouse	May 10	7
Little Rover	June 28	9
Make Believe Revue, The	Mar. 22	10
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
5. Hotcha Melody	Mar. 15	7
6. King's Jester	May 20	7
7. Peace Conference, The	Apr. 26	7
8. Garden Gaieties	Aug. 1†	7
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers		

LAUGHING WITH MEDBURY

Title	Rel. Date	Min.
In the Old Days	Mar. 22	10
Strange Championships	July 20	10

NEWS WORLD OF SPORT SERIES

Title	Rel. Date	Min.
Air Thrills	Mar. 1	10
Flying Feet	May 3	10
Hold That Shark	Mar. 29	10
Jump Horse Jump	Sept. 27†	10
Pardon My Grip	Feb. 1	10
Spills and Splashes	Aug. 5	10
Tense Moments	Aug. 20	10
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Gold Getters	Mar. 1	7
Graduation Exercises	Apr. 12	7
Let's Ring Doorbells		
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 28	7
Scrappy's Ghost Story	May 24	7
Scrappy's Trailer	Aug. 29†	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 7—	Mar. 15	10½
No. 8—	Apr. 12	10
No. 9—	May 10	10
No. 10—	June 6	10
No. 11—	July 5	10
No. 12—	Aug. 2	10
No. 13—	Aug. 30	10
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10

SPICE OF LIFE

Title	Rel. Date	Min.
No. 6—	Mar. 1	10
No. 7—	Apr. 25	10

STARS OF TOMORROW

Title	Rel. Date	Min.
No. 1	Aug. 1†	11
No. 2	Sept. 7†	11

VOICE OF EXPERIENCE

Title	Rel. Date	Min.
No. 1	Sept. 15†	10½
No. 2	Sept. 29†	10½
No. 3	Oct. 13†	10½

DU WORLD

SEMI-FEATURES AND SHORTS

Title	Rel. Date	Min.
Cathedrals	Oct. 1†	19
Frankie and Johnny Charles Laughton	Oct. 1,'34	8
Stars in the Making Frank Albertson	Oct. 1,'34	17

EDUCATIONAL

[Distributed through Fox]

CORONET COMEDIES

Title	Rel. Date	Min.
An Ear for Music	Mar. 8	18
Easy Money	Feb. 8	18
Grooms in Gloom	May 10	17
Just Another Murder	Oct. 4	17
Stylish Stouts	Aug. 23†	17
He's the Prince	Oct. 18†	2 rls.

FROLICS OF YOUTH

Title	Rel. Date	Min.
Flicker Fever	Sept. 26†	20
It Never Rains	May 24	20
Little Big Top, The	Feb. 1	21

MARRIAGE VOWS SERIES

Title	Rel. Date	Min.
Dumb Luck	Jan. 18	17
How Am I Doing?	Jan. 4	20

MIRTHQUAKE COMEDIES

Title	Rel. Date	Min.
Magic Word, The	July 5	17
Time Out	June 14	20

MUSICAL COMEDIES

Title	Rel. Date	Min.
Hail Brother	Mar. 22	19
Moonlight and Melody	Oct. 11†	2 rls.
Rhythm of Paree	Sept. 27†	21

SONG AND COMEDY HITS

Title	Rel. Date	Min.
College Capers	Sept. 27†	12
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Way Out West	Oct. 25†	1 rl.

SONG HIT STORIES

Title	Rel. Date	Min.
Fireman's Day Off	Apr. 12	10
Gay Old Days	Jan. 4	10
Life of the Party, The	Apr. 26	9
Old Camp Ground, The	Mar. 15	9
Song Plugger	Jan. 18	9

SPECIAL

Title	Rel. Date	Min.
Wings Over Mt. Everest	July 19†	22

STAR PERSONALITY COMEDIES

Title	Rel. Date	Min.
Amateur Husband, The	Aug. 16†	16
A Nose for News	Apr. 5	17
E-Flat Man	Aug. 9†	21
Friendly Spirits	May 31	20
Hayseed Romance	Mar. 15	20
Ladies Love Hats	Nov. 1†	2 rls.
Light Fantastic, The	June 28	18
Mr. Widget	Jan. 25	21
Object Not Matrimony	Mar. 1	18
One Run Elmer	Feb. 22	19
Only the Brave	Apr. 19	17
Penny Wise	Sept. 6†	16
Tars and Stripes	May 3	20
Timid Young Man, The	Oct. 25†	2 rls.

PAUL TERRY-TOONS

Title	Rel. Date	Min.
Aladdin's Lamp	Nov. 15†	1 rl.
Amateur Night	July 5	6
Bird Land	Aug. 23†	6
Bull Fight, The	Feb. 8	6
Chain Letters	July 26	6
Circus Days	Sept. 6†	6
Fireman Save My Child	Feb. 22	6
First Snow, The	Jan. 11	6
Five Puplets	Apr. 19	6
Flying Oil	Apr. 5	6
Foiled Again	Oct. 4†	6
Football	Oct. 18†	6
Foxy-Fox, The	July 19	6
Hey Diddle Diddle	Sept. 20†	6
June Bride, A	Nov. 1†	1 rl.
King Looney XIV	June 7	6
Moans and Groans	June 28	6
Modern Red Riding Hood, A	May 17	6
Moth and the Spider, The	Mar. 8	6
Old Dog Tray	Mar. 21	6
Opera Night	May 31	6
Peg Leg Pete, the Pirate	May 3	6
Southern Horse - pitality	Nov. 29†	1 rl.
What a Night	Jan. 25	6

TREASURE CHEST

Title	Rel. Date	Min.
Chums	Mar. 1	9
Clever Critters	Sept. 20†	8
Dog Days	July 12	8
Gangsters of the Deep	Nov. 1†	
Hold That Line		
Manhattan Tapestry	Nov. 8†	
Personality and the Pen	May 10	10
Ski-Scrapers	May 24	8
Taming the Wild	Apr. 26	10
Trailing the Swordfish	Oct. 11†	

TUXEDO COMEDIES

Title	Rel. Date	Min.
One Big Happy Family	Nov. 15†	2 rls.
Dame Shy	Aug. 2†	16
Kiss the Bride	Sept. 13†	21
Ye Old Saw Mill	Aug. 30†	17

YOUNG ROMANCE

Title	Rel. Date	Min.
All for One	June 21	19
Love in a Hurry	May 17	16
Moon Over Manhattan	Feb. 15	17
Way Up Thar	Nov. 8†	

FIRST DIVISION

MARCH OF TIME

Title	Rel. Date	Min.
No. 1	Feb. 1	
No. 2	Mar. 8	
No. 3	Apr. 19	
No. 4	May 31	

MUSICAL MOODS

(Technicolor)

Title	Rel. Date	Min.
By the Waters of Minnetonka		
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4	8
Mediterranean Songs		7
Barcarolle		8
In a Mountain Pass		
Fingal's Cave (Black & White)	Nov. 13,'34	
Waltz in A Flat Major		
Dance of the Hours	Dec. 15,'34	
Liebestraum	Dec. 1,'34	

NEWSLAUGHS

Title	Rel. Date	Min.
No. 1		1 rl.

6 THRILLING JOURNEYS

Title	Rel. Date	Min.
Old Faithful Speaks		8
Realm of Ghosts		
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		
Craters of the Moon		

(THE RELEASE CHART--CONT'D)

FOX

Title	Rel. Oate	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Armies of the World		10
Casting for Luck		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
Tracking the Explorers		10
MAGIC CARPET SERIES		
The Coast of Catalonia		
Crossroads of the World		9
Geneva-by-the-Lake		10

MGM

Title	Rel. Oate	Min.
CHARLEY CHASE		
Chases of Pimple Street	Oec. 22,'34	20
Fate's Fathead	Nov. 17,'34	18
Four Star Boarder	Apr. 27	20
Infernal Triangle	Aug. 17†	20
Manhattan Monkey Business	Nov. 9†	21
Nurse to You	Oct. 5†	
Okay Toots	Feb. 2	18
Poker at Eight	Mar. 9	21
Southern Exposure	Apr. 6	21
CHIC SALE SPECIAL		
Perfect Tribute, The	Aug. 15†	19
IRVIN S. COBB		
Ballad of Paducah Jail	Oct. 20,'34	19
You Brings the Ducks	Nov. 23,'34	16
CRIME DOESN'T PAY		
No. 1—Buried Loot	Jan. 19†	19
No. 2—Alibi Racket	Sept. 14†	18
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†	8
Colorful Gautemala	Feb. 23	9
Historic Mexico City	Sept. 7†	9
Ireland, The Emerald Isle	Oec. 8,'34	8
Los Angeles, Wonder City of the West	Mar. 16	9
Rainbow Canyon	Feb. 2	8
Zeeland, The Hidden Paradise	Jan. 5	7
Zion, Canyon of Color	Nov. 10,'34	8
GOOFY MOVIES		
No. 8	Dct. 6,'34	9
No. 9	Nov. 3,'34	10
No. 10	Oec. 1,'34	10
HAPPY HARMONIES		
(Harman-Ising)		
4—Bosco's Parlor Pranks	Nov. 24,'34	9
5—Toyland Broadcast	Oec. 22,'34	8
6—Hey, Hey, Fever	Jan. 9	9
7—When the Cat's Away	Feb. 16	9
8—The Lost Chick	Mar. 9	9
9—Calico Oragon	Mar. 30	8
10—Good Little Monkeys	Apr. 13	9
11—Chinese Nightingale	Apr. 27	10
12—Poor Little Me	May 11	11
13—Barnyard Babies	May 25	
14—The Old Plantation	Sept. 21†	11
LAUREL & HAROY		
Fixer-Uppers	Feb. 9	21
Thicker Than Water	Mar. 16†	21
Tit for Tat	Jan. 5	20
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11
How to Sleep	Sept. 14†	
Trained Hoofs	Oct. 12†	
M-G-M SPORTS PARAOE		
Basketball Technique	Aug. 31†	8
Football Teamwork	Sept. 8†	8
MUSICAL REVUES		
Gypsy Night	Jan. 12	18
Memeries and Melodies	Feb. 16	16
Starlit Days at Lido	Sept. 28†	20
Two Hearts in Wax Time	Mar. 23†	15
ODOITIES		
Chain Letter Oimes	Apr. 20	7
Dartmouth Oays	Nov. 17,'34	11
Donkey Baseball	Mar. 2	9
Fightin' Fish	Apr. 6	9
Little People, The	May 4	9
Motorcycle Cossacks	Jan. 12	9
Pitcairn Island Today	July 6	10
Prince, King of Oogs	July 6	9
Sporting Nuts	Mar. 23	9
Strikes and Spares	Oct. 20,'34	9
Windy	Feb. 9	9
OUR GANG		
Anniversary Trouble	Jan. 1	18
Beginner's Luck	Feb. 23	20
Little Papa	Sept. 21†	20
Little Sinner	Dct. 26†	18
Teacher's Beau	Apr. 27	20
Shrimps for a Oay	Dec. 8,'34	21
Sprucin' Up	June 1	17
SPECIAL		
Lucky Beginners	Aug. 3†	20
TOOO-KELLY		
Bum Voyage	Dec. 15,'34	20
Done In Dil	Nov. 10,'34	18
Hot Money	Nov. 16†	18
Misses Stooge, The	Apr. 20	19
Sing, Sister, Sing!	Mar. 2	21
Slightly Static	Sept. 7†	19
Tin Man, The	Mar. 30	15
Treasure Blues	Jan. 26	19
Twin Triplets	Oct. 12†	

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 8	7
Betty Boop and Grampy	Aug. 16†	7
Henry, the Funniest Living American	Nov. 22†	1 rl.
Judge For a Oay	Sept. 20†	8
Language All My Own, A	July 19	7
Little Soap and Water, A	June 21	7
Making Stars	Oct. 18†	1 rl.
No! No! A Thousand Times No!	May 24	7
Stop That Noise	Mar. 15	7
Swat the Fly	Apr. 19	7
Taking the Blame	Feb. 15	7
COLOR CLASSICS		
Dancing on the Moon	July 12	7
Kids in the Shoe, The	May 10	7
Musical Memories	Nov. 8†	1 rl.
Song of the Birds	Mar. 1	7
Time For Love	Sept. 6†	7
HEADLINERS		
Cab Calloway's Jitterbug Party	May 24	8
Cavalcade of Music, The	Oct. 4†	1 rl.
Excuse My Gloves Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	10
Feminine Rhythm Ina Ray Hutton and Her Melodears	Feb. 8	10
Follow the Leader Isham Jones and His Orchestra	July 26	10
Hark Ye, Hark Ben Bernie-Grace Barry	Mar. 22	10
Is My Face Black Molasses 'n' January	May 3	10
Magic of Music, The Richard Himber and His Orchestra	Aug. 2†	11
Melody Magic Johnny Green and His Orchestra	Apr. 12	10
Million Oollar Notes Red Nichols and His World Famous Pennies	Feb. 8	11
Musical Cocktail Anson Weeks and His Orchestra	July 5	10
Parade of the Maestros	Nov. 15†	1 rl.
Sirens of Syncopation Phil Spitalny and His Musical Ladies	Aug. 23†	9
Song Writers of the Gay Nineties Pat Rooney	Mar. 1	10
Symphony in Black Ouke Ellington and His Orchestra	Sept. 13†	10
PARAMDUNT PICTORIAL NEW SERIES		
No. 6—Twilight Melody —Pets from the Wild—Howard Chandler Christy	Jan. 4	10
No. 7—Queen of the Waters—Billy Blue Gum—Mericano	Feb. 1	10
No. 8—Aubrey Rainier—Old Madeira—Rube Goldberg, World Famous Humorist	Mar. 1	10
No. 9—Marseilles — Bird City — Eddie Dowling (Thumbs Up)	Mar. 29	10
No. 10—Metropolis Afloat—Lilies (Technicolor)—Lew Pollack	Apr. 26	10
No. 11—Main Street Afloat—Songmakers of a Nation (Joseph E. Howard)	May 24	10
No. 12—Fashions Afloat —Clubs to You — Herman Hupfeld	June 21	10
No. 13—Willard Robison —Gadgets for Madame —Steel Thunderbolts	July 19	11
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor)—Flame Fighters	Aug. 16†	11
No. 2—Making Money —Oeep Sea Delicacies—Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10
No. 3—	Oct. 11†	1 rl.
No. 4—	Nov. 8†	1 rl.
PARAMOUNT VARIETIES		
No. 7—	Feb. 1	10
No. 8—	Mar. 1	
No. 9—	Mar. 29	
Broadway Highlights No. 1	May 17	10
Broadway Highlights No. 2	June 28	10
Broadway Highlights No. 3	Aug. 9†	10
Broadway Highlights No. 4	Sept. 27†	1 rl.
Broadway Highlights No. 5	Nov. 22†	1 rl.
Coo-Coo News	Jan. 25	10
Famous People at Play	June 14	1 rl.
Hollywood Extra Girl	Aug. 23†	11
Jungle Antics	Feb. 22	10
Manhattan Rhythm	May 3	10
March of the Presidents	Sept. 27†	10
Movie Milestones	July 26	10
Movie Sideshow	Jan 11	
Nature Speaks	July 12	
No Motor to Guide Him	June 7	
Popular Science (color)	May 31	10
Screen Souvenirs No. 3	Feb. 8	10
Screen Souvenirs No. 4	Apr. 19	10
Shorty Goes South	Sept. 13†	10
Shorty on the Farm	Apr. 5	9
Spring Night	Nov. 1†	1 rl.
Strings and Strains	Mar. 22	10
Superstition of the Rabbit's Foot	Mar. 8	9
Superstition of Walking Under a Ladder	Dec. 28,'34	11
POPEYE THE SAILOR		
A Dream Walking		
Be Kind to "Aminals"	Feb. 22	7
Beware of Barnacle Bill	Jan. 5	7
Choose Your "Weppins"	May 31	7
Oizzy Oivers	July 26	7
For Better or Worser	June 28	7
Hyp-Nut-Tist, The	Apr. 26	7
King of the Mardi Gras	Sept. 27†	1 rl.
Pleased to Me Cha!	Mar. 22	7
Spinach Overture, The	Nov. 29†	1 rl.
You Gotta Be a Football Hero	Aug. 30†	7
PARAMDUNT SOUNO NEWS		
Two Editions Weekly		
POPULAR SCIENCE		
No. 1	Sept. 20†	9
No. 2	Nov. 29†	1 rl.
SCREEN SONG		
It's Easy to Remember Richard Himber and Drch.	Nov. 22†	1 rl.
I Wished on the Moon Abe Lyman and Orchestra	Sept. 20†	8
GRANTLANO RICE SPDRTLIGHTS (NEW SERIES)		
No. 6—A Sportlight Cocktail	Dec. 28,'34	
No. 7—King of the Everglades	Jan. 25	10
No. 8—Feline Athletes	Feb. 22	10
No. 9—Sporting Sounds	Mar. 22	10
No. 10—Never Control	Apr. 19	10
No. 11—Animal Intelligence	May 17	10
No. 12—Top Form	June 7	10
No. 13—Hollywood Hobbies	July 5	10
No. 14—Jungle Waters	Aug. 2†	10
No. 15—Making Manhandlers	Aug. 30†	10
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Jumping Jacks.	Oct. 25†	1 rl.
No. 18—Sport on the Range	Nov. 22†	1 rl.

RKO RADIO

Title	Rel. Date	Min.
BLDNDE and REO HEAO SERIES		
Dancing Millionaire	Dec. 14,'34	19
Hunger Pains	Feb. 22	17½
Pickled Peppers	June 7	19½
Wig Wag	Apr. 12	19½
CHICK CHANOLER COMEOIES		
Big Mouthpiece	Nov. 9,'34	20
Horse Heir	Feb. 1	19½
Raised and Called	Mar. 22	20
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14	21½
Flying Oown to Zero	Apr. 19	19
In a Pig's Eye	Dec. 28,'34	20½
DUMBBELL LETTERS		
No. 9	Jan. 18	5
No. 10	Feb. 1	5
No. 11	Feb. 15	5
No. 12	Mar. 1	5
No. 13	Mar. 15	5
No. 14	Mar. 29	5
No. 15	Apr. 12	5
No. 16	Apr. 26	4
No. 17	May 10	4½
No. 18	May 24	5
No. 19	June 7	5
No. 20	June 20	5
No. 21	July 5	
EASY ACES		
Capital Idea, A	Dct. 4†	10
Jolly Old London	Aug. 30	9½
Little New New York	June 14	10
Pharaohland	Feb. 22	9
Six Day Grind	July 26	10½
Topnotchers	Apr. 19	11
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	8½
FOUR STAR CDMEDIES		
Hit and Rum	Apr. 26	19
How to Break 90 at Croquet	Jan. 4	15
Salesmanship Ahoy	July 19	18½
HEADLINER SERIES		
No. 3—This Band Age	Jan. 25	21½
No. 4—Sim Phoney Concert	Mar. 15	21
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life†	Sept. 13	21
No. 2—Tuned Out†	Nov. 15	
EDGAR KENNEDY COMEOIES		
Bric-a-Brac	Jan. 18	19
Edgar Hamlet	July 5	20½
Happy tho Married	Nov. 1	18
In Love at 40	Aug. 30†	19
Poisoned Ivory	Nov. 16,'34	21
Sock Me to Sleep	May 17	20
South Seasickness	Mar. 29	20½
Wrong Oirection	Nov. 16,'34	21
MAJOR BOWES AMATEUR THEATRE OF THE AIR		
No. 1	Sept. 6†	17½
No. 2	Sept. 20†	17½
No. 3	Dct. 4†	20
No. 4	Oct. 18†	
MARCH OF TIME		
No. 5	Aug. 16†	20
No. 6	Sept. 20†	21
MUSICALS		
If This Isn't Love	Sept. 28,'34	21½
Night at the Biltmore Bowl, A	June 21	17½
Spirit of 1976	Feb. 15	21½
MUSICOMEOIES SERIES		
(Ruth Etting)		
An Old Spanish Onion	Mar. 1	20
Bandits and Ballads	Oec. 7,'34	18½
Ticket or Leave It	May 26	21
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-1934)		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RAOIO FLASH COMEOIES		
Newly Reweds	Aug. 2†	19
Where There's a Will	Oct. 4†	18
RADIO MUSICAL CDMEDIES		
Metropelitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½
RAINBOW PARADE CARTOONS		
Bird Scouts	Sept. 20†	7
Hunting Season	Aug. 9	7
Japanese Lantern	Mar. 8	8
Merry Kittens, The	May 31	7
Parrotville Post Office	June 28	7½
Parrotville Old Folks	Jan. 25	7
Picnic Panic	May 3	9
Putting on the Oog	July 19	7½
Rag Oog	July 19	7½
Spinning Mice	Apr. 5	8
Sunshine Makers, The	Jan. 11	8
SMART SET		
Quiet Fourth, A	Aug. 9†	15
Returned Engagement, A	Oct. 11†	21
SPECIALS		
Day with the Dionne Quintuplets, A	Dec. 28,'34	11½
Going on Two	Sept. 17	17
Trip Thru Fijiland, A	May 10	14½
SPORTS WITH BILL CDRUM		
Bugles from Blue Grass	Dct. 11†	10½
Inside the Ropes	Aug. 16†	10

(THE RELEASE CHART--CONT'D)

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9

SUPERBA COMEDIES

Title	Rel. Date	Min.
Counselitis	Nov. 22†	
Home Work	Sept. 20†	19

VAGABOND ADVENTURE SERIES

Title	Rel. Date	Min.
Fakeers of the East	Dec. 7,'34	18½
Isle of Spice	Jan. 11	10½
Jamaica	May 17	9½
Quebec	Aug. 2	9½
Red Republic	Sept. 21,'34	10
Roumania	June 28	11
Saar, The	Mar. 22	11

WORLD ON PARADE

Title	Rel. Date	Min.
Land of the Eagle	Aug. 23†	11
Spain's Romantic Isle, Majorca	Oct. 18†	10½

STATE RIGHTS

AL BONDY
(General Electric)

Title	Min.
Exursions in Science No. 1	8

CARTOON EXHIBITOR

Title	Min.
Of All Things	4

METROPOLIS-TAPERNOUX

Title	Min.
Bolero	14
Sorcerer's Apprentice, The	10

PAT GARYN

Title	Min.
O'Mahoney-George Bout	17

PHIL BROWN

Title	Min.
Norwegian Sketches	10

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
10. Two-Gun Mickey	Dec. 25,'34	8
11. Mickey's Man Friday	Jan. 17	7
12. Mickey's Band Concert (Color)	Feb. 23†	
13. Mickey's Service Station	Mar. 15	9
14. Mickey's Kangaroo	Apr. 20	9
15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade (Color)	Sept. 4†	8½
17. Pluto's Judgment Day	Sept. 28†	9
18. On Ice		

SILLY SYMPHONIES

Title	Rel. Date	Min.
10. The Golden Touch	Mar. 21	8
11. Robber Kitten	Apr. 18	9
12. Cookie Carnival, The	May 23†	8
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½

UNIVERSAL

CARTUNE CLASSICS

Title	Rel. Date	Min.
No. 2—Toyland Premiere	Dec. 10,'34	9
No. 3—Candyland	Apr. 22	1 rl.
No. 4—Springtime Serenade	May 27	1 rl.
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	

GOING PLACES with LDWELL THOMAS

Title	Rel. Date	Min.
No. 6	Jan. 14	9
No. 7	Feb. 18	9
No. 8	Mar. 25	11
No. 9	May 27	10
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14		1 rl.

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Desert Harmonies (No. 12-A)	Apr. 10	10
Doin' the Town (No. 9-A)	Jan. 30	18
Great Idea, A (No. 1-B)	Aug. 28	2 rls.
Harlem Bound (No. 4)	Nov. 6†	2 rls.
Here's the Gang (No. 13-A)	May 8	20
Meet the Professor (No. 10-A)	Feb. 13	19
On Your Radio Dial (No. 3)	Oct. 23†	2 rls.
Revue a la Carte (No. 8)	Jan. 16	17
Speedy Justice (No. 2-B)	Sept. 25†	2 rls.
Telephone Blues (No. 11-A)	Mar. 13	19
Whole Show, The (No. 7-A)	Dec. 26,'34	20

OSWALD CARTOONS

Title	Rel. Date	Min.
Amateur Broadcast	Aug. 26	1 rl.
At Your Service	July 8	8
Bronco Buster	Aug. 5	7
Do a Good Deed	Mar. 25	7
Elmer the Great Dane	Apr. 29	1 rl.
Hill Billy	Feb. 1	9
Quail Hunt, The	Oct. 7	1 rl.
Robinson Crusoe Isle	Jan. 7	9
Towne Hall Follies	June 3	8
Two Little Lambs	Mar. 11	8½

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 6—Novelty	Jan. 28	8
No. 7—Novelty	Mar. 4	8
No. 8—Novelty	Apr. 1	10
No. 9—Novelty	Apr. 22	10
No. 10—Novelty	June 3	10
No. 11—Novelty	June 24	10
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty		1 rl.

UNIVERSAL COMEDIES

Title	Rel. Date	Min.
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 5)	July 3	20
Father Knows Best Sterling Holloway	Feb. 20	2 rls.
His Last Fling (Van Ronkel No. 6)	July 31	20
Hollywood Trouble	Jan. 9	20
My Girl Sally Sterling Holloway (Von Ronkel No. 5)	June 5	19
Old Age Pension Henry Armetta Tom Patricola	Mar. 27	20
Would You Be Willing? (Van Ronkel No. 4)	May 22	2 rls.
You Can Be Had		2 rls.

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
Camera Thrills	Sept. 30	2 rls.

VITAPHONE

BIG V. COMEDIES

Title	Rel. Date	Min.
Get Rich Quick Allen Jenkins	Apr. 20	20
His First Flame Shemp Howard- Daphne Pollard	Mar. 9	19
Old Grey Mayor, The Bop Hope	Apr. 6	19
Vacation Daze Jenkins & Donnelly	Jan. 19	2 rls.
Once Over Lightly Roscoe Ates	Jan. 12	20
Radio Scout El Brendel	Jan. 26	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4	2 rls.
Pretty Polly Polly Moran	June 1	19
Serves You Right Shemp Howard	June 15	20
Husband's Holiday Hobart Cavanaugh	July 6	17
High, Wide and Hansom Herb Williams	July 20	2 rls.
Watch the Birdie Bop Hope	Aug. 10	20
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20
Keystone Hotel Old Timers	Sept. 21†	20
Vodka Boatmen Yacht Club Beys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20

BROADWAY BREVITIES

Title	Rel. Date	Min.
Gypsy Sweetheart Winifred Shaw- Phil Regan (Technicolor)	Mar. 30	20
See, See, Senorita Tito Guizar-Armida	Jan. 12	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5	21
Radio Silly Cross & Dunn	Jan. 19	2 rls.
Cherchez La Femme Jeanne Aubert	Feb. 2	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 23	20
Mr. & Mrs. Melody Ilomay Bailey-Lee Sims	Mar. 16	20
Shoestring Follies Eddie Peabody	Feb. 16	21
Singing Silhouettes, The Olga Baclanova	Mar. 30	20
Castle of Dreams, The Morton Downey	Apr. 6	20
Cure It with Music Fifi D'Orsay	Apr. 13	2 rls.
In This Corner Roscoe Ates	Apr. 27	2 rls.
Main Street Follies Hal LeRoy	May 11	20
Love Department, The Bernice Claire	May 18	20
$50 Bill Eleanor Whitney- 12 Aristocrats	May 25	20
Better Than Gold Fifi D'Orsay	June 8	20
Springtime in Holland Dorothy Dare- Felix Knight (Technicolor)	June 22	20
Film Follies, The Ray Perkins	June 29	22
Surprise Duncan Sisters	July 27	21
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	20
Lady in Black, The Countess Olga Albani	Aug. 17	20
Dublin in Brass Morton Downey	Sept. 7†	21
Oh Evaline Hal LeRoy- Eleanor Whitney	Sept. 14†	21
Doorman's Opera Charlotte Arren- Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 19†	18
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan	Nov. 16†	21

LOONEY TUNES

Title	Rel. Date	Min.
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		7
No. 5—Buddy's Pony Express	Mar. 9	1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Lost World	May 18	1 rl.
No. 8—Buddy's Bug Hunt	June 22	7
No. 9—Buddy Steps Out	July 20	7
No. 10—Buddy, the Gee Man	Aug. 24	7
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7

MELODY MASTERS

Title	Rel. Date	Min.
Will Osborne and His Orchestra	Dec. 1,'34	10
A & P Gypsies Harry Horlick	Jan. 26	10
Charlie Davis and Band	Feb. 16	10
Rimac's Rhumba Orchestra	Apr. 13	10
Barney Rapp and His New Englanders	Mar. 16	10
Freddy Martin and His Orchestra	May 11	10
Dave Apollon and His Band	June 8	10
Borrah Minnevitch and His Harmonica Rascals	July 6	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 6—Along Flirtation Walk	Apr. 6	7
No. 7—My Green Fedora	May 4	1 rl.
No. 8—Into Your Dance	June 8	1 rl.
No. 9—Country Mouse, The	July 13	7
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	10
No. 13—Merrily We Roll Along		10

SEE AMERICA FIRST
E. N. NEWMAN

Title	Rel. Date	Min.
No. 4—Remember the Alamo	Dec. 29,'34	10
No. 5—Trail of the '49ers	Jan. 19	10
No. 6—Dixieland	Feb. 9	10
No. 7—Blue and the Gray, The	Mar. 2	10
No. 8—The Mormon Trail	Mar. 23	10
No. 9—Westward Bound	Apr. 13	10
No. 10—Remember the Maine	May 4	10
No. 11—The Yanks Are Coming	June 1	10
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 1—Curious Industries Harry Von Zell	Sept. 7†	11
No. 2—Playgrounds James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Beauty Spots	Nov. 30†	11

PEPPER POT

Title	Rel. Date	Min.
Good Badminton	Nov. 24,'34	1 rl.
Stuffy's Errand of Mercy	Dec. 15,'34	9
Listening In Radio Reel No. 2	Dec. 1,'34	10
Vaudeville Reel No. 2	Dec. 29,'34	10
Harry Von Tilzer	Jan. 5	10
Chas. Ahearn	Jan. 19	10
A Trip Thru a Hollywood Studio	Feb. 2	9
We Do Our Part Radio Reel No. 3	Feb. 9	1 rl.
Vaudeville Reel No. 3	Feb. 16	1 rl.
Guess Stars Radio Ramblers	Mar. 2	10
Billy Hill	Mar. 16	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30	11
Some Bridge Work Easy Aces	Apr. 13	10
Vaudeville Reel No. 4	Apr. 27	1 rl.
Kings of the Turf	May 11	9
Two Boobs in a Balloon Edgar Bergen	May 25	9

Title	Rel. Date	Min.
Moving Melodies J. Fred Coots-Lillian Shade	June 8	10
All Colored Vaudeville Adelaide Hall	June 22	10
Rah, Rah, Radio Ralph Kirbery	July 6	10
What's the Idea? Lew Pollack	Aug. 17	11
Nutville	Sept. 7†	9
All American Drawback Edgar Bergen	Oct. 5†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seeing Stars Easy Aces	Nov. 30†	10

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN

Title	Rel. Date	Min.
New Adventures of Tarzan, The Herman Brix	June 10	2 rls. (each)

FIRST DIVISION

Title	Rel. Date	Min.
Young Eagles Boy Scouts	July 1,'34	2 rls. (each)

MASCOT

Title	Rel. Date	Min.
Adventures of Rex and Rinty Rex, King of Wild Horses-Rin Tin Tin, Jr.	Aug. 27†	2 rls. (each)
Fighting Marines Grant Withers- George Lewis	Nov. 23†	
Law of the Wild Rex - Rin Tin Tin, Jr. Ben Turpin-Bob Custer	Sept. 5,'34	2 rls. (each)
Miracle Rider Tom Mix	May 18†	(1st episode, 5 rls, followed by 14 two-reel episodes)
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3,'34	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23†	2 rls. (each)

PRINCIPAL

Title	Rel. Date	Min.
Chandu on the Magic Island Bela Lugosi-Maria Alba		
Return of Chandu, The Bela Lugesi-Maria Alba	Oct. 1,'34	(Seven-reel feature followed by eight two-reel episodes)

UNIVERSAL

Title	Rel. Date	Min.
Call of the Savage Noah Beery, Jr.	Apr. 15	20 (each)
Roaring West Buck Jones (15 episodes)	July 8	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams- Jean Rogers	Oct. 21†	20 (each)

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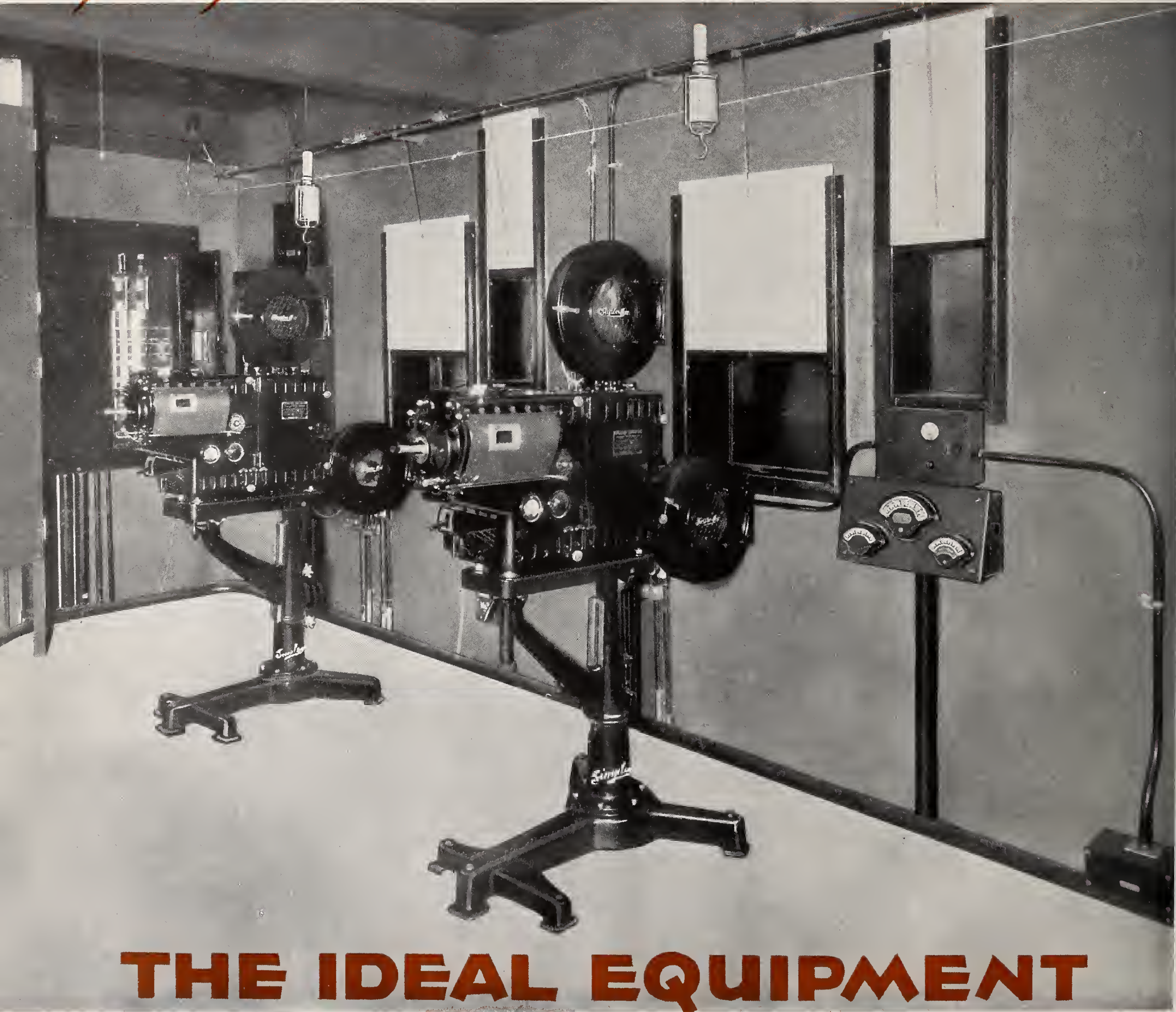

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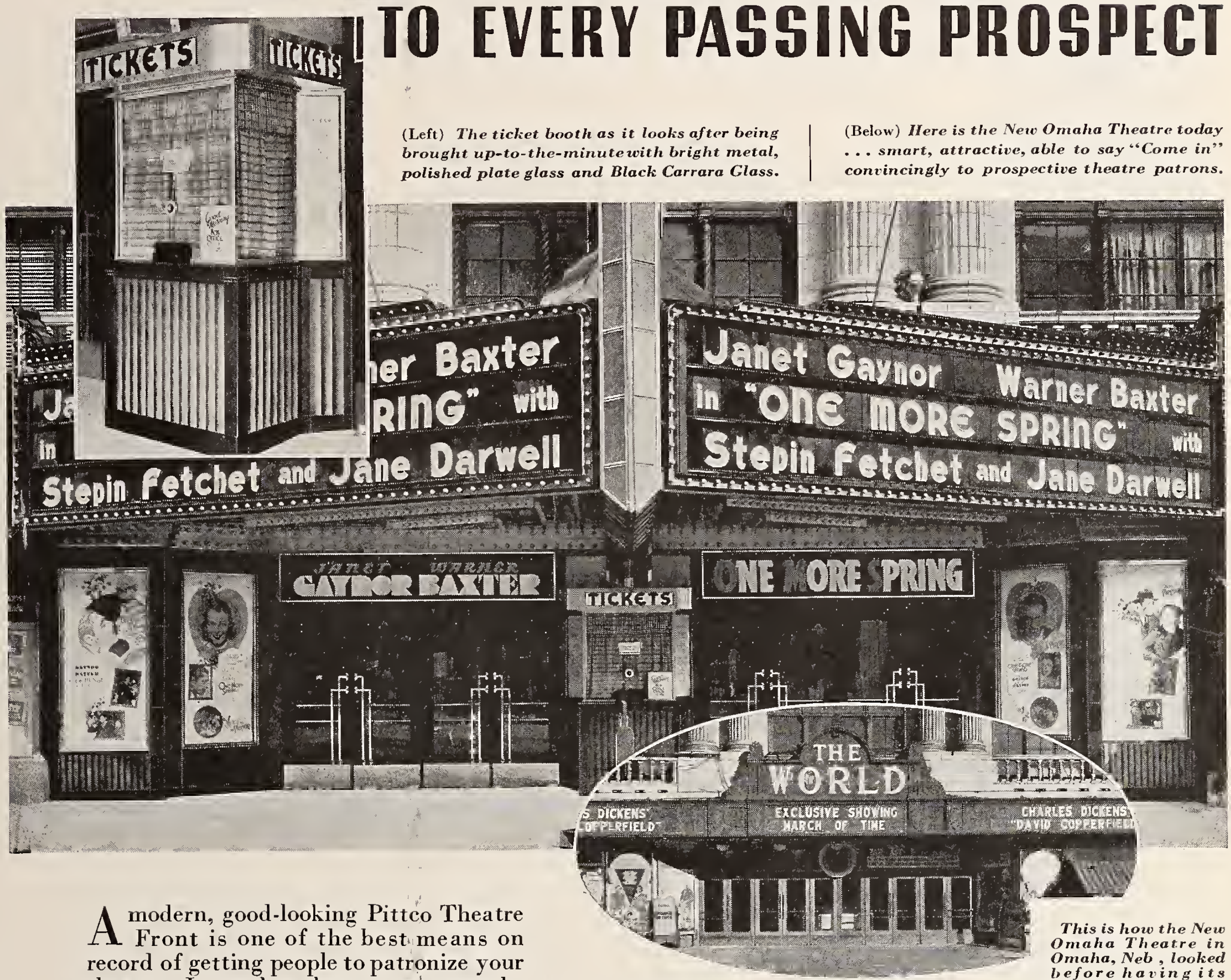
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TICKETS
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in "ONE MORE SPRING" with
Stepin Fetchet and Jane Darwell
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Better Theatres

Vol. 121, No. 3

October 19, 1935

A section of Motion Picture Herald devoted to the operation . . . equipment . . . maintenance . . . and construction of the motion picture theatre

MARTIN QUIGLEY, Publisher and Editor-in-Chief

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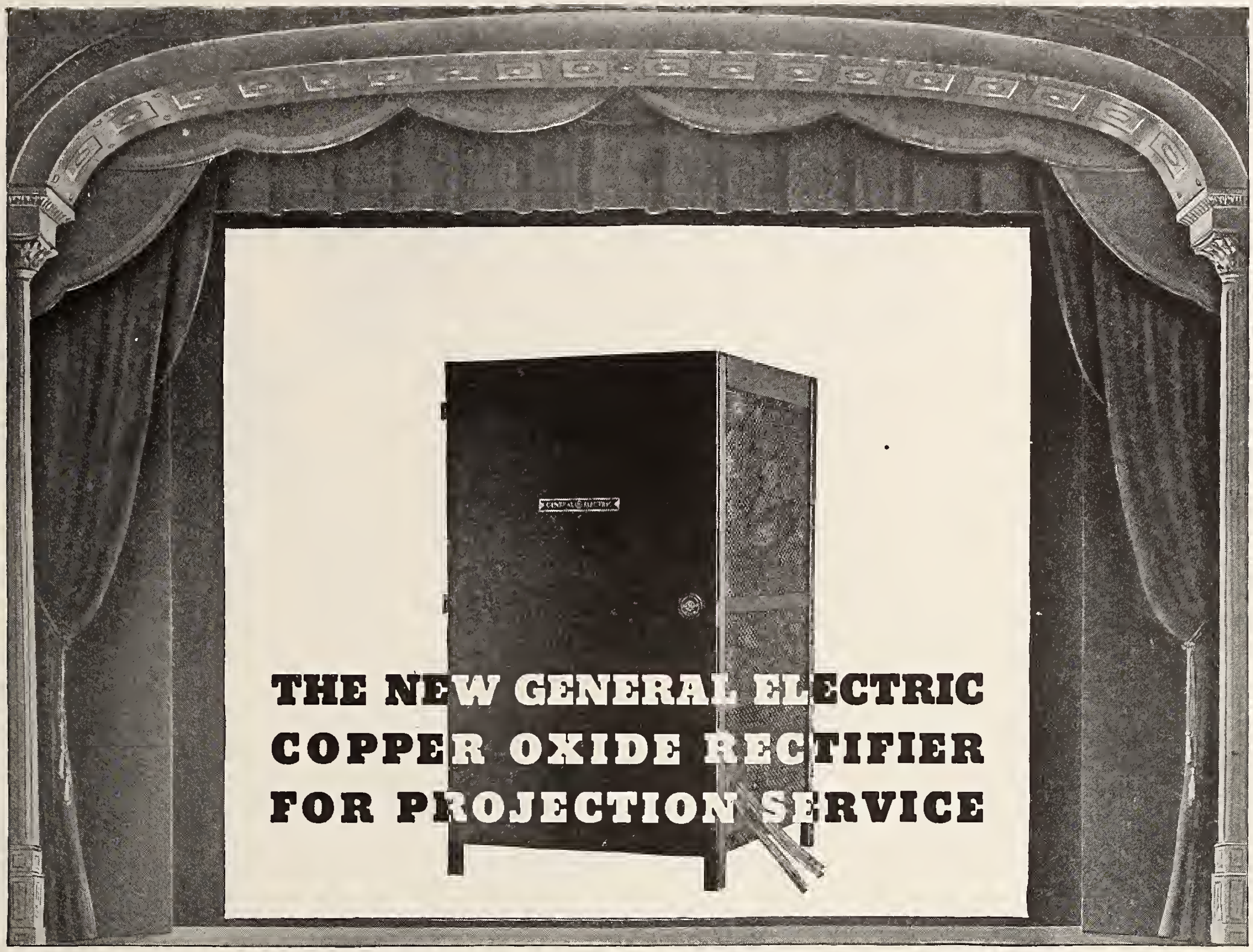

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Please send me complete information on the new G-E Copper Oxide Rectifier for projection service.

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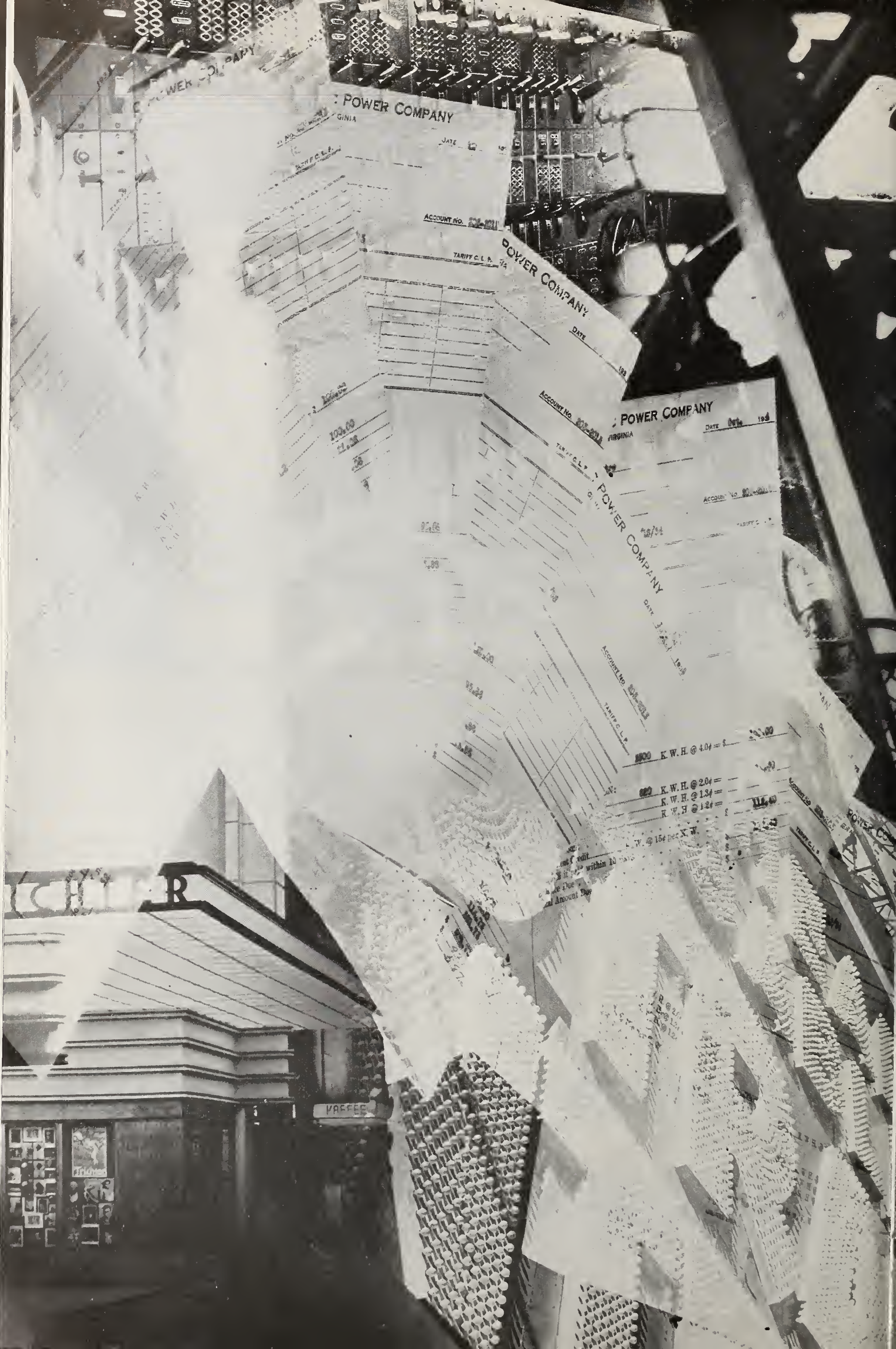
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POWER COMPANY
ACCOUNT NO.
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DATE
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K. W. H. @ 2.0¢ =
K. W. H. @ 1.3¢ =
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KAFFEE

Buying Electric Power for the Theatre

1.—THE FACTORS DETERMINING COSTS AND THEIR CONTROL

BY EDWARD B. SILVERMAN

WHEN IT COMES to the question of analyzing power costs many theatre owners and managers are more or less at the mercy of others. For them this article has been written, setting forth in summarized form certain of the major factors bearing on the cost of electric service in the theatre, along with an analysis and discussion of the usual billing procedure, the methods and the terminology used by various utilities. Knowledge of these items is of practical value for every theatre operator and manager anxious to get as much service value as possible from every electric dollar paid out, and eager to take every advantage of the electric service he buys to attract more business.

It is a fact that there still exists a very definite lack of detailed knowledge in the theatrical world as to the items that go into the dollar paid out for electric service. Quite generally it is unknown whether or not the maximum service value is being secured from the expenditure, whether operating routine is as efficient as it might be, whether the best rate is being applied, and finally, whether by change in operation, style of equipment or otherwise, electric cost reductions can be brought about.

The electric utility business, like the theatre, has over a period of years developed a rather specialized language which, while perfectly plain to an electrical engineer or one directly associated with the industry, often is Greek to the theatre owner.

With a definite knowledge of operating data indicated by such terms, evaluated for the particular situation under observation, along with complete details of existing and proposed electric service usage and costs, as well as the operating characteristics of the load obtained by recording meters showing actual use for every minute of typical maximum, minimum and average usage days, it is a relatively simple matter to determine the efficiency of electric service as being used and to compare results with those being obtained elsewhere. In connection with the latter item—comparative results—care must be taken that local conditions be reasonably evaluated so as to avoid misleading and mistaken "yardstick" conclusions.

With this in mind, the following summary of common terms has been prepared.

Power and Energy—

1. Kilowatt or horsepower.
2. Kilowatt hour.

Billing Procedure—

1. Demand load—either in kilowatts or horsepower.
2. Connected load—either in kilowatts or horsepower.
3. Kilowatt hours.
4. Prompt payment discount.
5. Forfeited discount.
6. Quantity discount.
7. Term discount.
8. Fuel clause.
9. Power factor clause.
10. Guarantees.

Other Terms—

1. Demand factor.
2. Diversity factor.
3. Load factor.
4. Power factor.
5. Delivery voltage.
6. Seasonal service.
7. Short term service.

Principal Rate Forms—

1. Flat rates.
2. Straight-line meter rates.
3. Step meter rates.
4. Block meter rates.
5. Demand and block rates.

First set up your own records so that they show the facts. Most existing records of theatre electric service cost and use are not designed to give a *complete* over-all picture of the situation. With this in mind, it is suggested that records be set up so that a relatively complete history of the case is always available to executives for study. Such a record might be set up as shown in *Figure* 1. A further record of installed lighting and power load that should be periodically checked is illustrated in *Figure* 2.

DEFINITIONS

In order to "translate" the above utility terminology, as well as to point out its specific bearing on the cost and application of electric service, the following explanations and suggestions are submitted.

POWER AND ENERGY. Power is the rate at which work is done. The unit of power is the *watt,* defined as the power developed when a steady current of one *ampere* is caused to flow by a difference of potential of one *volt.* As the value of one watt is very small and inconvenient to denote the power of equipment in commercial use, the practical unit of power is the *kilowatt* (1,000 watts).

The unit of *energy* is the *kilowatt-hour* and is the product of power in kilowatts, and time in hours: An electric company makes power available to a customer by connecting its wires to the energy consuming devices of the customer, but no energy is used until the customer actually makes use of this available power through a period of time.

In this connection, the term *power* should not be confused with a similar term in common use to designate the use of electric service for the operation of motors, as contrasted with that of service for lighting and heating. One of the most frequent errors in the use of electrical terms is to use the word *kilowatt* when the speaker means *kilowatt hour.* Power and energy in *kilowatts* and *kilowatt hours* are, respectively, the principal units by which charges are made in rates.

CONNECTED LOAD. Electrical equipment is rated by the manufacturer according to its capacity; in other words, the power required to operate it; or in the case of motive equipment, the power it can produce. Such ratings are usually expressed in *watts, kilowatts,* or *horsepower,* although they are sometimes given in other terms. The sum of the ratings of all electric energy consuming devices—lights, motors, heating devices, etc.—is known as the *connected load.*

DEMAND LOAD. The maximum *power* required at a single time is known as the *demand load.* If the entire connected load were *all* operated at full load capacity, the connected load would be equivalent to the demand load, but this rarely happens except in installations of one or a small number of electrical devices.

The *demand load* is measured by instruments called demand meters. These meters are set to register the average demand for a definite period of time, the most common period being fifteen minutes. In this connection it should be noted that the demand figure so recorded—for example, 100 kilowatts or horsepower—may not be the maximum momentary power requirement during the period, but is the *average.* To cite an extreme example: if 200 kilowatts of power were used for 7½ minutes of the 15-minute period and none the balance, the average would be 100 kilowatts. These surplus and extra capacity requirements are absorbed on the utility system lines and *averaged* out.

With the continued trend toward larger

MONTHLY INVENTORY AND INSPECTION REPORT

THEATRE________ LOCATION________ SEATING________

	EQUIPMENT	H.P.	APPLICATION	CONDITION	PRESENT USEFULNESS	FUTURE USEFULNESS	COMMENT
POWER	PUMPS						
	COMPRESSORS						
	M.G. SETS						
	ORGAN						
	VACUUM CLEANER						
	WASHER						
	ETC., ETC.						
LIGHTING	SERVICE EQUIP.						
	SWITCHBOARD						
	HOUSE						
	LOBBIES						
	SERVICE AREAS						
	MARQUEE						
	SIGNS						
	ETC., ETC						

Figure 1

motors throughout the theatre industry, occasioned by installation of air conditioning equipment, there becomes an increasing possibility of controlling the average demand to a certain extent by use of so called *demand limitors,* which automatically throw off certain loads when predetermined *average peaks* have been set up after thorough analysis and is truly of operating conditions and needs. Where rate application takes into consideration measured demand load, use of demand limitors should be considered, where local conditions make this practicable.

It is apparent from the above, that in power usage contracts, where charges are established on maximum demands, that the efficiency of operation depends largely upon the care used in avoiding the building up through operating procedure of excess peak loads.

DEMAND FACTOR. The demand factor of an installation is expressed in percentage and is the ratio between the demand load and the connected load. Comparable theatre operated efficiently usually show similar relationship between demand factor and connected load. For example, a theatre carrying a total connected load of 6$$ kilowatts—power, lighting and heating—might show a 60% demand factor (ratio of *demand*)—that is, the 15-minute recorded demand might approximate 360 kilowatts. Where the connected load is, say, 400 kilowatts, the ratio might be 65%, usually increasing as the connected load decreases.

Such rule-of-thumb checks give a quick estimating factor for indicating whether something is radically wrong with efficiency of operation insofar as building up peak demands is concerned. Such factors must be considered with full knowledge of existing conditions prior to final statement as to whether or not the operation is completely out of line with the practice that is usually followed.

LOAD FACTOR is expressed in percent and is the ratio of the average demand load during a certain interval of time to the maximum demand load established during that interval. For example, a theatre using 2,400 kilowatt-hours in 24 hours has an average load during that time of 100 kilowatts. If the maximum demand load during that day was 200 kilowatts, his *daily* load factor would be 100 divided by 200, or 50%.

This same method of reasoning applies to *monthly* and *annual* load factor. For example, in the latter case, a theatre having a maximum 15-minute power requirement of 287 kilowatts, used 771,700 kilowatt-hours per year. Then the average demand is 771,700 ÷ 8,760 (hours per year) = 88 KW, and the annual load factor is 88 ÷ 287, or 30.7%. Usual theatre annual load factors in various parts of the country range from 16% to 35%, dependent on connected load, type of connected load, climatic conditions, location and operating units.

POWER FACTOR. This is expressed in percentage and is the ratio between actual and apparent power. Actual power is measured in terms of *kilowatts,* and apparent power in terms of *kilovolt-amperes.* Where the power factor is less than 100%, the current (amperes) is greater than is necessary to perform useful work, but must be supplied. The subject is complicated and a book could be written about it alone. A frequent homely analogy to illustrate power factor is a glass of beer—now with us again—consisting of part beer and part foam. The power factor of a glass of beer is the ratio of the real beer in the glass to the full capacity of the glass. As in the case of electric service supply where power factor is low—less beer—it still is necessary to supply the entire glass; so, too, must generators, wire, etc., be supplied. With this in mind there is usually reference to *power factor* in electric rates and adjustment made, either plus or minus, depedent on the power factor of the operating load.

DELIVERY VOLTAGE. This is the voltage at which the power is made available to the theatre. Various terms not infrequently used are "primary" and "secondary" voltage, primary voltage being that at the input or powerhouse side of the trans-

(*Continued on page* 57)

TYPICAL ANALYSIS CHART FOR RECORDING ANNUAL COSTS OF ELECTRICITY

BUILDING________ LOCATION________ SEATING________

YEAR ----19-- TO -----19--	DEMAND LOAD KILOWATTS (KW)			DEMAND LOAD BILLING (DOLLARS)				ENERGY CONSUMPTION KILOWATTHOURS (KWH)			ENERGY BILLING (DOLLARS)	TAXES	COAL CHARGE	DISCOUNT	ALLOWANCE	TOTAL COST (DOLLARS)	AVERAGE RATE PER KWH
	LIGHT	POWER	TOTAL	FIRST	SECOND	ETC.	TOTAL	LIGHT	POWER	TOTAL							
JAN.				$	$	$	$				$	$				$	
FEB.											$						
ETC., ETC.																	
ANNUAL TOTAL							$			$	$					$	

RATE FOR LIGHTING	METER INFO.	RATES FOR POWER	METER INFO.
		$	

REMARKS

Figure 2

MAKING THE DEAFENED PATRONS AGAIN

2.—Selling the Service

Setting forth major considerations in merchandising and administering group hearing facilities—concluding a series

THE JOB OF selling special sound facilities to the people of a community who have impaired hearing may be divided into two functions: making them continually aware of these facilities, and so installing and administering the apparatus that they are conveniently and inconspicuously accessible.

In both, the method must be nicely adjusted to the sensitiveness of most of these people with respect to their affliction. Many people with hearing noticeably impaired have gone through life without admitting it, avoiding, on some spurious pretext, situations in which their deficiency might be revealed. But even among those who, because concealment is impossible or because they have philosophically accepted their condition, are quite frank about it in public, must be approached with due regard for the fact that at least they do not want themselves pointed out as being different from the normal. This matter of delicacy is so important to the merchandising of hearing devices in the theatre that it may be well to repeat here a few words on this point from a recent article on the subject by Rupert Hughes, the writer, who has been deafened for years.

"I can usually hear music because the sound is sustained and usually amplified, but I was losing the precious privileges of the theatre. . . . I would spend a good deal of money on equipment and wait till the house was dark before I would slip the earpiece into my ear. I would snatch it out again as the lights went up. I could not have been more ashamed of being caught in my underwear."

Mr. Hughes, being a rather frank interpreter of life anyway, ultimately overcame his "shame," and there is every reason to believe that just as most people have now come to accept devices for strengthening their vision, so, too, will they pay little attention to hearing aids. Until that time comes, however, those with defective hearing must be regarded as being peculiarly sensitive concerning their affliction.

This calls for "exploitation" methods almost precisely opposite those usually employed by the theatre. *Quietness* is probably the guiding thought. Inquiries among theatres which have had hearing equipment for some time disclose several specific procedures to have been found generally effective. These are (1) to gain the co-operation of the local or State organization of the deafened, (2) to maintain a mailing list, (3) to form a theatre club of the hard-of-hearing in the community.

ORGANIZATION SUPPORT

The national organization, the American Society for the Hard-of-Hearing, which has offices in Washington, D. C., has branches throughout the nation, and is eager to co-operate with theatres. In a statement to BETTER THEATRES, Miss Betty C. Wright, head of the national society, gives these assurances:

"The American Society for the Hard-of-Hearing is vitally interested in modern developments improving the status of the hard-of-hearing. The progress being made in the field of group hearing aid equipment is hailed with delight by all who believe in rightful opportunities for those with failing ears.

"The national organization has noted the effects of the rapid transition to the talkies upon the hard-of-hearing. When sound pictures came, many of them felt the withdrawal of perhaps the one form of entertainment in which those with dull ears were on equal footing with those of normal hearing. There was a consequent feeling of resentment and of being left out of things.

"Theatres noted the box office effect of this. It is estimated that there are approximately ten million people in the United States with impaired hearing. This number is worthy of consideration from a financial standpoint alone.

"I have noted with gratitude that some theatres in various cities are installing up-to-date equipment for the use of the hard-of-hearing. Science has made it possible for them to hear sound pictures and again they have a feeling of being with the crowd. With the aid of artificial devices that bring to them the gift of sound, they enjoy pictures."

Thus there is a ready-made movement for the theatre operator to take advantage of in an effort to restore to his business a sizeable patronage which became lost to it with the coming of sound.

TRAILERS, LETTERS, ETC.

Local and State organizations, which sponsor many activities among the deafened, will aid making direct contacts with members living within the drawing area of the theatre. Augmenting this effort, or in lieu of such assistance, the introduction of hearing facilities can proceed through the use of dignified program and advertising announcements and trailers. These should explain as casually and as briefly as possible, just how and where the headsets may be procured. With a beginning made, a mailing list can be developed and continually added to.

Such a list represents the chief method employed at the Music Hall in Rockefeller Center. There, although no charge is made for use of the headsets, a deposit is required the first time. The patron signs a receipt, including his or her address, giving the theatre a permanent record. Then a few days later the patron receives a letter from the theatre, stating that the patron is welcome to use of the hearing facilities at any time without making any deposit. This has the touch of personal interest and a loyal friend of the theatre is made.

Some theatres have found special performances at convenient times other than those of the regular shows, to be an effective means of publicizing group hearing facilities. Attracted to the theatre in this manner, the deafened bear it in mind when they have opportunities to join friends or other members of the family with normal hearing in going to the theatre.

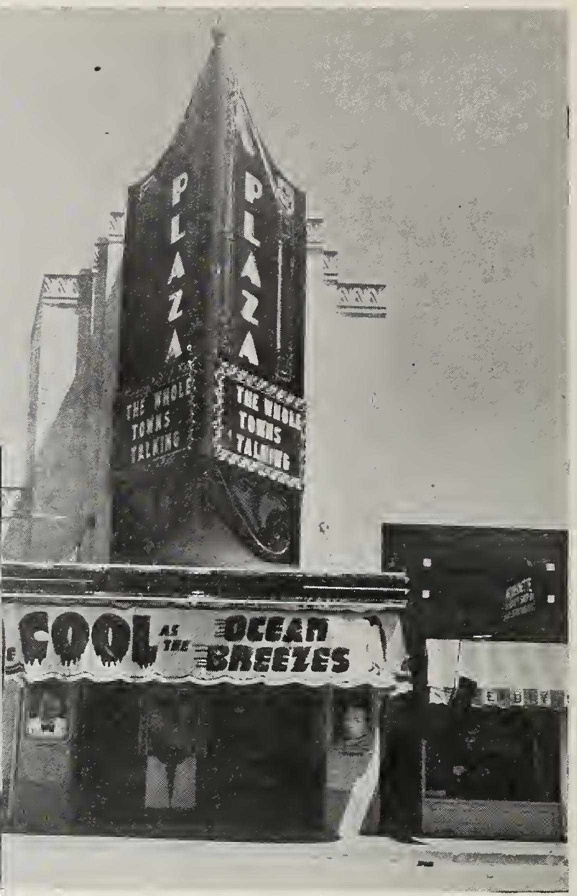
LOCATION OF CHAIRS

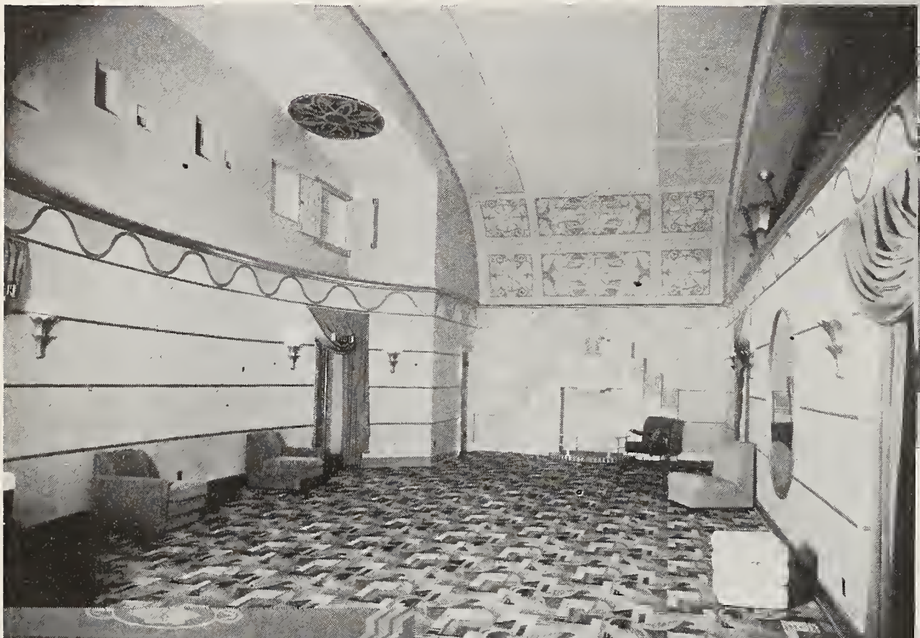
Important to the merchandising of this equipment, because it determines the convenience and effectiveness with which it may be used, is the location of the chairs so wired. In a recent survey made by the RCA Manufacturing Company, however, there was a variety of opinion on this point. The theatre operator naturally prefers to wire chairs that are less desirable to his regular patrons—those nearest the screen or at the extreme sides. In this connection it should be remembered that the deafened patron does not necessarily go to the theatre alone or only with persons similarly afflicted. Certainly to be avoided is the isolation of an entire block of wired chairs in some one part of the seating area. This leads to the conspicuousness that is to be carefully avoided.

Perhaps the most effective plan places the wired chairs in successive or alternate rows, either directly in front of each other, or in a diagonal line. Double taps can be made at each point of a single channel for the wiring of chairs in pairs, thus permitting two deafened persons to sit together or with one or more of normal hearing.

Where possible, it is better to have an usher plug in the headset. Some theatres provide for the reserving of wired chairs by telephone, and where loges are wired, this system has been found best.

MODERNE IN A THEATRE FOR A NEIGHBORHOOD





[*The following description of the Plaza theatre in Oklahoma City has been prepared by the architect, Robert O. Boller, of Kansas City.*—THE EDITOR.]

THE PLAZA Theatre in Oklahoma City, a one-floor house located at Sixteenth Street and Gatewood Avenue, is one of a series of **motion picture play**houses opened in the State capital by Standard Theatres. This newest showhouse offers family programs in a middle-class residential district, and forms a unit in a shopping area centering about this particular corner.

In leasing the theatre to the present operators, W. T. Laughlin, owner of the building, made a number of shops at either side of the lobby integral parts of the architectural treatment. The picture house is built from an L-shaped plan, the theatre proper, with overall dimensions of 50 feet x 140 feet, being placed on the rear lot. A long lobby, with overall dimensions of 18 feet x 60 feet, connects the auditorium with the main entrance on Sixteenth Street. Free parking for approximately one hundred cars is provided on nearby ground for the use of patrons.

AIR-CONDITIONING

The Plaza was erected under a general contract by the Charles H. Moureau Company of Oklahoma City. It is a fireproof building, using a washed air ventilating system in summer, in conjunction with an indirect hot air system of heating serving the auditorium in winter, the same ducts serving both operations. Heat is furnished by a battery of six gas-fired burners, so arranged that burners are automatically turned on and off according to the severity of the weather. Gas-steam radiation furnishes heat for the lobby, foyer lounge, and toilet rooms.

Floors on the ground level are of concrete on earth, while the floors above this area are of 2½-inch reinforced concrete supported by latticed steel joists. Meeting the requirements of local ordinances requiring fireproof construction, this is an economical method of safely lightening the structure, thereby cutting costs.

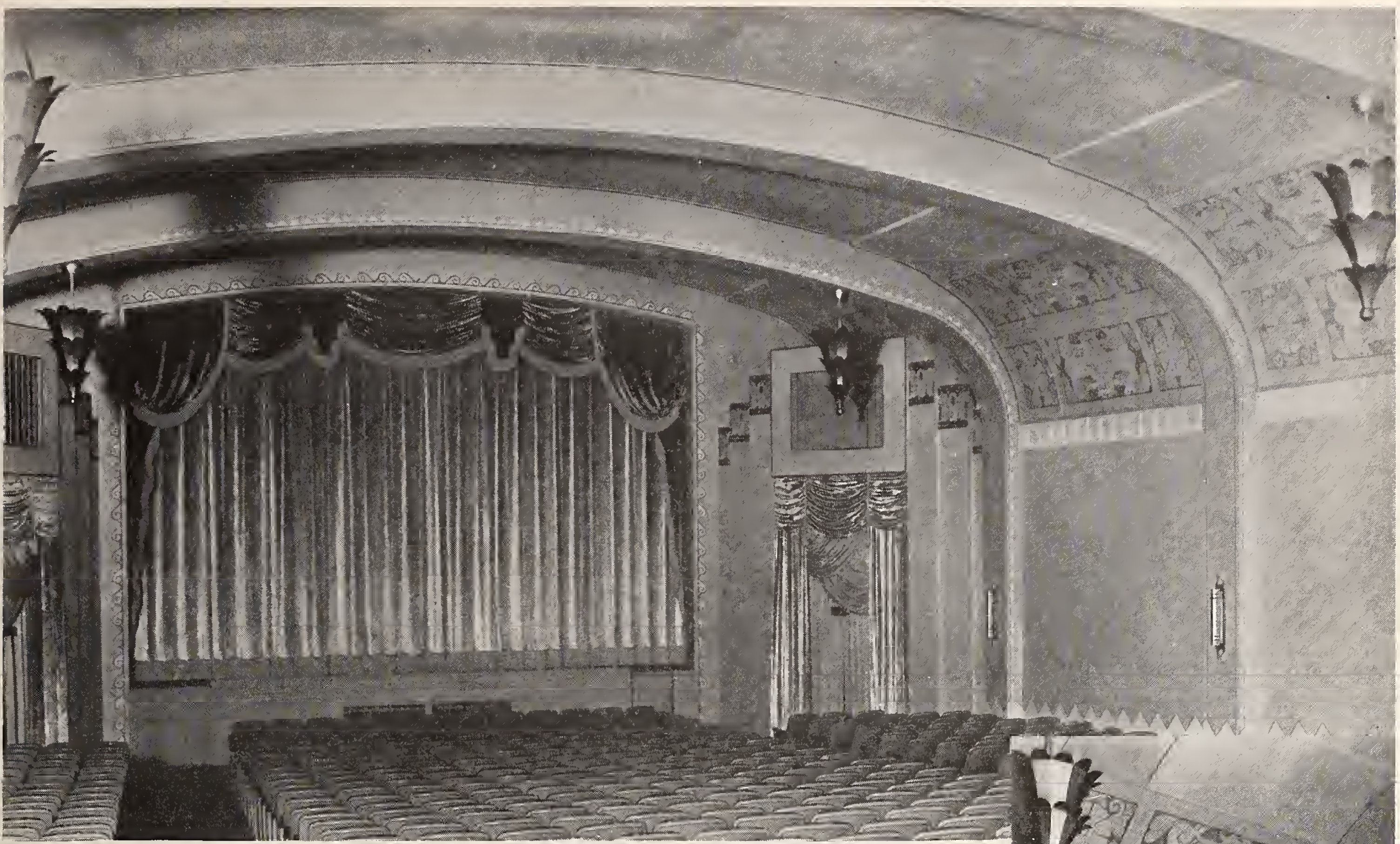
FRONT

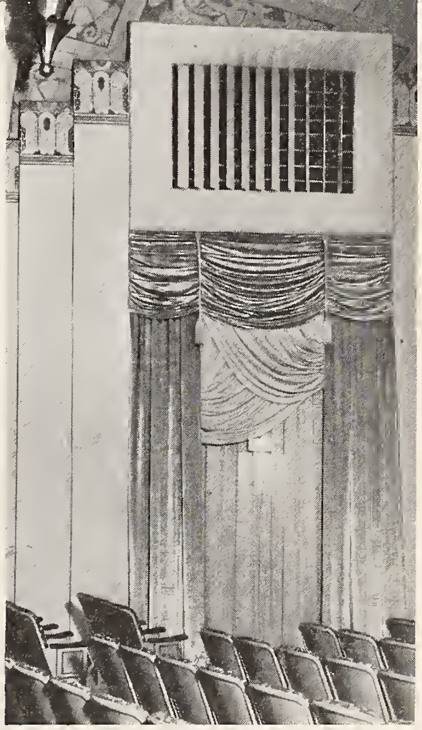
Approached from the east or west on Sixteenth Street, the animated neon lighting and triangular attraction board which constitute part of the large vertical sign are seen above the marquee proper as dominant features of the front. A narrow sidewalk and limited space on the marquee facing made this position for the changeable letter sign advisable. It is placed so as not to conflict with neighboring signs, and is visible for a considerable distance.

The V-shaped vertical sign of black enameled metal carries the theatre name in illuminated channel letters. The marquee, also of black metal, is banded by aluminum mouldings. The background for these advertising features is a front of rose and buff textured stucco, trimmed with buff cast stone.

A small open vestibule, 16 feet wide by 13 feet deep, surrounds the box office. The floor in this section is of terrazzo, with recessed mats, and the walls are utilized for display space.

Passing into the long lobby, which has





In the views across the two pages the Plaza is shown from entrance area to auditorium. The bottom view on the opposite page is of the lobby, and immediately above is shown the unusual foyer-lounge, entered at one end from the lobby, with the auditorium at the right, and the projection room at the left. The detail at right on this page is of a spandril adjoining the proscenium.

inside dimensions of approximately 16x50, one is introduced immediately to the *moderne* note which is emphasized throughout the entire interior. The large semicircular mirrors, cut by severely tailored drapes of light green hung from the side ceiling beams, add apparent width to the narrow lobby, and promote a feeling of spaciousness in an area which might otherwise have a tendency toward a pinched or cramped atmosphere. The plain drapes, painted designs, unique lighting fixtures of bronze and etched glass on the ceiling and bronze and Lumiline tubing on the side walls, combine with a colorful carpet to constitute the entire decorative scheme of the lobby. The theatre office, 13x15, is on the second floor, over the lobby located so that the manager may have a clear view of the entire stage as well as of the foyer-lounge.

FOYER-LOUNGE

Passing through the lobby the patron enters the foyer lounge, which is done in *moderne* simplicity dressed with painted designs, a mirror or two, unusual lighting fixtures, and a few well placed draperies of green. Walls of smooth plaster, under the decorator's brush, shade from rust color to canary yellow, each tone being separated from its neighbor by a horizontal moulding in a darker shade. Decorative panels in the ceiling feature harmonizing designs in bright colors. A *moderne* fireplace dresses one end of the lounge. Separate smoking rooms for men and women, adjacent to toilets, open off the foyer lounge.

An unusual feature of the projection room is its location over the low ceiling of the retiring rooms, so that the ceiling of the foyer-lounge may reach the full height possible beneath the arched roof trusses. The wall separating the lounge from the auditorium has been kept down to such a height that the projector rays pass over it, without interference, to the screen. The room itself is 13x20 feet and fireproof.

AUDITORIUM

Passing into the auditorium, one notices the arched ceiling beams and decorated insulation board treatment without realizing that, besides offering a decided acoustical advantage in design, the arched top and bottom chords of the crescent-shaped trusses supporting the roof give an additional height of 5 feet at the center of the room, and at the same time an equal amount of side wall height is saved.

The roof above this section is a built-up slate surface over 1 inch of insulation board on steel deck plates supported on latticed steel joists resting on the arched trusses. This forms an economical, lightweight, yet fireproof construction.

The auditorium walls are decorated in light green, separated from a plain ceiling, treated in shades lightening toward the center of the room, by highly colored panels which correspond with the panel treatment in the foyer lounge.

The proscenium opening, 28 feet wide, is draped in gold with a green valance.

The Plaza has a capacity of 750. The majority of the fully upholstered chairs are 20 inches wide. Seats on the aisle are 19 inches. Rows are spaced 32 inches, back to back. The chairs are by International Seat Corporation.

ENGINEERING IN THEATRE MANAGEMENT

The motion picture theatre is a highly mechanized retailing instrument. How much of a technologist should its manager attempt to be?

MOTION PICTURES are an illusion, an illusion founded on technical developments and mechanical inventions. Although there need be no effort to turn theatre managers into engineers (and I have never stated that engineers should manage theatres), it is, however, obvious that a theatre manager is responsible for the proper functioning of an assembly of mechanical equipment, and also that in order to do justice to himself and the theatre, it is necessary for him to know something more about mechanics than could properly be expected of the manager of a store.

Another thing about motion picture theatres that complicates the acquisition of engineering knowledge by the manager, is that there are more kinds of engineering practice making up motion picture theatre operations than you will ever find collected under one roof, other than a laboratory. So in order to be a good theatre engineer one has to be pretty much of a jack-of-all-branches of engineering, with the possible exception of aeronautics,. bridge building and submarine work. Knowing how difficult it is for one sincerely interested in theatre engineering and without the responsibility of any one theatre on his shoulders, to keep abreast of developments in the many lines, it has never entered my mind to attempt to develop engineers from theatre managers by any short cuts, series of articles, or royal roads to rule-of-thumb knowledge.

As earlier stated, the present order of things demands that every theatre manager become conscious of his mechanical or engineering responsibilities—and "more than a passing knowledge" means that he must know more than just to be able to distinguish a boiler from a water tank or a compressor from a generator.

TECHNICS WITHIN THE MANAGER'S JOB

NO ONE NEED tell me that it is a hopeless task to try to get managers to understand the rudiments of mechanics and engineering as applied to theatres, because I won't accept it. Managers, on a general average, have acquired a surprising fund of knowledge about projection and sound reproduction, and, frankly, those two branches in themselves are very much more complicated than the rest of theatre engineering. If managers would only approach the remaining technical problems with the same "do or die" spirit with which they jumped into sound seven or eight years ago, they would surprise themselves with the rapidity with which they would acquire a sufficient, practical and workable knowledge of their entire plant.

The best means of acquiring knowledge of any sort is to start at the beginning of a subject and learn the basic fundamentals of that subject. The same method is necessary in order to acquire a workable knowledge of the various branches of theatre engineering. Too frequently managers discount the necessity of learning basic principles, and then they wonder why no one is able to explain their problems to them. Fundamentals must be understood in order to have a "passing knowledge" of any subject. Without an appreciation of the basic principles there is no knowledge. As a matter of fact, even with an understanding of the basic principles, one does not necessarily qualify as an expert. Experience is the result of the practical application of the basic principles to the problems at hand.

STORY WITH A MORAL

A theatre manager recently asked me to explain to him the particular air conditioning plant that he had in his theatre. Among other things, I began to talk about B. T. U., wet and dry bulb, latent heat, water vapor and dew point. He quickly interrupted me, saying:

"I'm not interested in all that, what I want to know is about air conditioning."

That manager certainly did not have the slightest knowledge of what air conditioning means, not even enough to recognize that I was talking about air conditioning. One can't describe how to make cake without talking flour, eggs, butter, sugar, etc. In that same manager's theatre I inspected the boiler—it was shut down for the summer, yet the steam pressure gauge registered four and one-half pounds. Upon suggesting to him that the gauge should be repaired, he replied, "That's not necessary, we never use it anyway—my fireman knows when we are carrying five pounds of steam." There may be some psychic mediums or mystics who are earning their livings as theatre firemen, but I have not run across them yet. So I called for the fireman and asked him how he knew when he had five pounds of steam, and he replied:

"Well, sir, when I have no steam up the gauge reads four pounds; when I have five pounds up the gauge reads nine pounds." That was reasoning of a sort, besides it belied the manager's statement that they did not make any use of the gauge.

At this point I decided to make an experiment. I shut all the valves on the steam risers and all other outlets from the boiler and turned on the city water boiler water feed valve. In other words, I put a water pressure test on the boiler. City water is usually between 45 and 60 pounds pressure, and the safety valve on a low pressure steam boiler is usually set by regulation at 15 pounds, which means that when the boiler fills up with hot water and the pressure rises to 15 pounds, the safety valve will "pop off" and spray water all over the boiler room. In this particular instance we watched the pressure gauge carefully. After about ten or twelve minutes the safety valve "popped off" and the pointer on the gauge had not moved so much as a hair's breadth. I'll ask you: Do you think the engineer or the manager of that theatre had anything like a passing knowledge of the boiler plant?

Instances of this sort emphasize the benefits of boiler insurance and the protection that the public really gets from the inspections by insurance representatives, and the advantage that the theatre owner derives by collecting on his insurance policy when accidents happen. Unfortunately for us, we can't get the same sort of insurance on all our motors, fans, air washers, generators and plumbing systems.

LEARNING THE LANGUAGE

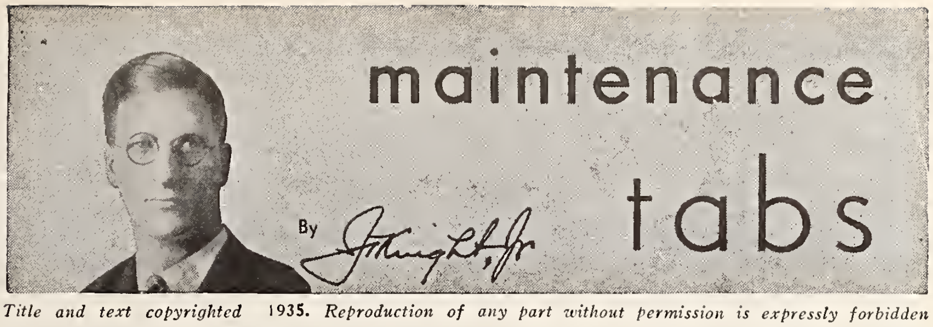
I am sure that those of you who have followed these articles in BETTER THEATRES have become aware of the rudiments of theatre engineering. A glossary of engineering terms as applied to the theatre might enable us to go deeper into the subjects and make further progress. Every branch of business and every profession has certain terms or expressions peculiar to that business or profession. One can only go so far in describing engineering principles and facts by using what might be termed every-day language. The language of the theatre engineer is, or certainly should be considered, standard equipment for theatre managers. In learning the language of the engineer you will, without doubt, broaden your knowledge of theatre engineering. When you are really able to talk to an engineer in his own language, then you have acquired more than a "passing knowledge" of theatre engineering. Though you may never become an engineer, and you may have no inclination to become an engineer, if you can talk the language you will have your mechanical and engineering responsibilities well in hand. If theatre managers understand engineers, from the operating man up to the consultant, there won't be many times when he will be fooled by their recommendations. *When managers can intelligently appraise mechanical problems, and with some ability pass on technical recommendations, they will be able to effect savings in operations.*

There is a dearth of real engineering ability within this industry, particularly in the exhibition branch. The exhibitors of the country have never sincerely recognized the necessity for really well-trained technical men in their theatres. Consequently the circuit operators and other theatre owners have been at the mercy of outside engineers, *who do not understand our business,* to tell them what is best.

THE TWO FUNCTIONS OF MANAGEMENT

SOME DAY some smart operator is going to realize that theatre management divides very definitely into *merchandising* and *operation,* and he will build his organization around those two functions. Then and only then will we have well-operated theatres. Advertising, exploitation, promotional campaigns, the programing and scheduling of shows are all part of merchandising, and a man who can do those things well has an entirely different sort of brain and temperament than an operating man. But of course there are those exceptional persons who can with ability handle both merchandising and operation.

As for group theatre operation, I think that most of our trouble today is due to antiquated methods of organization. Has any one seen anything different in organization today from what it was in 1925? Yes, we have a few less names on the payroll, other than that the methods are about the same: A manager and a small staff comprise the personnel of a theatre; a group of theatres for a district or division, supervised by a district or division manager. The district or division managers still make flying trips into the towns and high-pressure the managers, who in turn almost become neurotics trying to meet the expected grosses and therefore



maintenance tabs

By

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DUCT HOLES IN WALLS: I have frequently found holes cut through brick walls for air ducts, or fresh air intakes, or for access without any reinforcement being provided. This is bad construction. Walls are made of masonry for strength or for retarding fire, and whenever a hole is cut in that wall it defeats one or both of these purposes.

Whenever it becomes necessary to cut through a brick wall, be sure to investigate to see what that wall is supporting, then if it is absolutely necessary to cut through, do so in such a way that the wall is not weakened. It is customary to reinforce the wall above the hole by a beam of steel or wood—steel is much more desirable. This steel support is called a lintel, and it can be a channel iron, two angle bars, an I-beam, an H-beam or any combination of these standard steel shapes. The steel lintel should span the entire opening and have a bearing on each side of a brick and a half in the wall.

It is generally believed that the lintel actually carries a dead weight of masonry equal to the weight of the brick triangle, the width of the opening with a height to the triangle equal to one-half the width of the opening and, of course, the thickness of the wall. The theory is that without the lintel the bricks forming this triangle would fall out of place, while the bricks above the triangle would form their own natural arch. Lintels always should be installed where openings are cut in masonry walls.

•

WINTER AIR WASHING: With the approach of cold weather many theatres will shut down their air washers, drain the tanks, and depend entirely on direct radiation to provide a comfortable temperature in the theatre. Moisture or humidity in the air during the summer time causes discomfort. Moisture in the air up to 45% or 50% relative humidity in winter is the means of providing more comfortable conditions and more healthful conditions for our patrons. That is not all. It's a fuel saver and a maintenance saver. Most of the drying out of our theatres takes place in winter. Wood trim becomes loose, furniture becomes loose at the glued joints, and paint on walls and furniture cracks and peels. One of the greatest hazards is the loosening of large pieces of ornamental plaster, which is likely to fall and injure someone.

Air washers, when used in winter, are a humidifying device and they should be used as such. Of course, unheated air below the freezing temperature cannot be passed through the washer without first heating it to remove the hazard of freezing up the spray. Heating coils, of course, can be installed between the fresh air intake and the washer. But the greatest economy for winter operation will come from an arrangement whereby the air within the theatre (already warm) can be continuously recirculated through the air washer—frequently this can be done cheaply.

For winter operation of this kind, the fan should be slowed down so that it handles only about one-tenth the quantity of air which it handles in the summer months. This probably will mean another set of pulleys, and another belt or set of belts. This is a minor expense and I am sure that the cost will be offset in one season in cheaper maintenance, operation and greater comfort.

•

ERADICATING ODORS: The use of ozone for the removal of odors from air, and the chemical purification of recirculated air, is going to be the next refinement to be seriously considered in theatre air conditioning. Ozone generating equipment has been greatly improved during the last ten years, and today efficient machines are on the market which are low in initial cost, and the cost of operation amounts to practically nothing. These machines can be connected to any type of central fan air circulating system. Ozone is a form of the oxygen molecule. Mechanically, or more correctly, electrically-produced ozone is created in a machine by discharging high potential current between two cylinders with an air gap between the two.

have little patience when it comes to maintenance expenditures or the solving of a mechanical, projection, air-conditioning or electrical problem.

OPERATIONS MANAGERS

Running a theatre is a two-man job. Operators are going to tell me that they have assistant managers in their theatres now. Quite right, but the assistant manager of today is the run-around-boy for the manager. He was selected because he was a good usher or doorman, had lots of energy, and was willing. Well, that is not the type of man I am talking about at all. The operations manager should be mature, with a technical background, working on a par with the merchandising manager, but entirely and solely responsible for the operation and the physical upkeep of the theatre, including building and equipment and personnel.

Technically trained men, due to their methodical thought-habits, have proved highly successful as organization operators. The real *showmen* then fall into the class of merchandising managers, and if one theatre does not occupy their full time, then they should be assigned one or two more theatres. The merchandising should be held responsible for the grosses, and the operations manager for the payrolls, repairs, renewals, supplies, electricity, and the proper safe-keeping of the property, including funds and box office receipts.

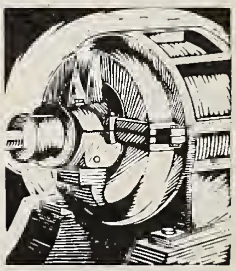
The operations managers, then, because they were selected first as technical men, and second as organizers, could be expected ultimately to know theatre engineering. Their progress would be from the smaller theatres through the larger theatres. Confine the showmanship in the merchandiser, and the practical engineering, organization and functioning of the theatre to the manager who is in charge of operations.

Some circuit owners or operators of course, are going to say this is the same as having two theatre managers with another salary on the payroll. In that case there is no necessity for the assistant manager as he now exists, so a small salary is removed and a larger one added to the payroll. If the type of man suggested as the operations manager can't save his salary in any theatre then I would like to see that theatre.

The livest, most dividend-producing asset of the business of motion picture exhibition is its manpower. At least it should be, since we have such an intangible, mechanical thing called entertainment to sell. If there are cases where the manpower is not the greatest asset, then it is due to poor selection, indifferent training, or cheap labor policies. It has been noted on many occasions, and particularly during a prolonged series of bad pictures, that the theatre group with the highest morale and best trained personnel always does the most business. Manpower does pay dividends!
—J. T. K.

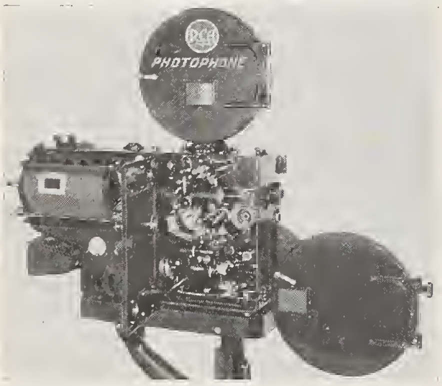
• Equipment and Materials

Reports on developments in products used by theatres



COMBINED SOUND AND PROJECTION UNIT

• A unified projector-reproducer, including lamphouse, on a single casting, has been brought out by RCA Photophone. The soundhead is identical, in principle and method, with standard "High-Fidelity" reproducers, utilizing the rotary stabilizer unit and optical systems. The projector mechanism is the product of the International Projector Corporation, manufacturers of Simplex and Simplex-Acme projectors.



New RCA sound-projector.

The lamphouse is built in, but there is a choice of incandescent lamps or 30- or 45-ampere reflector type arcs. The unit may be had on either a three-point or five-point pedestal.

The lamphouse is 18 inches long, 12 inches high and 10 inches wide. The projector casing is of cast aluminum throughout. The doors on the film side of the projector are so constructed that by opening half of the door, the entire film operating mechanism and sound reproducing system are exposed for threading (*see accompanying photograph*). On the non-operating side of the mechanism, a front section door exposes the mechanical parts, and the rear section encloses the input and output supply panel.

All belts and chains in drive transmission have been eliminated in favor of gears. The motor is built in. It is provided with a flexible coupling on the driving side to take up the sudden shock of starting and to aid in reducing impulses from the line frequencies.

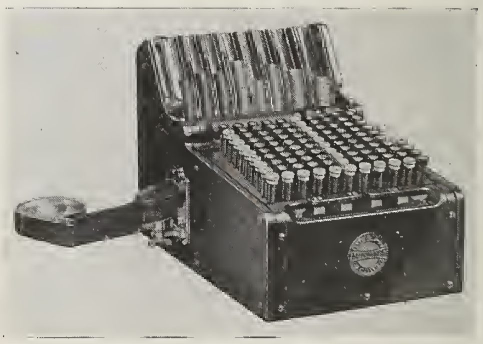
The shutter is located between the arc and aperture and is equipped with a fan, attached to the shaft, for forcing air over the entire rear section of the equipment containing the lamphouse.

In the lubrication system the oil is not fed directly to the shaft of the rotating part, but by manifolds leading to a porous bronze bearing.

COIN CHANGER OF SINGLE KEY OPERATION

• A new model change making machine, requiring the depression of but one key to make change for any amount up to one dollar, has been marketed by the Brandt Automatic Cashier Company of Watertown, Wis., The machine is adapted to making change for amounts involving pennies, and the operating mechanism is so designed that only the key corresponding to the admission price need be depressed.

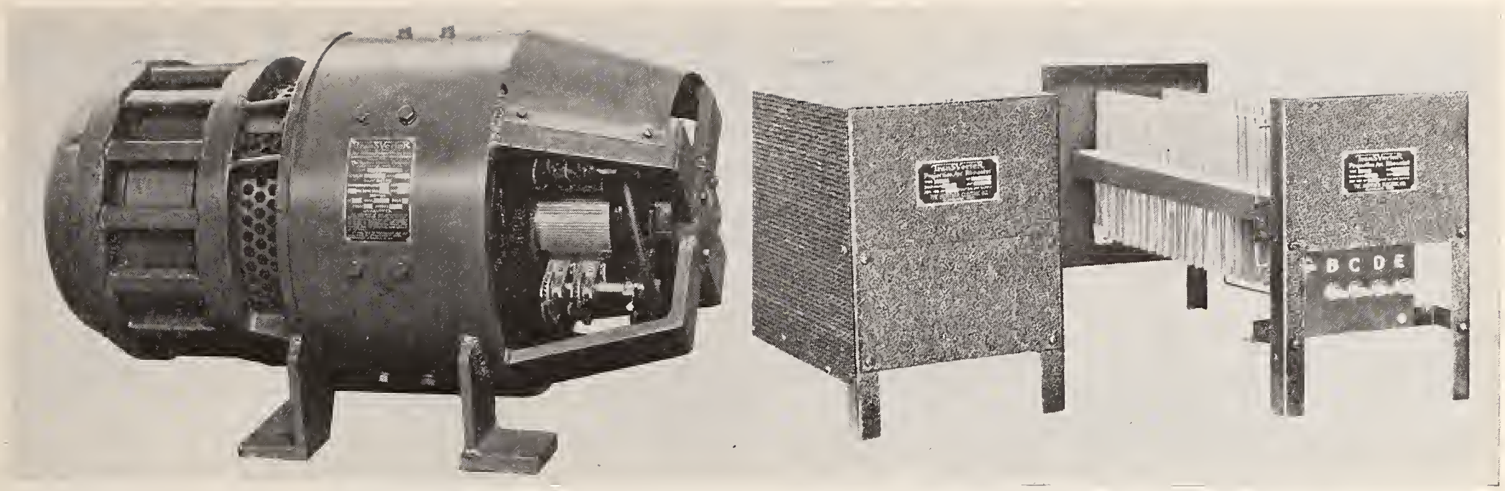
The delivery chute is of noiseless type, the coins rolling on edge into the cup. An automatic guard prevents short-changing and signals the need of refills when the supply of coins in any channel runs low. The case is of black baked enamel.



New model Brandt change maker.

MANUAL REWINDER OF TWO-SPEED TYPE

• A two-speed rewinder for manual operation has been developed by the Golde Manufacturing Company of Chicago, with distribution by the National Theatre Supply Company. The two-speed feature has particular significance with reference to the 2,000-foot reel, which now awaits approval in Hollywood. The starting ratio



Hertner low-voltage motor-generator and related type rheostat.

is 4.25 to 1, the operating ratio 2.75 to 1.

The reel is mounted at an angle, eliminating reel clips, as in other Golde rewinder models. It has a milled slot, with pressed-fit drive keys. The entire casting is of close-grained gray iron of weight calculated to carry an unbalanced load without vibration.

GoldE two-speed manual rewinder.

NEW LOW-VOLTAGE MOTOR-GENERATOR

- A motor-generator set designed to operate at low voltage has been developed by the Hertner Electric Company of Cleveland. This model of the Hertner Transverter is a result of the introduction of the Suprex arc, although sets are available in this same new model to operate at from 50 to 70 amperes and 60 volts.

The unit is of close-coupled design, the rotor and armature being mounted on the same shaft, which is equipped with ball bearings. The armature and pole structure are designed to eliminate all trace of harmonic effect at the arc. In a statement commenting on the factors influencing the design, John Hertner, head of the company, points out that the purpose was to build a generating set with a voltage output as flat as possible and at the same time quiet in operation, particularly with respect to the prevention of a tone in the arc. He adds:

"It might be mentioned that there are some important advantages in the use of motor-generator sets for projection work. One is low maintenance cost, another is absence of flicker as a result of line fluctuations. In an induction motor not too heavily overloaded, the drop in speed is negligible with a fluctuation in line voltage of 10%, or even more, below the normal. Other converting apparatus where there is a direct connection from the a.c. to the d.c. side, the d.c. drop is proportional to that on the a.c. side so that in any district where the supply is subject to disturbances, the results will many times be satisfactory only if a motor-generator is installed. With careful design, the arc hum is eliminated, since such harmonics as exist are of very low amplitude and are so mixed in frequency that no definite tone is possible."

Along with the new low-voltage Transverters, there has been developed a special line of rheostats. These are constructed of a ribbon resistance alloy wound over cores of refractory insulating material and are very conservatively rated.

INCREASE GROUP HEARING INSTALLATIONS

- As a result of trials in two theatres of the Mortimer A. Shea circuit in Ohio and Pennsylvania, RCA-Sonotone equipment for the hard-of-hearing is being installed in ten more houses of this circuit. Four of the theatres have RCA Photophone, while the others have sound reproduction systems of other manufacture. RCA-Sonotone was also installed in the Hollywood theatre in New York for the run of Warner Brothers' "A Midsummer Night's Dream."

Testing the fireproof qualities of Transite, Johns-Manville building sheet made of Portland cement and asbestos fibres used in constructing partitions. The building shown above was erected recently on the outskirts of Boston of Transite and cinder block, with a roof of cinder block and concrete. Inside the structure a fire was built of firewood soaked in oil. The blaze was allowed to continue for an hour, when firemen put it out. Examination showed the Transite to have been unaffected.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

SIMPLE CALCULATIONS IN ACOUSTICS

By W. W. WALTZ

How to estimate your absorption requirements—the first of two articles. The next will deal with decoration factors in acoustic treatment

THE MANY and varied reasons for acoustically treating theatres have been presented by many able writers. However, there is a dearth of readily understandable material on the "how" of such work. The subject is not necessarily complex, and a brief acquaintance with the simpler details should be advantageous to the great body of theatre owners. Unnecessary terminology, so often merely confusing, will be eliminated.

We can best start by defining, for the benefit of those who may have forgotten, one or two of the necessary terms used in acoustics. It may be well also to point out here that the only adverse condition with which we need be concerned is that known as reverberation; echoes and other effects are not, in general, common, nor are they taken care of in the same way as excessive reverberation. Where they exist the problem may warrant a special analysis of the condition.

Reverberation is the reflection of a sound, or sounds, between surfaces; it is the reverberation in a theatre which causes sounds to persist and hence to destroy the quality or intelligibility of the speech emanating from behind the screen. *Reverberation time* is the time in seconds required for a sound of specified intensity to die away to zero. Some degree of reverberation must be present. A totally non-reverberant house would be as unpleasant as one in which the reverberation time was much too high; consequently, a compromise must be effected.

Scientific research has proved that for theatres or other auditoriums the correct reverberation time is a function of the size and of the number of the audience. That is, for any given size of auditorium there will be a correct reverberation time for half-audience, and for full-audience. If, then, the reverberation time of a theatre is found to be excessive, for either half- or full-audience, the obvious remedy is in acoustic treatment. The table reproduced below (from the U. S. Bureau of Standards) gives the acceptable reverberation time for houses of various sizes, and for both half- and full-audiences.

TABLE I

Volume, in cubic feet	*Acceptable limits of reverberation time, seconds* *Half-audience*	*Full-audience*
10,000	0.9—1.2	0.6—0.8
25,000	1.0—1.3	0.8—1.1
50,000	1.2—1.5	0.9—1.3
100,000	1.5—1.8	1.2—1.5
200,000	1.8—2.0	1.4—1.7
400,000	2.1—2.3	1.7—2.0
600,000	2.3—2.6	1.8—2.2
800,000	2.5—2.8	1.9—2.3
1,000,000	2.6—2.9	2.1—2.5

For the sake of illustration, let us assume a set of conditions and see just how the procedure for determining acoustic correction is carried out. Suppose that our theoretical theatre is one of 900 seats; the dimensions are, length 100 feet; width 55 feet; and the height—which is not the same throughout the entire house due to floor slope—averages 35 feet. The volume of the house in cubic feet is, then 192,500 cubic feet.

Professor Sabine, one of the great authorities on acoustics, gave us a rough rule which says, in effect, that if the ratio of the volume of the theatre in cubic feet to the average audience is greater than 150, then the theatre will probably be too reverberant. This means, for our theoretical case, that the ratio of 192,500 to the *average* audience—which we will assume is 600—will be 321, far in excess of the permissible 150. The house will probably need corrective treatment.

We will assume further that the walls and ceiling of this theatre are of plaster, and the floor is of wood; if the theatre is for motion pictures only, there will be no stage opening to consider. Now let us observe the sound-absorption characteristics of a number of materials and other elements of the theatre:

TABLE II—SOUND ABSORPTION

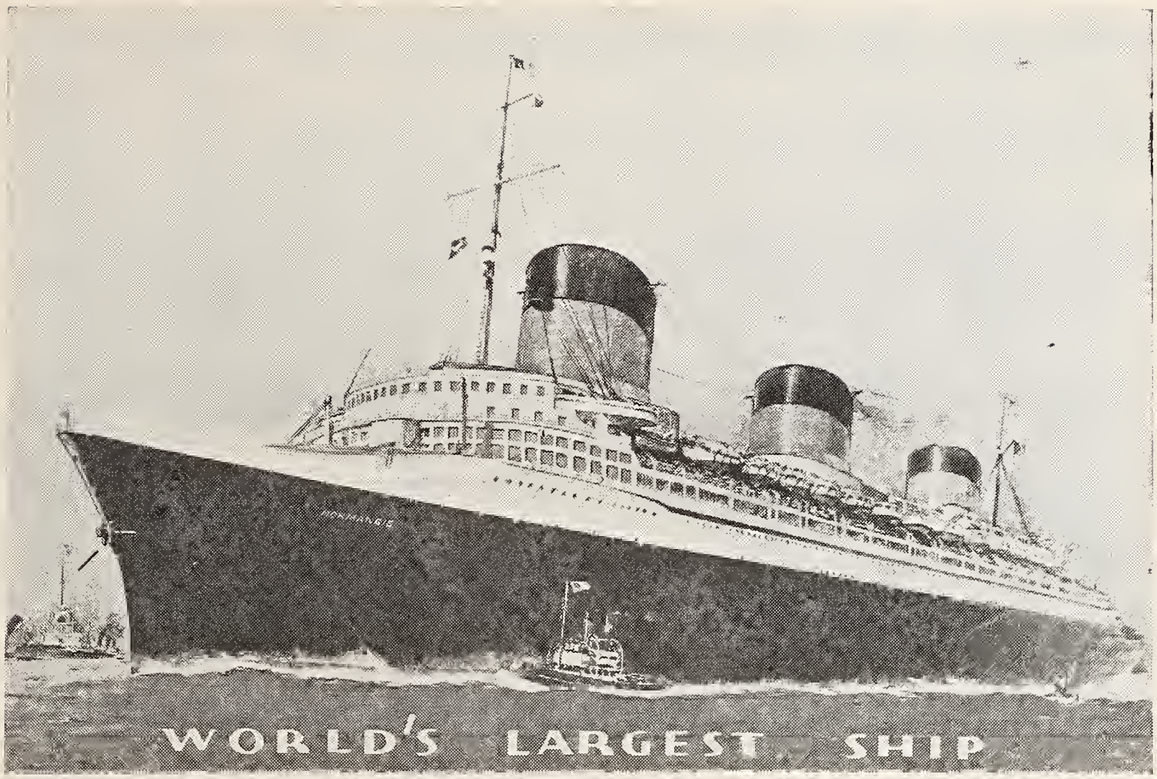
	Per Square Foot
Concrete	0.015
Glass	0.03
Marble	0.01
Open window	1.00
Plaster	0.033
Stage opening (depending on furnishing)	0.25-0.40
Ventilators (50% open space)	0.50
Wood	0.03
	Per Seat
Seats, wood	0.1
Seats, upholstered (depending on material)	1.0-2.5
Seats, leather over hair padding	3.0
Seats, damask over hair padding	2.3
	Per Person
Audience	4.7

The exact method of carrying out the initial calculations is tabulated below; it will be seen that the problem thus far is simply one of obtaining some areas and multiplying them by some appropriate factor, which is found in Table II.

SAMPLE CALCULATION

(1) Volume of theatre (length times width times average height): 100 x 55 x 35 equals 192,500 sq. ft.
(2) Area of wood floor (length times width): 100 x 55 equals 5,500 sq. ft.
(3) Area of one side wall (length times average height): 100 x 35 equals 3,500 sq. ft.
(4) Area of one end wall (width times average height): 55 x 35 equals 1,925 sq. ft.
(5) Area of ceiling (same as floor): 100 x 55 equals 5,500 sq. ft.
(6) Total area of plaster surface: (5) plus twice (3) plus twice (4) equals 16,350 sq. ft.
(7) Absorption of wood floor (5,500 x 0.03)—165.
(8) Absorption of walls and ceiling (16,350 x 0.033)—540.
(9) Absorption of 450 seats (450 x 0.1) —45.

THE NORMANDIE



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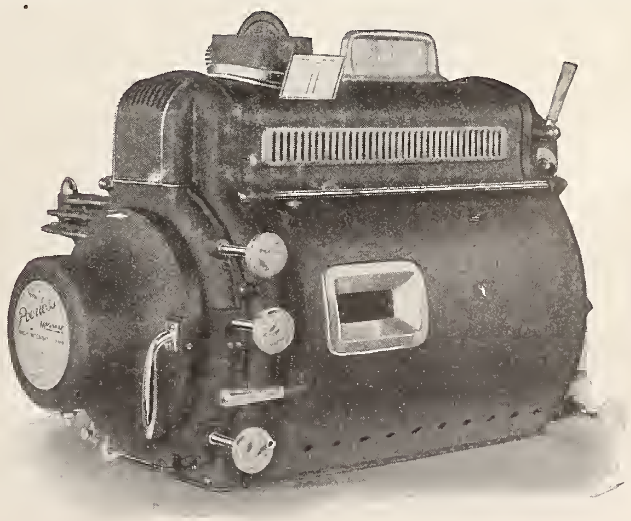

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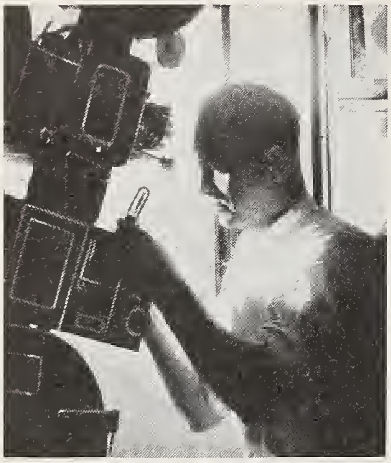

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Lumotron Cells

When a projection machine is equipped with Lumotron photo-electric cells, you know that every cell will give exactly the same sound output. Amplifier adjustments are minimized. And you will have no more embarrassing trouble from differences in sound intensity when fading from one projector to another.

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The highest grade projection lens is the Graf Super Lumo which is made in half size (series 2) and quarter size (series 1). These lenses represent an improvement on the Petzvall system and they have been developed and patented entirely by Graf opticians. Their advantage is due to a short back focus which results in collecting all of the light emitted through the gate and transmitting it to the screen with practically no loss.

High quality Graf lenses are also available for projectors designed for the Petzvall type lens. They are manufactured to the highest degree of efficiency permitted by this optical system and are furnished in quarter size (series 1) and eighth size (series 0).

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To complete the service in this field of optics, General Scientific repairs, reconditions and changes the focal length of projection lenses of every type. Hundreds of lenses considered useless by their owners have been reconditioned in the Graf Service Department and returned in condition to give new lens service.

General Scientific products are distributed by leading theatre supply dealers, or write to us at 4829 S. Kedzie Ave., Department 1013, Chicago.

GENERAL SCIENTIFIC CORPORATION

Lumotron Photo-electric Cells . . . Graf Projection and Camera Lenses . . . Sound Optical Systems . . . Q.R.S. Neon Sign Materials.

(10) Absorption of 450 persons (450 x 4.7)—2,115.
(11) Absorption of 900 persons (900 x 4.7)—4,230.
(12) Total absorption for half-audience: (7) plus (8) plus (9) plus (10) equals 2,865.
(13) Total absorption for full-audience: (7) plus (8) plus (11) equals 4,935.

In order to determine from these data the reverberation time, we shall make use of a very simple equation. This equation states, in effect, that the reverberation time in seconds is equal to 5/100 of the volume of the theatre divided by the total absorption. Mathematically, it is written:

$$t = \frac{0.05V}{A}$$

In our problem for half-audience, *A* is the quantity determined in step (12) above (2,865). Putting this value, along with the volume of 192,500 cubic feet, into the equation:

$$t = \frac{0.05 \times 192{,}500}{2865} \text{ or } \frac{9625}{2865}$$

Carrying out the indicated division gives us 3.36 seconds as the reverberation time for half-audience.

Similarly, for full-audience we use the total absorption which we found from step (13). Our equation then becomes:

$$t = \frac{0.05 \times 192{,}500}{4935} \text{ or } \frac{9625}{4935}$$

This gives us 1.95 seconds reverberation time for full-audience.

Referring to Table I, we find that a theatre of 200,000 cubic feet—the nearest to our theoretical theatre—should have a maximum reverberation time of 2.0 seconds for half-audience, and a maximum of 1.7 seconds for full-audience. Obviously, our theatre exceeds these limits—by 1.36 seconds for half audience and by 0.25 seconds for full audience.

The next step is to find how much the total absorption of the theatre must be increased to bring the reverberation time within the limits specified. We can do this by changing the formula, which we used to calculate the reverberation time; mathematically, it will then become:

$$A = \frac{0.05V}{t}$$

which means simply that 5/100 times the volume in cubic feet, divided by the reverberation time in seconds, will give us the absorption necessary to secure the desired reverberation time. We already know that 5/100 times the volume of our theatre is 9,625; from Table I we have found that our reverberation time *should* be under two seconds. So, to be on the safe side, we will give it a value of 1.9. Dividing this into 9,625 gives us, as the absorption which the theatre ought to have, 5,065 for half-audience. For full-audience we will divide 9,625 by 1.6, and arrive at 6,015. These values, 5,065 and 6,015, mean that we must increase the absorption to these points to get satisfactory reverberation times.

To find the amount of absorption necessary we subtract our original values, 2,865 and 4,935, from 5,065 and 6,015. This gives us 2,200 for half-audience, and 1,080 for full-audience.

Obviously, we cannot plan to re-arrange the acoustic conditions to take care of changing audiences. The only thing to do —as in all engineering work—is to effect a compromise. So, we will take the average of these two values, or 1,640.

Following these steps, the kind of acoustic material must be selected. Just what kind to use will depend upon so many factors—fire department requirements, cost, decorative effects, etc.—that we cannot go into any discussion of the question in the space of this article. It is sufficient to say that there are many satisfactory materials, ranging all the way from simple "pads" to plasters and tiles which practically remake the interior of the theatre. Regardless of what kind of material is chosen, it will have a certain absorption per square foot (the manufacturers will be glad to supply this information). This value of absorption per square foot divided into the amount by which the total absorption of the theatre is to be increased, will show immediately how many square feet of the material will be needed.

To conclude our problem, let us suppose that considerations lead to the choice of a material which has an absorption of 0.40 per square foot. Dividing this into our required increase of 1,640 shows that 4,100 square feet of this material will be required.

The placing of the material usually follows well defined rules. In general, the treatment is applied across the entire back wall, then extended equally down both sides. Where there is a balcony, the material may be omitted underneath the balcony—especially as the balconies often effectively "shade" the rear wall—and applied on the rear wall above the balcony. In any event, the material should start at a height above the floor which is just at the head level of the seated audience. From this point it can be extended as high as feasible on the walls.

The actual method of applying the material can best be learned from the manufacturer; his recommendations will, in all probability, be made with due consideration of the artistic effects. However, one further word of caution: Don't paint over the acoustic material without consulting the manufacturer or a competent acoustics engineer on whom you can rely.

[*The author is a radio and sound engineer who has been associated with both manufacturers of equipment and theatres. As a member of theatre staffs he has had extensive experience in practical acoustics. His home is in Staten Island, New York.* —THE EDITOR.]

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •

FHRichardson

A HIGH POINT IN FILM MUTILATION

THE TIME seems to have arrived when something effective must be devised to end outrages against film—outrages, as it were, against the profession of projection and against the motion picture industry. Before me lies a piece of film, of which a reproduction has been made to accompany these paragraphs (*See page* 20.) This was sent by a projectionist, whose name, for obvious reasons, I choose to withhold.

We will assume that the first outrage consists in the huge triangles, which would certainly seem to be fairly visible on almost any screen. But the next chap wanted to be doubly sure not to miss fire, so he added eight round holes, two in each of four frames, with four of them impinging upon the sound track. Surely with such changeover signals in both image and sound, he could not miss!

But to the third butcher this last seemed doubtful, so he inflicted ten scratch marks extending clear across the sound track and into the picture as well, which would make a total of 17 visible changeover signals and 14 blasts of sound, which latter would come from the monitor; also the patrons would be treated to 14 sound eruptions that would almost knock them off the chairs.

Under present conditions and at this stage of advancment in projection there is no legitimate reason for mutilating film with scratched or punched changeover signals of any sort. Every self-respecting projectionist should make an effort to locate those who still persist in adding changeover signals of their own and to *report them to exchanges.*

If the theatres in which these preposterous mutilations were made, were forced to pay for the damage done, such practices, I feel sure, soon would cease.

WHY NEGLECT PROJECTION?

A THEATRE SUPPLY company in Canada is sending out a letter saying in part, "Recently a theatre that has shown profits, but which during the past year suffered a decline into the famous 'red' decided to expend money for improvements, hoping thus to aid the box office in again becoming African in receipts color. New carpets, drapes, etc., and a renovation of the theatre inside and out, ran into several thousands of dollars. The sum allotted to projection improvement was just two hundred dollars, forty of which was to be used to refinish the screen surface.

"After long argument the management was induced to purchase a new screen, new lenses and new reflectors. Today the owners of that theatre will tell you, with smiles, that the improvement in projection results is actually bringing added business to the box office."

There is more to the letter, but that tells the essential facts. The $200 out of several thousands for improvements is about the proportion frequently conceded to projection. Entirely too many exhibitors and theatre managers can find money to improve until the projection room is reached. Then—blah! The thing the public comes to the theatre to see, the thing sold to the public, the thing theatre patrons pay their money for, is grossly neglected.

Were I an exhibitor I first of all would make every possible effort to insure production of the very best possible picture and sound. That would come first—ahead of *everything* else, because that is what the patrons of my theatre would come to my box office to buy. All the rest is incidental, though of course important. Comfortable seats, good ventilation, nice decorations have great practical value, but the effect at the screen, in image and sound, is what the theatre chiefly is selling. Let's put projection on a proper basis in the operating budget!

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Other Articles

In addition to the material on this page, Mr. Richardson's columns of this issue also contain:

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COLOR AND THE LIGHT SOURCE

I HAVE BEEN discussing colored motion pictures with Mr. Earl Gordon of Akron, O.,who is an expert in both photography and in motion picture-sound projection. He has done much experimental work in color photography, and he said things that, in my opinion, should be of interest to projectionists and theatre managers.

"Recently," he told me, "I witnessed a showing of 'Becky Sharp,' the much advertised color feature, in the projection of which a high-powered, high-intensity light source was used. From this viewing I was led to believe the color values and beauty of the screen image would be much improved by projection with a different type, less powerful light source. In order that I might determine whether or not this was correct, I later viewed a projection of the same production with a 30-ampere reflector type light source. My impression was that the results were very much improved over the first projection. I then secured a print and projected it with a Mazda light source, finding the colors to be, of course, much less brilliant, but nevertheless far softer and as a whole much more beautiful.

"It is my opinion that the use of a high-powered light source in the projection of color over-accentuates their values. They are much too vivid, and therefore unnatural. We do not see such brilliant color in nature.

"As supporting this view it will be remembered that some years ago, black and white pictures were made very contrasty. The tendency later was to tone down the sharp contrast—to soften or reduce it—thus securing not only a picture that was easier on the eyes of theatre patrons, but also to produce greater realism.

"In this connection it seems it might be quite possible, now that color is coming more and more into use, that there is urgent need for some alteration in the high-intensity light source in such manner that the film photograph be illuminated with a truly white light.

"As a matter of fact, it cannot be successfully denied that when raw, white, high-intensity light is projected to the screen it has a blue-ish or purple-ish tinted appearance, commonly referred to as blue-white. This of course necessarily means that we are illuminating various color shades with an added tint that does not belong, which naturally cannot possibly be done, and reproduce the shades of color as they originally were.

"It is possible this fault might be corrected by alteration of the chemical compounds with which the H. I. carbons are impregnated. Also it perhaps might be done with heat-resisting color filters, though that would of course mean some additional waste of light."

It seems to me this argument is well deserving of very serious consideration especially by carbon manufacturers, color film producers and projectionists. I have myself very often observed exactly the effects described by Mr. Gordon. With the high power H. I. light source, the colors are quite unnaturally brilliant. Common sense tells us we cannot have exactly the true color shades so long as the film photograph be illuminated with anything but pure white light. There can be no possible argument on that point.

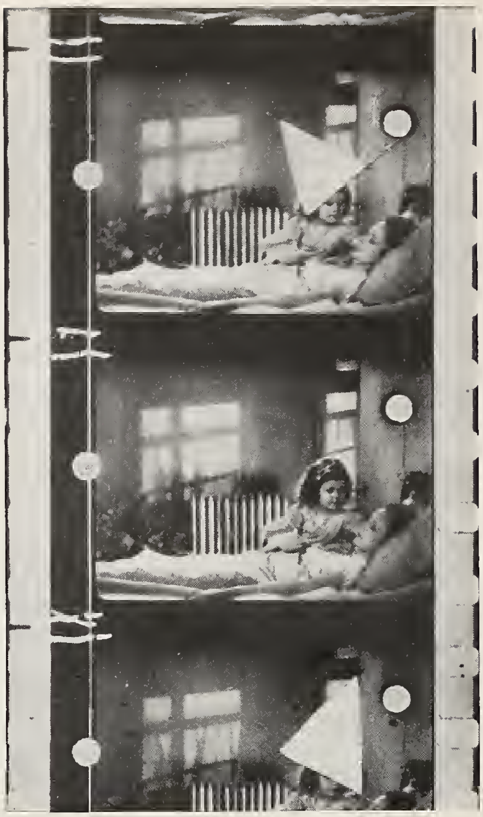
With a less brilliant light source of approximately pure white tone to me the screen image appears decidedly more beautiful than it does with unnaturally brilliant colors. I'll back Brother Gordon up in all that!

It appears reasonable that the powers-that-be should give this matter very serious consideration. It also seems to me that high-intensity would have added value as a projection light source for both black and white and color if the blue-white tone can be reduced to purewhite. I've seen so many can't-be-done things *done* through my span of years that I'm not much inclined to agree that the impossible cannot be accomplished merely because some one says it cannot. My reaction now is that they've not tried quite hard enough.

THREE-PHASE ROTATION INDICATOR

I AM ADVISED that General Electric has just put out a new type of phase rotation indicator by means of which the phase-rotation (clock-wise or counter-clock-wise) is indicated. This instrument should be of large value to installation men. It is small, weighing less than one pound, size 3 x 3.5 x 5.5 inches. It should have value in 3-phase testing, as well as in installation work—testing 3-phase motors and meters, for example; installing 3-phase motors.

It employs two neon glow lamps and a very simple circuit that requires no adjustment, may be used on 110-, 220- or 440-volt circuits. Having connected the instrument, you press a button to light both lamps. Releasing the button causes one of the lamps to go out, thus indicating the direction of the phase that is undergoing the test.


Reproduction of a photograph of mutilated film referred to in "A High Point in Film Mutilation," page 19.

SELECTING PROPER LIGHT SOURCES

I RECEIVE several requests a week from theatre managers for advice as to just what light source they should install. Some send adequate information but in most cases I am obliged to write or wire for futher details.

To avoid needless effort a few things should be clearly understood: First I do not and will not give advice as between different makes of equipment. I will be glad to give advice as between *types* of equipment. Second, to form intelligent judgment as to what type of light source will be best in any individual case I must have the following information:

(1) Exact width of seating space at both front and rear row. (2) Is there a balcony? If so what is the distance from screen to rear balcony seats, and what is the projection angle, approximately; also, height of rear balcony seats above screen horizontal center line. (3) What kind or type of screen will be used, and will its surface be kept in first-class condition? (4) What kind of light tone is preferred, white, blue-white, or a soft light?

You may wonder what some of these things have to do with type or kind of light source. Let me explain, briefly. The exact width of seating at front and back determine the type of screen surface that *should* be used, and that has much to do with the light requirement. If a specular surface screen can be employed, much less light will be necessary than would be the case were a widely diffusing surface needed. Projection angle tends to waste light for the reason that if the angle be high a considerable percentage of the light will be reflected downward and lost. This of course is important to the balcony seats, and the higher the seats the more important it is. Hence with a heavy projection angle and a high balcony, a light source of decidedly higher power will be necessary than would be the case were the reverse true.

The diffusive screen demands more light than would one of specular type, area being equal. Also if the surface be permitted to deteriorate in reflection power by accumulation of dirt or by chemical discoloration, naturally there must be a reserve light producing power available.

OPPORTUNITIES IN PROJECTION

JOHN L. JAMES of St. Paul, Minn., says, "I am trying to study projection technique while finishing my school days. I hope thus to prepare myself to enter what I have noticed you term—and rightly, I believe—a profession, and finally do work of which I may justly be proud. But I fully realize there is much to learn, and a long while must pass before that time comes. May I ask of your kindness that you give me some information?

"Recently I overheard sound engineers discussing filters. They spoke of three different kinds; namely, low-pass, high-pass and 'brute force' filters. I asked them to explain what they were, but was shooed away and told to 'go ask a druggist.'

"Now I know druggists have filters, but I also know there is such a thing in sound apparatus. Will you explain them to me? I asked two St. Paul projectionists. The answers were not very satisfactory, though I think they both did try to tell me. I think they did not understand too well themselves. In closing may I also ask you whether or not, in your opinion, there is any future for a young man in the projection field."

A filter is a device containing an electrical network which, when connected into a circuit, will either reduce the power of electrical frequencies that are not wanted in that circuit, or will exclude them wholly.

A "brute force" filter is a large filter, usually employed to reduce or eliminate generator or rectifier current ripple, "ripple" being slight unevenness of voltage due to imperfect rectification of a. c.

A "high-pass" filter is one that either reduces or eliminates all frequencies below a certain predetermined value. It permits only the higher frequencies. A "low-pass" filter permits only the lower frequencies to pass through. Either high or low-pass may have different points of cut-off. There also is a "narrow band" filter having two points of cut off. It cuts off both high and low frequencies, permitting only a medium frequency band to pass through. This band usually is rather narrow.

And now as to a future in projection. I like this youngsters' attitude. His is exactly the right spirit and viewpoint. I most sincerely hope he holds to it. The best way is to have a real, vital interest in one's work, whatever it may be. No man ever is successful in any work unless his work holds his interest. Just what future there may be in projection neither I nor anyone else can possibly say. However, I hold it to be an excellent field for a young man who takes interest in the work, is willing to study, work hard and apply his brains to it. But he must clearly understand that success means work.

Yes. I believe there is at least some "future" in projection for a young man who is willing to climb slowly a long, long, steep hill. It may not be a big future, as such things go, but at least it should be well above the average, in that the work is steady and fairly pleasant as compared with other lines of human endeavor that offer no greater reward.

CAUSES OF 'FRYING' NOISES

THOMAS F. BOCHERT, projectionist of Lancaster, O., writes, "Glad to learn through BETTER THEATRES, of the Academy's approval of the 2,000-foot reel. Let us hope that within not more than one year the 1,000-footer will have joined those other ghosts of the past and be only a memory, at least so far as has to do with multiple reel productions.

"By the way, when you first advised us of the new DeVry steel spring reel my employer agreed to buy a set for the projection room. Believe you me, Mr. Richardson, I bless the day they arrived. These reels will stand a terrific amount of abuse (not that I subject them to it except occasionally in demonstrating their utility to some interested party) without any damage. One may even step on their sides while the reel lays on the floor, smashing their rims flat together. When one steps off they spring back into absolutely perfect shape. No damage of any sort, We have thrown them down, and not gently, on a concrete floor. No damage at all.

"In the August 24th issue, you asked for suggestions as to possible causes of 'frying' noises in sound. Here are a few: (1) Any filament control rheostat that is dirty or corroded. (2) Dirty or corroded tube prongs. (3) Dirty, wet or dusty A-battery tops. (4) Water too low on plates of A-batteries. (5) Charging A-batteries when water does not entirely cover plates and then placing them in immediate use. (6) Grounded output wires in fader. (7) Grounded photocell wires. (8) B-batteries that need replacing. (9) Any plate current or filament current switches that make poor contact or are corroded. (10) Dirty fader contact points. (11) Dirty points on gain control.

"There. That uses up my list, which I trust may be of some help."

Thank you, Friend Bochert. Yours is the first response to my request, and a very good one, too. Doubtless there will be many more later. Such a summing up is helpful to our readers.

SOME RULES FOR PREVENTING TROUBLE

RECENTLY in the "Bluebook School," running in MOTION PICTURE HERALD, the question was asked, "What is the best means for insuring trouble-free operation of equipments in charge of projectionists?" There were many excellent answers, one of which is brought to your attention here with the recommendation that it be read very carefully by both projectionists and managers. It is by another Bochert—F. Bochert—of the Palace theatre in Lancaster, Ohio.

"The best way," writes Brother Bochert, "to insure trouble-free operation of projection equipments is, first, to observe the instructions supplied by the manufacturer of the equipment, on the assumption that the manufacturer knows as much about it as he possibly can.

"Second: The life of equipment will be shortened and less excellent quality of production will result if there is too much experimenting with equipments, or any experimenting at all until the projectionist is very sure indeed that he thoroughly well knows exactly what he is about, and at least approximately what the result will be.

"Third: Never use unauthorized parts. A small saving in price may result in great and more or less permanent damage to the equipment.

"Fourth: Do not be lazy and neglectful. Inspect the various equipments at regular intervals, varying from daily to perhaps as much as semi-weekly, according to need. Keep everything tight and ship-shape. Immediately correct anything that may be found wrong.

"Fifth: See to it that all adjustments of equipment and equipment parts are exact. Any equipment showing symptoms of being in any way abnormal must have immediate attention, even though the trouble be but small. Let it go and soon it will be plenty big. Everything about the exciter lamp, its optical system, and the photocell must be in precise adjustment—emphasis on the *precise*. No filament sag. No coating on exciter globe. Beam at film track in exact focus and precisely at right angles with the line of film travel. Vacuum tubes showing bright spots replaced with new ones. Keep all meter readings exactly where they should be. If any one of them cannot be brought to proper value, investigate and remedy whatever is wrong immediately.

"Sixth: Never operate tubes of any sort at other than their specified voltage and current values. This is especially important with Mazda projection lamps and with sound tubes. The wrong value with the latter will mean damage to results in sound.

"Seventh: Never install fuses of other than specified capacity. If too low they may blow. If they are too high serious damage may be done to an equipment or line they are supposed to protect.

"Eighth: To protect equipments, never operate switches in other than the specified sequence.

"Ninth: Never use oil other than that specified by the equipment manufacturer. Never under- or over-oil bearings. Damage results from too little or too much oil —often very serious damage, too! Never oil 'oil-less' bearings.

"Tenth: Keep all equipments and the whole projection room scrupulously clean. This is of paramount importance.

"Eleventh: When in doubt do not act until you have removed the doubt by consultation with a competent service engineer or otherwise. Know what you are doing before you try to do it."

FILM SCRATCHES MADE BY IDLER ROLLERS

ELMER BRYANT projectionist of Brevard, N. C., writes, "Greetings from the Land of the Sky and from an old-timer as well. Been shooting shadows since 1919. There is but one theatre here, hence no opportunity to discuss projection problems with colleagues in the profession. I therefore turn to you for aid, assistance, help or what have you.

"My projectors are Powers, equipped with the improved gate. DeForest sound. My trouble is scratched sound track when projecting certain makes of green film. The emulsion piles up on the intermittent idler roller and the gate guide roller as well, whereupon there is friction and scratching of the track. It often is so bad that holes are dug clear through the emulsion. You therefore will see how sadly I need your help. Have tried every possible adjustment without benefit.

"Believe the solution lies in lubricating or waxing the films. The Fox films are thus treated and give no trouble. Films of some other makes are not, and believe you me I dread to see them come in the door. I wrote two film producers about this matter, but received no answer.

"Recently in an article you said there was no voltage in or on an open circuit attached to a live power source. Agreeing with you, I laid the question before our local radio club, and what a word war it started! We were about evenly divided. The session lasted far into the night."

Brother Bryant, there is a Powers idler roller that has inner flanges of slightly smaller diameter than the outer ones. If through your supply dealer you will order a set of them, your scratch troubles should cease. I however agree that all distributors should process their film, or have it done. It is unfair to hand projectionists films that are neither processed nor throughly dry, and *this is all too often* *done.* By so doing the projectionist is often to avoid at least some scratching of film, for which he and not the producer is held responsible.

CAUSE OF FILM ABRASIONS

ALLAN E. HARVEY, projectionist of Newman, Calif., writes, "Regarding the mysterious film abrasions mentioned in your *Comments* some while ago, I suggest the damage really did occur during projection, even though the description supplied would not seem to support that conclusion.

"I have myself upon several occasions observed such abrasions, the scars sometimes occurring in the picture itself showing up on the screen in the form of small twinkling stars of white light. At other times they are found in the sound track, where they modulate the beam at low frequencies, as reported.

"I have traced the cause of such scars to a minute burr which had formed on one of the sharp edges of the intermittent sprocket. It also is possible for such a burr to develop on the edges of a certain constant-speed sprocket, though to date I have never found this latter to occur.

"In one instance a two-reel short was received from an exchange with its sound track so badly scarred that the low-frequency noise level was higher than the over-all modulation of the variable density sound track. Such troubles of this nature as I have looked into have invariably occurred on Simplex projectors that had been fitted with 'sure-fit' sprockets."

This communication is laid before our readers without comment, except to issue warning that sprockets should be examined with a high-powered magnifying glass at regular intervals to insure against possibility of such fault appearing. As for that, however, I have many times advised examination of intermittent sprocket teeth under a high-powered magnifying glass at regular intervals, to the end that the exact condition of the sprocket teeth be at all times known.

A LETTER FROM "RECORD-BREAKERS"

F. WAYNE HAMILTON and Kenneth Shipman, projectionists of the Fox Kennedy theatre in Kirksville, Mo., join in the following most interesting letter:

"It is three years since last we addressed you, but clipping from your *Comments* reminds us of the many favorable comments received from Erpi regarding the non-stop run and service we have given. But we now have an even better report than was made last time. We now feel pride in the fact that we have run 21,736 hours, or six full years, without even one forced stop, using our original W. E. sound equipments, at all times maintaining our routine schedule. We have done this, using the original projectors, favored finally by Midwest in having them overhauled —the first time in nine years of service.

"We now have a new service engineer, Mr. C. R. Butler of the St. Joseph district, who makes us feel he appreciates real effort to give the best of which we are capable, and of careful care of the equipments.

"Brother Shipman and I are still trying to improve our work. We keep a 'want sheet' and ask for everything that will make chances for breakdowns more remote. Out here, relatively speaking 'in the sticks,' it is necessary that we do pretty much all the repair work, and believe me, Brother Richardson, it keeps us on our toes all the time.

"The 2,000-foot reels are O.K., we think, but rather dread their coming, as we know what their use means on tension and sprocket wear as well as you do. This letter is designed chiefly to draw attention to what co-operation between service engineers, theatre managers and projectionists can accomplish."

This communication has real value, though I am sorry to say I cannot agree with all the conclusions of Brothers Hamilton and Shipman, who are members of local union 573, Moberly, Mo., where I lived several years when I was a locomotive engineer. The long non-stop record is, I imagine, pretty nearly a world record if the truth were known. It is very much to their credit. Above all things I must commend their careful care of the equipments and the fact that they are "on their toes." Too much cannot be said in their praise on that score. Such men are projectionists in the best sense of that term. My sincere compliments.

However, while the fact that it was done is evidence of careful, intelligent work on the part of the men in charge, still I don't believe Midwest or any other company should permit projectors to remain in use any such length of time without a thorough overhauling. It is asking entirely too much of both the equipment and the projectionists. In fact, it seems rather evident that projectors should be replaced with new, up-to-date ones quite some while before nine years. In general, I very firmly believe it is a good financial proposition to do so. I hold the more up-to-date projectors will deliver sufficiently better results at sufficiently lower cost of operation (repairs, etc.) to more than cover the cost of their installation.

As to the added tension imposed by the 2,000-foot reel, if proper care be taken to adjust the upper magazine retard tension and the take-up tension, it will amount to but little. It of course will not affect the intermittent sprocket at all.

And now one other thing, but a highly important one. Projectionists like other mortals need, and save for an occasional exception, must have some encouragement if they are to be on their toes. On the toes is a straining position, either viewed literally or by the meaning here attached to it. *Most men will not remain in such a position indefinitely unless some evidence of appreciation be shown.* They cannot reasonably be expected to do so.

As I have said many times through past years, the wise theatre manager, while he does not "slop over" by praising continuously, is very careful to show sufficient appreciation of good work to cause the men to understand and know it is appreciated. I know my own work through many years has been improved and made better by the friendly, encouraging letters received.

Service Engineer Butler has taken a very wise position. I shall see to it that what projectionists Hamilton and Shipman have said is known by the proper persons. Too many service engineers equipped with ample knowledge and able to do excellent work, actually do great harm by failure to do as Mr. Butler has done, thus creating a friendly feeling and spirit of co-operation between themselves and the projectionists they serve. As Hamilton and Shipman say, co-operation between theatre managers, projectionists and service engineers adds very largely to efficiency and good results. Incidentally, Mr. Hamilton is chief projectionist at the Kennedy theatre.

SILVER AND WHITE SCREENS

N. JACOBSON, projectionist of Montreal, writes at some length regarding screens. Boiled down, he asks as to the relative value of "silver" screens and "white" ones, which is a query reaching my desk quite often, sometimes from managers, other times from exhibitors and, perhaps less often, from projectionists. I shall therefore take the liberty of discussing the matter for the benefit of all.

First of all the "silver" and "white" is a bit indefinite, though it is almost invariably the form the questions take. By "silver" I shall assume a metal or semi-metallic surface is meant, and that "white" refers to either paint, calcimine or combinations of non-metallic reflection surface.

The metallic surfaces usually have comparatively high reflection powers, which may be through narrow or wide angles, as desired. As a rule they produce a rather harsh light tone unless some softening element is added. Their chief point of objection is liability to chemical change after extended exposure to the air. Such change may be quite slow, or it may be quite rapid. Cases have been known where, especially in damp climates, metallic surface screens have been ruined through chemical change (usually some form of oxidization) in just a few weeks. That is, however, extreme and rare. Reliable guarantee against such change for a reasonable length of time, say at least one year, should be exacted by purchasers of metallic surface screens.

The "white" surface screen is usually one having rather wide angles of reflection. The surfaces as a rule reflect well while new, but collect dust and dirt more rapidly than do the metallic surfaces. They are not, also as a rule, subject to much ozidization or chemical change. The light reflected, unless the white is toned by color pigment, is usually pure white, and, if not too brilliant, pleasing and easy upon eyes of the observer.

If the white be calcimine it may be

washed off at comparatively frequent intervals and an entirely new surface applied, without (provided the work be well and efficiently done) any appreciable contraction of the perforation area.

If the white be paint, the reflection power (assuming a proper mixture is made) will be excellent, and again a frequent thin coating may be applied, thus providing a new surface easily and cheaply. However, at each application some diminution of perforation area must be expected. This will be but slight at each recoating if the work be well and carefully done, and only a thin coat be applied after thorough washing of the old surface to remove all dust and dirt, thus enabling a good covering with a relatively thin paint.

As to the many and various "patent" white surfaces, it would be quite impossible to comment, except to say that they may be of such nature that the light will be reflected in either wide or narrow angles, as desired; also, we may safely assume the light will be white (unless color pigments be added), and, if not too brilliant, pleasing to eyes of observers.

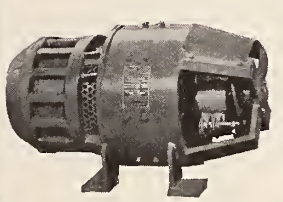
However, it is only fair to state that like other white surfaces these will absorb or collect dust and dirt and lose their brilliancy and power of reflection with greater or less rapidity, according to the character of the surface and the condition of the atmosphere in which it is used. That is true, and recoating usually is not a very cheap operation. Such surfaces may be cleaned, but not so that 100% of the original reflection shown will be obtained. Moreover, with each such cleaning there will be some added loss in reflection power.

That is about all I feel can be said. It is a rather complicated subject. My own viewpoint is and always has been that a new surface is needed about every ninety days in places where the air is exceptionally dirty—large manufacturing cities, for example, where the air is filled with carbon dust from fuel combustion; that, aside from places where the air is very dry and free from impurities, new reflection surfaces are needed much more often than they are supplied.

SOME QUESTIONS ABOUT DRY CELLS

FROM A COLORADO projectionist who asks that his name be not published, comes a series of questions relating to dry cells, one of which raises a most interesting and a very basic question. He asks, "Just what is a dry cell? Please explain its construction in detail. Is it really a dry cell? If not, where is its liquid? I have torn them apart and could find none. How much difference is there between the voltage of a small and a large dry cell? How much voltage and amperage is it possible to obtain from a dry cell compound battery? Is it possible to make a dry cell combination that will do copper plating?

"And now, Friend Richardson (for after following your writings and your books for many years I regard you as the one best



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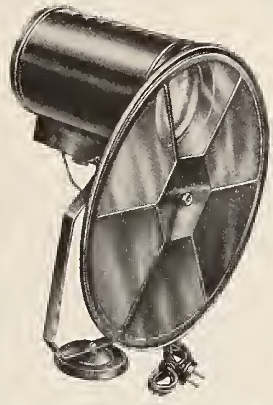

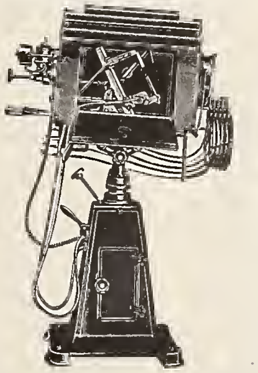

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New York, N. Y.

friend the projectionist has, aside from the I. A., of course) here is one I have had arguments about. Were a copper circuit 1,000 miles long completely insulated (could not be done of course, but we will assume the impossible to have been accomplished), would a single dry cell of the ordinary type energize its entire length?"

Answering the first series of questions: Briefly, a "dry cell" is not really a dry cell at all insofar as has to do with it not containing moisture. A cell without moisture would not work at all. What we call a dry cell consists of an element of zinc., usually in the form of a container or "can," into which is packed a *moist* combination of powdered carbon and chemicals. In the center is a carbon element. The combination is such that when the positive and negative poles (carbon and zinc) are joined by an electrical conductor, a chemical reaction is set up between the zinc and carbon elements by or through the chemical combination, that produces E. M. F.

The voltage of all dry cells is approximately the same, regardless of size. With possible slight variations, all dry cells provide current at 1.5 volts pressure. In theory it is possible by a series connection of dry cells to obtain any voltage that can be insulated. By a parallel connection of cells any desired amperage may be obtained. However, in practice both current and voltage values are quite limited.

Yes, it is a very simple matter to construct an apparatus by means of which electro-plating may be done with a dry battery power source. Secure a suitable glass or earthenware receptacle. Fill it with pure water. According to whether you wish to plate with nickel or copper, obtain from any drug store some nickel or copper sulphate, which is not at all expensive. Dissolve one rounded tablespoonful of the sulphate to each ordinary drinking glass of water in the receptacle. Clean the article to be plated thoroughly and attach it to a wire connected to the outer (zinc) pole of the end battery. To the center pole of the other end battery attach a well cleaned piece of sheet copper or nickel, according to what kind of plate you want. Suspend the two in the liquid, not too far apart and not in physical contact with each other. A coating should begin to show in from 15 minutes to half an hour.

And now comes something for you all to study. I have submitted the last question about energizing to several highly competent electrical engineers, as well as to the Bell Laboratories, which latter is as high an authority as I know of. The latter assure me that if a sufficiently delicate instrument could be found, with a 1.5-volt power source (conditions as outlined) there would be current flow at the end of the circuit. They also say, however, that such an instrument probably could not be found; also, they agree to a statement I made to them, that unless some current flows there would be no possible way in which it could be proved that voltage existed at the line's end.

Then another question occurred to me. I have never before seen it stated. It is this: Assuming a copper circuit charged with a.c., its lines so separated that inductive effect could not exist between them. Now assume this circuit to be attached to a live a.c. power source of any voltage, but so thoroughly insulated that absolutely no current could flow. There then is absolutely no electrical connection between positive and negative. Query: Would or would not those lines be surrounded by lines of magnetic force—a magnetic field? I suggest, gentlemen, that even the best of you study that for a while before attempting an answer. Several electrical engineers have agreed it is to them a new and very interesting question.

A BIG LESSON FROM A LITTLE HEN

SO MANY complain that they have "tried to do the right thing" but can see no advancement in projection, that I am led to print the following verses, suggesting that projectionists hang them on the wall of their working quarters and read them occasionally. They tell very much of the tale of success and failure.

Success in any field comes with, and as the result of, *hard work spread over long periods of time.* In projection it means constant, careful work. It means study. It means selling yourself to theatre managers in the sense of impressing upon them the fact (it must be fact) that you not only produce results of superior merit, but that you produce them efficiently. In other words, he who would really succeed must "scratch," as did the old black hen, heroine of the following verses. The author is unknown to me. But here they are:

Said the little red rooster,
"Gosh to goodness things are tough!
Seems that worms are getting scarcer
And I can't find half enough.
What became of all those fat ones
Is a mystery to me;
There were thousands through that rainy
Spell, but now where can they be?"

The old black hen who heard him
Did not grumble or complain.
She had gone through lots of dry spells;
She had gone through floods of rain.
She just jumped up on a grindstone
And gave her claws a whet,
As she said, "I've never seen the time
There were no worms to get."

She picked a new and undug spot;
The earth was hard and firm.
The little rooster jeered, "New ground!
That's no place for a worm!"
The old black hen just spread her feet
And scratched both fast and free;
"I must go to those worms," she said,
"They will not come to me."

The rooster idly spent his day,
Through habit, by the ways
Where round, fat worms had passed in squads
Back in the rainy days.
When nightfall found him supperless
He growled in acents rough:
"I'm hungry as a fowl can be,
Conditions sure are tough!"

He turned then to the old black hen
And said, "It's worse for you,
For you're not only hungry,
But you're awf'ly tired, too.
I rested while I watched for worms,
So I feel fairly perk,
But how are you, without worms, too,
And after all that work?"

The old black hen hopped to her perch,
Her eyes half closed in sleep;
She murmured in a drowsy tone,
"Young man, hear this and weep!
I'm full of worms and happy,
For I've dined both long and well.
The worms are there as always
For those who scratch like Hell!"

I repeat, gentlemen, the foregoing carries a powerful lesson to those able to understand. "Scratching" was the old black hen's work and she did her work well. She succeeded, as may any man who has the energy to work. In the projection field, however, the work is largely mental. There is little hard physical effort required, but much hard mental effort is essential to success—that and time. The wide awake, energetic man who really applies his energy and keeps right on applying it will in the end find himself repaid.

COMING FEATURES IN BETTER THEATRES

Among articles of unusual interest and timely importance now scheduled to appear in early issues we are pleased to announce "The Trend Toward Simplification in Equipment," which is a survey of recent developments in theatre engineering looking toward more effective operation at lower maintenance costs. . . . In another, "Chemistry in Modern Theatre Architecture," the part being played by the laboratory in creating new beauty for the theatre building with a smaller investment is told. . . . In yet another will be revealed what really is behind the surprising revival of new construction.

THE EQUIPMENT INDEX

A COMPLETE CATALOG OF ARTICLES OF THEATRE EQUIPMENT AND THEIR MANUFACTURERS AND DEALERS, ARRANGED ALPHABETICALLY BY PRODUCT

Accounting Systems

BOOKKEEPING systems taking into consideration specific requirements of the theatre have been developed. These may be had either in loose leaf form or in solid book form covering an entire year's operation. They are variously designed to cover daily expenses, assets, daily cash receipts, yearly income tax forms, films used from the various exchanges segregated, dates paid, check numbers, etc. Some systems are designed for all of these items covering a period of two years, others a period of one year.

Easy Method Ledger System, Seymour, Indiana.
George Fosdick, 4417 Stevens Avenue, Minneapolis, Minn.
The National Theatre Supply Company, 92-96 Gold Street, New York, N. Y.

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Acoustical Products and Engineering

PROPER acoustics is today a subject of outstanding importance in motion picture theatres. Talking pictures require specific acoustic conditions.

Almost all problems of poor acoustics may be solved by applying the proper type and amount of acoustical (sound-absorbent) materials on walls or ceiling. The necessary acoustical correction may be calculated upon exact scientific basis, and precise recommendations may be made from a study of plans and interior furnishings, even in advance of construction. Acoustical materials of various types are available and can be quite readily harmonized with any style of interior.

Atlantic Gypsum Company, Boston, Mass.
The Celotex Company, 919 N. Michigan Avenue, Chicago, Ill.
Electrical Research Products, 250 West 57th Street, N. Y. C.
General Insulating & Manufacturing Company, Alexandria, Ind.
The Insulite Company, 1212 Builders Exchange, Minneapolis, Minn.
Johns-Manville Corporation, 22 East 40th Street, New York City.
National Rug Mills, Inc., 2494 S. Fifth Street, Milwaukee, Wis.
J. H. Stone, 270 Madison Ave., New York City
Union Fibre Sales, Inc., Winona, Minn.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
Universal Gypsum & Lime Company, 105 W. Washington Street, Chicago, Ill.
Western Felt Works, 4029-4133 Ogden Avenue, Chicago, Ill.
Wood Conversion Company, First National Bank Bldg., St. Paul, Minnesota.

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Adapters for Incandescent Projection Lamps

THE Mazda lamp adapter is a device for converting a projector using the carbon arc to the use of Mazda projection lamps. It can be installed in any carbon arc housing by fastening it to the lower carbon jaw. It will operate for both pictures and steroptican slides. The device consists of a bracket, an adjustable arm and reflector located behind the lamp. Prices range from $10 up.

Best Devices Company, Film Building, Cleveland, O.
Monarch Theatre Supply Company, 494 So. Second Street, Memphis, Tenn.

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Addressing and Duplicating Machines

IN machines of this type for the automatic addressing of house organs, programs, special promotional letters and other literature, as well as sales letters, there are two methods employed in making stencils. One is known as the typewriteable address card system which may be prepared on a typewriter, and the other is the embossing of names and addesses on metal plates.

Addressograph-Multigraph Corp., 1200 Babbitt Road, Cleveland, Ohio.
Elliott Addressing Machine Company, 117 Leonard Street, New York City.
Rapid Addressing Machine Company, 117 Leonard St.t New York City.

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Advertising Novelties

THE thing to be accomplished through the use of advertising novelties, of one type or another is the chief consideration in their selection. Among the popular novelties, however, which have been used by theatres for stimulating matinee business, building up juvenile performances or bolstering business on week nights are balloons, thermometers on which are imprinted pictures of stars, buttons, badges, pennants, confections, toys, etc. A popular children's matinee stunt can be obtained by giving away a variety of novelty toys. These can be had in boxes containing toys ranging in value from 5c to 15c.

Brazel Novelty Manufacturing Company, 4176 Apple Street, Cincinnati, Ohio.
Colgate-Palmolive-Peet Company, Theatre Premium Coupon Department, 105 Hudson Street, Jersey City, New Jersey.
Economy Novelty & Printing Co., 239 W. 39th Street, New York City.
Kamen-Blair, 729 Seventh Avenue, New York City.
Pyroloid Sales Company, Athol, Mass.
Quality Premium Distributors, Inc., 1305 Vine Street, Philadelphia, Pa.
Slack Manufacturing Company, 124-26 West Lake Street, Chicago, Ill.
The Vitaprint Company, 729 South Wabash Avenue, Chicago, Ill.

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Air Conditioning and Ventilating Equipment

AIR CONDITIONING in the theatre has already arrived at a degree of importance making it one of the necessary adjuncts of the modern motion picture theatre. Because in the theatre people are closely associated physically in great numbers, and for the purpose of realizing enjoyment, the atmospheric conditions of the auditorium especially must not be dependent upon the weather or on any other chance factor. Enjoyment of the entertainment is closely connected with comfort, and the popularity of the theatre is of course influenced by its effect upon health.

Air conditioning does not only mean facilities for cooling a theatre during the hot months, but involves distribution of fresh, clean air at proper temperatures and pressures, and without drafts in the breathing zone. This may mean that the system should be capable of functioning in connection with the heating apparatus as well as with the cooling facilities.

Local conditions influence to some extent the kind of an air conditioning system required in any specific theatre. Some could achieve comfortable, healthful air conditions with simpler, less costly ventilating equipment. Others require more elaborate systems, perhaps employing mechanical refrigeration.

Air Filters, consisting in a dust-collecting material of cotton or other type of fabric or mesh on rollers (for automatic cleansing) or fixed in a metal frame, are designed to filter dirt out of the air introduced into the theatre through the ventilating system. They are not only advised for the complete air-conditioning system, but are effective in connection with a simple ventilating system. Dirty air represents a maintenance problem. Air filters, properly installed, minimize this problem.

Ventilating grilles, which are located at the wall openings of air ducts through which the air is introduced into or removed from the interior of the theatre are to varying degrees ornamental and thus prevent these openings from being unsightly. This was once the principal function of grilles, but today a scientifically designed grille gives direction to the air flow, diffuses the air stream and regulates the quantity of air passing through. Grille design has been found an important factor in minimizing or amplifying the mechanical noise of the system. Thus selection of ventilating grilles has an important bearing upon the efficiency of the air-conditioning or ventilating system.

Adams Engineering Company, 119 W. 21st Street, New York City.
Air Controls Inc., Div. of Cleveland Heater Company, 1900 West 112th St., Cleveland, O.
Air Devices Corp., 105 West Adams St., Chicago, Ill.
American Blower Corp., 6004 Russell St., Detroit, Mich.
American Metal Products Co., 5855 Manchester Ave., St. Louis, Mo.
American Radiator Co., 40 W. 40th St., New York City
Baker Ice Machine Company, 3601 No. 16th Street, Omaha, Nebraska.
Buffalo Forge Co., 4084 Broadway, Buffalo, N. Y.
Carrier Engineering Corporation, 850 Frelinghuysen Ave., Newark, N. J.
Clarage Fan Co., Kalamazoo, Mich.
Curtis Manufacturing Co., 1956 Kienlen Ave., St. Louis, Mo.
The Carbondale Machine Co., Harrison, N. J.
Frigidaire Corporation, Dayton, Ohio.
Frick Company, Waynesboro, Pa.
General Air Conditioning Company, Inc., 155 E. 44th Street, New York City.

Ilg Electric Ventilating Co., 2850 No. Crawford Avenue, Chicago, Illinois.
Ingersoll-Rand Co., 11 Broadway, New York City.
Kauffman Air Conditioning Corp., 4485 Olive Street, St. Louis, Missouri.
Kelvinator Corporation, 14250 Plymouth Road, Detroit, Michigan.
Knowles Mushroom Kelvinator Co., 41 N. Moore St., New York City.
Minneapolis-Honeywell Regulator Co., 2822 Fourth Ave., So., Minneapolis, Minn.
National Air Conditioning Corp., 59 West Wacker Drive, Chicago, Ill.
Niagara Blower Co., 6 E. 45th St., New York City.
Parkinson Heater Corporation, 325 West Huron Street, Chicago, Illniois.
Peterson Freezem Sales Company, 2620 Charlotte, Kansas City, Missouri.
Register & Grille Manufacturing Company, 70 Berry Street, Brooklyn, N. Y.
Reynolds Corporation, 609 N. LaSalle Street, Chicago, Illinois.
Scott Ballantyne Company, 219 No. 16th Street, Omaha, Nebraska.
Servel Sales, Inc., Evansville, Indiana.
Sobel & Kraus, Inc., 525 E. 136th St., New York City.
Southern Fan Sales Co., Box 440, Atlanta, Ga.
B. F. Sturtevant Co., Hyde Park, Boston, Mass.
Supreme Heater & Ventilating Co., 1915 Pine Street, St. Louis, Missouri.
Tiltz Engineering Company, 480 Lexington Avenue, New York City.
The Typhoon Air Conditioning Co., 252 W. 26th Street, New York City.
Uniflo Grille Company, 4646 Lawton Avenue, Detroit, Mich.
United Air Conditioning Sales Corp., Chrysler Bldg., New York City.
United States Air Conditioning Corp., Northwest Terminal, Minneapolis, Minn.
Wittenmeier Machinery Company, 850 N. Spaulding Avenue, Chicago, Illinois.
York Ice Machinery Company, York, Pa.

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Amplification Tubes

THESE ARE vacuum tubes of electronic action and certain distinguishing elements used in theatre sound systems to amplify the electrical energy originating in the photoelectric cell. They are used in photoelectric ceil amplifiers, and in main amplifiers, creating an electric current of a strength ample to actuate the speakers.

General Electric Co., 1 River Road Schenectady, N. Y.
Hygrade Sylvania Corp., Clifton, N. J.
Q.-R.-S. Neon Division, General Scientific Corp.
4829 So. Kedzie Avc., Chicago, Ill.
RCA Victor Company, 201 N. Front St., Camden, N. J.
Sonolux Company, 220 West 42nd St., New York, N. Y.
Western Electric Co., 250 West 57th St., New York, N. Y.

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Amplifiers

AMPLIFIERS are electrical devices for increasing the loudness of sound. Technically, they are instruments which increase the electrical energy produced in the pickups. They are used in all motion picture sound systems, public address systems, with non-synchronous devices, etc.

Audio Research, Inc., 105-107 East 16th Street, New York City.
Canady Sound Appliance Co., 1776 Broadway, New York City.
Clough-Brengle Company, 1134 West Austin Avenue, Chicago, Illinois.
Coast to Coast Radio Corporation, 125 W. 17th Street, New York City.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Electrical Research Products, 250 W. 57th Street, New York City.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Gates Radio & Supply Co., Quincy, Illinois.
General Radio Company, 30 State Street, Cambridge, Mass.
Good-All Electric Mfg. Company, Ogallala, Nebraska.
Hygrade Sylvania Corp., Clifton, N. J.
Jensen Radio Manufacturing Co., 6601 So. Laramie Avenue, Chicago, Illinois.
LeRoy Sound Equipment Corp., 421 Lyell Avenue, Rochester, N. Y.
H. H. Lipman, 76 Van Braam Street, Pittsburgh, Pa.
The Martin Band Instrument Co., Elkhart, Indiana.
Mellaphone Corporation, 714 University Avenue, Rochester. N. Y.
Miles Reproducer Company, Inc., 112-114 West 14th Street, New York City.
Operadio Mfg. Company, St. Charles, Illinois.
RCA Victor Company, Inc., Photophone Division, Camden, N. J.
S. O. S. Corporation, 1600 Broadway, New York City.
Scott Ballantyne Company, 219 North 16th Street, Omaha, Nebraska.
The Webster Company, 3825 West Lake Street, Chicago, Illinois.
Webster Electric Company, Racine, Wisconsin.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Wireless Egert Engineering Company, 179 Varick Street, New York City.

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Anchors for Chairs

THESE ARE KNOWN as Theatre Style Expansion Bolts. In a leading type improved anchor consists of an especially long tapered fin head bolt, conical cup, lead sleeve, washer and hexagon nut. For best results these should be placed into a hole ½-inch in diameter. It is suggested that one use a 17/32-inch diameter drill to allow for wear. The bolt is set head downward into the hole. The setting tool furnished with each order, is a hollow piece of rod, which is slipped over the bolt against the washer, and when driven with a few blows of a hammer, expands the conical cup which spreads out, increasing the diameter of the head of the bolt to the absolute diameter of the hole and thereby allowing no lead to be driven past the head of the bolt, and at the same time expands the lead sleeve into every crevice in the concrete. This feature makes this new bolt hold more, even though the hole in the concrete has been drilled oversize to make up for drill wear.

These bolts come packed 100 to the box, and are completely assembled with the exception of the nuts which are placed in a separate container inside the box. Assembling the bolts in this fashion, without the nuts, saves considerable time in installation by eliminating the necessity of removing the nut from each bolt. After the bolt is securely set in the concrete, the hole in the chair leg, is placed over the bolt and the nuts screwed down tight.

CORKANSTELE
THEATRE BUILDINGS

A CORKANSTELE theatre building has a steel frame with walls, roof, and floors of pure corkboard insulation. A CORKANSTELE building can be air-conditioned for one-half the cost of other types. Exterior and interior design to meet your requirements. Erection in eight to ten weeks. Total cost compares favorably with other types of well-built insulated structures.

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270 Madison Avenue New York

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(FOR THEATRES)
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EASY METHOD LEDGER SYSTEM
SEYMOUR, INDIANA

Anchor Seats Permanently!

No more trouble with loose chairs when you fasten them down with Chicago Theatre Style Expansion Bolts. Send for samples and attractive prices.

Chicago Expansion Bolt Company
132 S. Clinton St. Chicago, U. S. A.

These bolts are made in ¼-inch diameter, in 1½-inch or longer lengths. These expansion bolts will hold chairs tight to the floor up to the breaking strength of the bolt, which is in excess of 2,000 pounds direct pull.

Ackerman-Johnson Company, 625 Jackson Boulevard, Chicago, Illinois.
American Expansion Bolt Company, 108-28 North Jefferson Avenue, Chicago, Ill.
Chicago Expansion Bolt Company, 126 South Clinton Street, Chicago, Ill.
The Paine Company, 2949 Varroll Avenue, Chicago, Illinois.
Star Expansion Bolt Company, 147-149 Cedar Street, New York City.
U. S. Expansion Bolt Company, 139 Franklin Street, New York City.

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Arc Regulators

AS THE NAME implies the arc regulator regulates the voltage at the arc through automatic feeding as the carbon is consumed and the gap between the carbons increases. The result of this automatic action is a steady light on the screen pronounced superior to that which it is possible to produce by hand. The arc control, as it is frequently called, feeds the carbons in an even manner.

Chicago Cinema Products Company, 1736-1754 North Springfield Avenue, Chicago, Ill.
The J. E. McAuley Manufacturing Company, 554 W. Adams Street, Chicago, Ill.
S. O. S. Corporation, 1600 Broadway, New York City.

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Arc Lamps, Reflecting

Refer to LAMPS, LOW INTENSITY. LAMPS, HIGH INTENSITY.

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Architectural Materials, Decorative

THESE ARE to be obtained in great variety today, owing to additions made through modern chemical and manufacturing technique. The average person is familiar with such decorative architectural materials as marble, terra cotta, etc. Available now are such other products as those made from glass, chemicals and metals. Prominent among those representing the chemical group are Formica and Catalin, which are known as phenolics. They may be obtained in a variety of colors and patterns. Among the glass products, such materials as Vitrolite and Carrara are colored throughout their composition, while in the case of a glass material like Fyrart, the color is painted on the outer surface and baked in.

Materials made of wood or having the appearance of wood are also being widely adapted to modern decorative schemes. Flexwood, for example, is a veneer available in a number of different woods. Flexboard, on the other hand, is of asbestos composition and is therefore fireproof.

Tiles of ceramic type and also of glass

are obtainable for a wide variety of decorative uses in the construction of theatres. Glass tiles are particularly effective in the construction of theatre fronts, being well adapted to novel illumination displays in connection with program advertising.

American Catalin Corp., 1 Park Avenue, New York, N. Y.
Architectural Plastering Co., 624-26 First Ave., New York City.
The Cincinnati Advertising Products Co., 3274 Beekman Street, Cincinnati, O.
Corning Glass Works, Corning, N. Y.
The Formica Insulation Co., 4620 Spring Grove Ave., Cincinnati, O.
General Electric Co., Lynn, Mass.
Masonite Corporation, 111 West Washington St., Chicago, Ill.
Maul Macotta Company, 1640 East Hancock Ave., Detroit, Mich.
Pittsburgh Plate Glass Co., Grant Building, Pittsburgh, Pa.
Porcelain Metals, Inc., 58 Sedgwick St., Brooklyn, N. Y.
Sealed Joint Products Co., Inc., 30 Rockefeller Plaza, New York, N. Y.
Structural Gypsum Corp., 30 Rockefeller Plaza, New York City.
United States Plywood Co., 103 Park Avenue, New York, N. Y.
Vitrolite Division, Libbey-Owens-Ford Glass Co., 208 West Washington St., Chicago, Ill.
H. B. Wiggin's Sons Co., Bloomfield, N. J.
Zouri Store Fronts, Niles, Mich.

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Batteries, Storage

ONE OF THE principal uses of storage batteries is to supply direct current to the projection and sound equipment —for both the arc and sound system, or for either one. The batteries are of course charged through current rectification equipment operated from the main power lines.

Another important use of batteries in motion picture theatres is in emergency lighting systems which augment the regular source of light power as a safeguard against breakdown of the local system. They are installed for instant service upon such a breakdown, being placed in operation automatically. Besides giving the necessary power for lighting, they are capable also of affording the projector motors power for some time. Prices depend on the nature of the installation.

Burgess Battery Company, 111 West Monroe Street, Chicago, Illinois.
Edison Electric Storage Battery, Valley Road, West Orange, New Jersey.
Electric Storage Battery Company, Philadelphia, Pa.
Philadelphia Storage Battery Company, Ontario and C Streets, Philadelphia, Pa.
Willard Storage Battery Company, 246 E. 131st Street, Cleveland, Ohio.

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Box Offices

KEEPING PACE with advancement in theatre design the box office has been developed from a rather unsightly necessity to a thing of beauty, modernly equipped for speedy and accurate sale of tickets. It is frequently designed in harmony with the design of the theatre and the display frames.

Attractive box offices are now available to exhibitors as separate units, which means that a theatre owner may obtain a modern ticket booth without necessarily remodeling his entire theatre front. These new box offices are constructed of materials designed to give life and color to an otherwise drab entrance. While it has been an accepted tradition that box offices should harmonize with the general architecture and treatment of the theatre exterior, development in box office construction indicate that the separate box office can be fitted suitably into any theatre design.

Architectural Decorating Co., 1600 South Jefferson Street, Chicago, Illinois.
Atlas Metal Works, 2601 Alamo Street, Dallas, Texas.
The Caille Brothers Company, 6210 Second Boulevard, Detroit, Mich.
Fyrart Division of Cincinnati Advertising Products Company, 3266 Beekman Street, Cincinnati, Ohio.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
Lobby Display Frame Corporation, 549 W. 52nd Street, New York City.
S. Markendorff' Sons, Inc., 159 W. 23rd Street, New York City.
Newman Brothers, Inc., 418 Elm Street, Cincinnati, Ohio.
The Nurre Companies, Inc., Bloomington, Indiana.
Stanley Frame Company, 630 Ninth Avenue, New York City.

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Blocks, Pulleys, Stage Rigging

Refer to Stage Rigging and Hardware

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Blowers, Organ

Refer to ORGAN BLOWERS

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Bookkeeping Systems, Theatre

Refer to ACCOUNTING SYSTEMS

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Brass Rails and Ornamental Bronze

BRASS RAILS have many uses in motion picture theatres—for separating sections of the lobby and foyer for proper control of traffic, as a means of protection at the edge of the balcony, around the orchestra pit, and so on.

Ornamental bronze has extensive use in motion picture theatres, sometimes merely decoratively, as in the form of plaques, but most commonly for a combined utilitarian and decorative purpose, as represented by organ grilles and other gratings, box office wickets, lighting fixtures, display cases, etc.

American Brass Company, Waterbury, Connecticut.
Daniel Ornamental Iron Works, 4435 West Division Street, Chicago, Ill.
General Bronze Company, Long Island City, New York.
Newman Brothers, Inc., 416-18 Elm Street, Cincinnati, Ohio.
F. P. Smith Wire & Iron Works, 2346 Clybourne Avenue, Chicago, Ill.
Zero Valve & Brass Corporation, 634 Fourth Street, Buffalo, N. Y.

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Carbon Savers

THESE ARE devices designed to permit the use of positive carbon stubs otherwise too short to be adapted to the requirements of the projection arc lamp. The technique of their use consists essentially in the clamping of a copper cap to the carbon stub, then attaching it in proper electrical contact to a rod having dimensions similar to those of the original carbon. In this way carbons may be used up to within an inch of their original length.

Best Devices Company, 200 Film Building, Cleveland, Ohio.
Projection Accessories Co., 434 Broome Street, New York City.
Projector Improvement Company, Inc., Chrysler Building, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, New York.

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Carbons

MOTION PICTURE projection carbons are required for projection in most motion picture theatres (all except those using Mazda light sources).

Modern projection demands the best in quality in projection carbons today, and this demand is being met by the carbon manufacturers through their scientific and research departments with products that have kept pace with modern progress.

The newer development of a positive carbon of different core composition than previous types, smaller in diameter, and non-rotating, has resulted in the attainment of a much whiter projection light at low and medium amperages than is obtainable from low-intensity and hi-low arcs. This carbon, used with a negative carbon

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Only the finest of fabrics are used in the upholstery of
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Flexible materials—positively break and crack proof, even on the edges—color and rub proof—secure against discoloration when exposed to perspiration—never sticky in heat but ALWAYS in good taste.

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Patented Standards, which permit a six-inch adjustment of the seat to proper height, are exclusive in Ideal Seating. The standard is of cast iron to assure rigidity, while the hinge is of steel to permit flexibility where most needed.

Write for the name of your nearest independent supply dealer, or illustrated literature.

IDEAL SEATING COMPANY
GRAND RAPIDS MICHIGAN.

of adapted type, is the source of the so-called "suprex" arc. A report of the Projection Practice Committee of the Society of Motion Picture Engineers, has stated:

"A comparison of the Suprex carbon arc with the high-low arc at a current of from 50 to 60 amperes, showed that the Suprex carbon arc provides a light of equal intensity, but with a more even field, and of course at a much lower operating cost."

This carbon is used with a special lamp and certain rectification facilities developed for it.

Bond Electric Corporation, Lancaster, Ohio.
Carbon Products, Inc., 324 W. 42nd Street, New York City.
National Carbon Company, Inc., Madison Avenue and W. 117th Street, Cleveland, Ohio.
Noris Carhon Company, Inc., 160 Fifth Avenue, New York City.

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Carpets

BECAUSE of the hard wear to which theatre carpets are subjected it has been found that there is no saving in the selection of cheap carpets. Generally, floor coverings and carpets should give an impression of stability and foundation upon which one may walk with security.

The following are standard weaves of carpets, listed in order of price from the highest to the lowest:

1. Chenille.
2. Saxony.
3. American Oriental.
4. Winton.
5. Axminster.
6. Velvet.
7. Tapestry.

Any of the grades from Saxony to Axminster, inclusive, have been used successfully in theatres.

Carpet padding used under the carpet not only provides a softer and more comfortable feeling to the foot but reduces friction and adds many years to the life of the carpet by keeping it away from direct contact with the hard floor.

Carpets also should be selected with a view to the acoustics of the theatre.

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
Charles P. Cochrane Company, Kensington Avenue & Butler, Philadelphia, Pa.
Collins & Aikman Corporation, 25 Madison Avenue, New York, N. Y.
Decorative Arts Co., 300 W. Austin Ave., Chicago, Ill.
Firth Carpet Co., 295-5th Ave., New York City.
Hardwick & Magee Company, Lehigh Avenue and Seventh Street, Philadelphia, Pa.
Mohawk Carpet Mills, Inc., 295 5th Avenue, New York, N. Y.
Roxbury Carpet Company, Central Street, Saxonville, Mass.
Alexander Smith & Sons Carpet Company, Saw Mill River Road, Yonkers, N. Y.
M. J. Whittal Associates, Brussels Street, Worcester, Mass.

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Chairs, Theatre

CHAIRS should be so chosen and the seating layout should be so planned as to ensure the maximum seating capacity consistent with comfort, safety, facility of entrance and exit, compliance with local or state building requirements, proper sight lines, elevations and other mechanical adaptations and adjustments.

Talking pictures have injected another element into the problem of seating for higher efficiency, i. e., acoustics. The acoustical properties of the theatre chair are now very important, and for sound-equipped houses upholstered seats have become a necessity due to their sound-absorbent quality. Veneer backs and seats are likely to induce sound reverberation of obnoxious character and may easily mar an otherwise perfect acoustical condition.

Allied Seating Co., 341 W. 44th St., New York City.
American Seating Company, Grand Rapids, Mich.
The A. H. Andrews Company, 107 S. Wahash Avenue, Chicago, Ill.
Arlington Seating Company, Arlington Heights, Ill.
John L. Cahle Manufacturing Co., 45 Union Ave., Jamaica Plain, Mass.
Decorative Arts Co., 300 W. Austin Ave., Chicago, Ill.
General Seating Company, 2035-49 Charleston St., Chicago, Ill.
Heywood-Wakefield Company, Gardner, Mass.
Ideal Seating Company, Grand Rapids, Mich.
Illinois Theatre Seat Exchange, 1024 So. Wabash Avenue, Chicago, Ill.
Independent Seat Co., 1600 Broadway, New York City.
International Seat Corporation, Union City, Ind.
The Irwin Seating Company, Grand Rapids, Michigan.
National Seating Company, 276 West 43rd Street, New York City.
The Peabody Seating Company, North Manchester, Indiana.
Standard Manufacturing Company, Camhridge City, Indiana.

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Chair Covers

IN ADDITION to giving a pleasing and inviting appearance to the auditorium, chair covers serve the practical purpose of coolness and sanitation. An interior otherwise drab may be transformed into a cool, clean, cheerful looking place through their use.

"B.O." KILLS B.O.

Bad Odors and stale air kill Box Office receipts.

HEALTHFUL Kooler-Aire

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It maintains sweet, fresh, washed air winter and summer alike. Not only that, *it actually cuts your winter heating costs.* Eliminates hot and cold spots. Provides even warmth with less fuel. Gives you, at lowest possible costs, the benefits of the best obtainable system—designed and installed by pioneer leaders in this field.

AIR CONDITIONING
FOR THE MODERN THEATRE

Get this free book.

It contains information every exhibitor should have—especially at this season of the year.

U. S. Air Conditioning Corp.
2117 Kennedy St., N.E., Minneapolis, Minn.

There are several things that should be borne in mind in connection with the use of chair covers. It should be remembered that auditorium and balcony chairs as a rule require two distinct and different styles of covers. The auditorium chair should be equipped with a cover which covers the entire chair back while the balcony chair need only have a quarter back. This is because of the slope on which balcony chairs are placed.

Working from blue prints provides the most satisfactory way of assuring a perfect fit of the cover for each chair.

Chair pads for veneer seats are also obtainable, and there are also special chair materials which are intended to be used as aids to acoustics.

Allied Cloth Specialties Company, Greenville, O.
Allied Seating Co., 341 W. 44th St., New York City.
Buob and Scheu, 216 East 14th Street, Cincinnati, Ohio.
L. C. Chase & Company, 295 Fifth Avenue, New York City.
Florence Bedding Co., Florence, S. C.
Kelly-Springfield Tire Co., 1775 Broadway, New York City.

▲

Chair Fastening Cement

CEMENT of this kind is for firmly attaching into the floor the metal pieces to which the theatre chair is bolted. Into a hole made in the floor, the metal piece itself, or bolt for its attachment, is inserted, then around it is poured the melted cement. In about ten minutes this cement hardens and holds the metal piece or bolt firmly in place.

When used in reseating, the old metal piece or bolt is removed, a new one inserted and the cement poured around it.

Allied Seating Co., 341 W. 44th St., New York City.
General Seating Company, 2035-49 Charleston St., Chicago, Ill.
Illinois Theatre Seat Exchange, 1024 So. Wahash Avenue, Chicago, Ill.

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Chair Refinishing Materials

MATERIAL IS NOW available for refinishing worn seat coverings, giving them a new flexible surface that, it is claimed, will not crack or peel and is impervious to moisture and unaffected by perspiration.

With this material seats may be refinished in practically any color, without removing from chair frame and will be ready for use in a short time.

Technical Finishes Corporation, 565 West Washington Street, Chicago, Illinois.

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Change Makers

SPEED AND ACCURACY are obtained at the box office through the use of coin changing machines which in addition to their time saving facilities offer a valuable protection against annoying mistakes in making change to patrons. With the coin changing machines a light touch at the keyboard is all that is necessary to deliver the correct number of coins to the patron who easily scoops them up from a cup at the side of the change maker. Coins may be delivered either from the right or left side and these automatic cashiers as developed for theatres have been improved in recent months until now they are available in sizes which occupy only about 81 square inches of space in the box office.

Brandt Automatic Cashier Company, Watertown, Wis.
Hedman Manufacturing Company, 1158 Center Street, Chicago, Ill.
Hoefer Change-Maker Company, 3700 E. 12th Street, Kansas City, Mo.
Monex Corporation, 22 W. 32nd Street, New York City.

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Change-Overs

A DEVICE for changing from one projection machine to another or from projector to stereopticon which is accomplished by pressing a button.

Apasco System, 3510 Greensward Road, Los Angeles, California.
Basson & Stern, 749 E. 32nd Street, Brooklyn, New York.
Dowser Manufacturing Company, 225 Broadway, New York City.
Essannay Electric Manufacturing Company, 908 South Wabash Avenue, Chicago, Ill.
GoldE Manufacturing Company, 2013 Le Moyne Street. Chicago, Ill .
Guerico & Barthel, 908 S. Wabash Avenue, Chicago, Illinois.
E. W. Hulett Manufacturing Company, 3216 No. Clark Street, Chicago, Illinois.
International Projector Corp., 88-96 Gold Street, New York City.
N. A. N. Automatic Light Control Co., 515 Main Street, P. O. Box 575, Johnstown, Pa.
Sentry Safety Control Corp., 13th and Cherry Streets, Philadelphia, Pa.

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Choppers, Ticket

Refer to TICKET CHOPPERS

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Cleaners, Film

Refer to FILM CLEANING MACHINES

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Cleaning Compounds

CLEANING COMPOUNDS facilitate routine janitor work and are more or less a necessity to the well kept theatre. There are various types of cleaning materials adapted to different kinds of surfaces and fabrics. A cream cleaner is available for carpet cleaning as well as wall washing.

In selecting his cleaners, the theatre manager should assure himself of their harmlessness as well as fitness for the purpose.

Budge-It Products Corp., 24 Bond Street, New York City
J. B. Ford Company, Wyandotte, Michigan.
Franklin Research Co., Philadelphia, Pa.
Skour-Nu, Inc., 158 W. 22nd Street, New York City.

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Condensers (Lenses)

CONDENSERS are single glass lenses, unmounted. They are made in various diameters from 2¼ inches to 7¼ inches in diameter; the 4½-inch and the 7¼-inch are the sizes used mostly in motion picture work. The condenser is located in the front end of the lamphouse to gather the rays of light from the light source, and bend them, or condense them into a spot of light on the aperture. They are made in different shapes, some being Plano Convex, some Meniscus or Moon shape, and others Bi-Convex.

Focal lengths for motion picture work are usually 6½-7½-8½ and 9½ inches; condensers 5 inches, 6 inches and 8 inches in diameter are usually used for spotlight projection.

Aerovox Wireless Corporation, 70 Washington Street, Brooklyn, New York.
Bausch & Lomb Optical Company, Rochester, New York.
Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.
Electrical Research Products, 250 W. 57th Street, New York City.
Fish-Schurman Corp., 230 E. 45th St., New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Polymet Mfg. Corporation, 829 E. 134th Street, New York City.
Sussfeld, Lorsch & Schimmel, 153 W. 23rd Street, New York City.
Western Electric Co., 195 Broadway, N. Y. C.

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Curtain Control Machines

FEW THINGS leave a finer impression on the theatre audience than the smooth and silent opening and closing of the curtain. This is accomplished by curtain control machines which operate automatically. The curtain can be controlled from the booth or from back stage by the simple process of pressing a button.

Curtain control equipment consists of track equipped with cable and snaps to which the curtain is fastened. In opening and closing the curtain may be stopped at any desired point across the stage and may also be reversed at will.

The motor for operating the curtain is usually placed on the stage or it may be placed in the grids or mounted on a platform. This permits the machine, track and curtains to be flied in addition to open from the center.

A type of curtain control machine spe-

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cially designed for small theatres with tracks up to 40 feet in length, has been put on the market at a price considerably lower than that of the larger machines.

Automatic Devices Company, Samuels Building, Allentown, Pa.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Richards-Wilcox Manufacturing Company, Aurora, Ill.
Alvin Seiler, Chrysler Bldg., New York City.
Tiffin Scenic Studios, Tiffin, Ohio.
Twin City Scenic Company, 2819 Nicolett Avenue, Minneapolis, Minn.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.
Weaver Brothers Manufacturing Company, 221 West Grand Avenue, Watts, Calif.

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Curtain Tracks

THE TYPE OF curtain track installed is important for several reasons. It cannot be a makeshift affair, for if it is it may ruin an otherwise good program. Naturally, it must be noiseless and must function smoothly and with little or no effort.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
Automatic Devices Company, Samuels Building, Allentown, Pa.
Bruckner-Mitchell, Inc., 132 W. 24th Street, New York City.
J. R. Clancy, 1010 W. Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Twin City Scenic Company, 2819 Nicolett Avenue, Minneapolis, Minn.
U. S. Scenic Studios, Inc., Film Exchange Building, Omaha, Nebr.
Perkins Curtain Carrier Company, Waterloo, Ia.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.

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Curtains, Fireproof

LAWS IN MOST states now require an asbestos curtain on the stage. In some cases a combination of steel and asbestos curtains is required by the law.

J. H. Channon Corporation, 1455 West Austin Avenue, Chicago, Ill.
J. R. Clancy, 1010 West Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Johns-Manville Corporation, 22 E. 40th St., New York City.
Klemm Manufacturing Corporation, 1455 W. Austin Avenue, Chicago, Ill.
Lee Lash Studios, 707 Broadway, New York City.
N. C. Nussbaumer, 2921 West Van Bureau St., Chicago, Illinois.
Tiffin Scenic Studios, Tiffin, Ohio.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.
I. Weiss & Sons, 445 W. 45th Street, New York City.

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Cutout Machines

THIS IS A DEVICE for making various kinds of exploitation cutouts and lobby and marquee displays. The design for the desired cutout display is traced on ordinary wall board and with this device, the cutout is easily made by guiding the machine over the pattern. A small motor is used and the current from the electric light socket furnishes the power. The machine is convertible into a saw by substituting a saw blade for the chisel to handle harder and thicker materials.

International Register Company, 21 S. Throop Street, Chicago, Ill.

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Dimmers

THE BEAUTIFUL lighting effects achieved in motion picture theatres is accomplished through dimmers which are capable of complete illumination control making possible soft changes and color blending of lights to create a restful and pleasing atmosphere.

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.
Century Lighting Equipment, Inc., 419 West 55th Street, New York City.
Chicago Switchboard Manufacturing Co., 426 S. Clinton St., Chicago, Ill.
Cutler-Hammer, Inc., 12th Street and St. Paul Avenue, Milwaukee, Wis.
Dimmerette Switchboard Co., 108 W. 46th Street, New York City.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Disinfectants, Perfumed

THE NECESSITY of eliminating disagreeable odors in a theatre has led to the development of disinfectants which not only serve to kill bacteria, but leave the room fragrant.

A deodorant which acts as a solvent for the scale forming in urinals and toilets, is also obtainable.

Florozone Corp., 62-68 Forest Ave., Brooklyn, N. Y.
The Huntington Laboratories, Inc., Huntington, Ind.
Molnar Laboratories, 211 East 19th St., New York City.
Rochester Germicide Company, Inc., Rochester, N. Y.
Sanozone Co., 1127 Roy St., Philadelphia, Pa.
West Disinfecting Company, 42-16 Barn Street, Long Island City, N. Y.

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Earphones

EARPHONES consist of sound receivers attached to head bands and means for connection of the receivers to the main sound system of a theatre so that persons who are hard of hearing may hear the sounds of the picture clearly.

Hearing Aid Equipment BY TRIMM

BRING THE HARD-OF-HEARING PATRON BACK TO THE THEATRE

TRIMM Radio Manufacturing Co.
1528 Armitage Avenue
Chicago - - - Illinois

Sanozone air perfumes

dispel odors; add fragrance and freshness. Inexpensive; most effective. Ask your supply dealer for SANOZONE or write for samples and prices to

SANOZONE COMPANY
1129 Roy Street Philadelphia

Dictagraph Products Co., Inc., 580 5th Avenue, New York City.
Electrical Research Products, 250 West 57th St., New York City.
Hearing Devices Corporation, Times Square Building, New York City.
Mears Radio Hearing Device Corporation, 45 W. 34th Street, New York City.
Sonotone Corporation, 19 West 44th Street, New York City.
Trimm Radio Manufacturing Co., 1528 Armitage Avenue, Chicago, Illinois.

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Effect Machines

EFFECT MACHINES are an integral part of motion picture exhibition, especially when a policy of stageshows has been adopted. The effect in lighting which may be obtained are almost phenomenal, are always a source of curiosity and pleasure on the part of the public. There is a wide range of prices on these machines, depending upon the effects desired. There is also a new product which not only produces the usual effects but a wide variety of others.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Century Lighting Equipment, Inc., 419 West 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Display Stage Lighting Company, 442 W. 45th Street, New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.

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Electric Measuring Instruments

THE DEVELOPMENT and improvement in theatre lighting and projection have thrown onto the shoulders of the electrician, as well as the projectionist, many responsibilities. At their command are factors which make or break the show. With enormous switchboards to control, emergency lighting plants, motors, generators, arcs, dimmers, transverters, magnetic appliances and many other involved and sensitive electrical instruments, it devolves on the theatre to provide adequate equipment for their correct operation. In the list of necessary measuring instruments are ammeters, voltmeters, vacuum tube testers and the like.

Amthor Testing Instrument Co., Inc., 309 Johnston Street, Brooklyn, N. Y.
General Electric Company, 1 River Road, Schenectady, N. Y.
Heyer Products Company, Inc., 197 Grove Street, Bloomfield, N. J.
Weston Electrical Instrument Company, 614 Frelinghuysen Avenue, Newark, New Jersey.

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Engineering Service

SPECIAL TECHNICAL service in the installation, operation and repairing of theatre equipment and structural elements, is available from engineers specializing in this work.

G. J. Badgley, 111 West 48th St., New York, N. Y.
Peter Clark, Inc., 542 West 30th St., New York City.
Eastern Research Laboratories, 601 West 26th Street, New York City.
Electrical Research Products, 250 West 57th Street, New York City.
Kansas City Sound Service Co., 130 W. 18th St. Kansas City, Mo.
S. S. Sugar, 5 E. 57th Street, New York City.

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Exit Light Signs

EXIT LIGHT SIGNS are required by law in all theatres, the Chicago theatre building ordinance specifying them as follows: "The word 'EXIT' shall appear in letters at least six inches high over the opening of every means of egress from a theatre and a red light shall be kept burning over such a sign."

Ben Adler Signs, Inc., 343 So. Dearborn Street, Chicago, Illinois.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Illinois.
Brenkert Light Projection Company, 7348 Saint Aubin Avenue, Detroit, Mich.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Illinois.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Illinois.
Metal and Glass Products Co., 952 West Lake Street, Chicago, Illinois.
Viking Products Corporation, 422 W. 42nd Street, New York City.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.

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Film Cabinets

THERE ARE various types of film cabinets having storage capacity from three to twelve reels per unit of various forms of construction so that the reel is elevated or brought within grasp by the opening of the cover. They are generally of double metal wall construction, so that should one reel become ignited in the cabinet, the others are insulated from this heat, and thus saved from any damage. Some of them are constructed so that they can be ventilated to the outside by means of piping.

American Film-Safe Corporation, 1800 Washington Boulevard, Baltimore, Md.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
E. E. Fulton Company, 1018 C. Wabash Avenue, Chicago, Ill.
Neumade Products Corporation, 427 W. 42nd Street, New York City.

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Film Cabinet Stands

THERE ARE various size stands which accommodate one up to three cabinets, and hold the film cabinets so that they are more convenient as well as allowing them to be moved about more easily for cleaning or relocating purposes. Some of them also make the film cabinets more safe by holding the film cabinet at an angle so that a reel of film cannot be laid on top of it.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.

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Film Cement

A SPECIAL preparation for splicing motion picture film used in theatres, laboratories and film exchanges.

Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
F. B. Griffen, Oshkosh, Wis.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, New York.

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Film Cleaning Machines

A BLOCK containing pads which are saturated with a film cleaning liquid through which the film is run, dirt and grit being removed from it in the process. Prices range from $7.50 up.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, New York.

Film Inspection Machines

PERFECT PROJECTION is impossible unless the film itself is in perfect mechanical condition. Today the public demands good screen and sound results and the projectionist can accomplish this only when proper inspection has been given to the film. Film inspection machines enhance efficiency in this work.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.

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Film Reels

Refer to REELS

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Film Processing Machines

A DEVICE for protecting the projector from emulsion of green film. It is placed between rewinds, the film passing through the waxing machine and waxing the sprocket holes while being rewound. Prices range from $15.00 up.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, New York.
Malcom Film Laboratory, 244 W. 49th Street, New York City.

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Fire Extinguishers

THERE ARE for theatres four types of fire extinguishers: the one quart size hand extinguisher, containing carbon tetra-chloride; the 2½-gallon soda and acid extinguisher; the 2½-gallon foam type, and the portable carbon Dioxide hand type. Good ones of these types are manufactured by many companies. Instructions from fire inspectors should be carefully followed in distributing these through the theatre building. Prices range around $12.00.

American-LaFrance and Foamite Corporation, Elmira, New York.
C. S. Caldwell, Birmingham, Ala.
Fyr-Fyter Company, 221 Crane, Dayton, Ohio.
Garrison Engineering Corporation, Waterbury, Conn.
Harker Manufacturing Company, 121 W. Third Street, Cincinnati, Ohio.
International Fire Equipment Corporation, W. New Brighton, N. Y.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

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Fire Prevention Devices, Projector

IMPORTANT equipment has been developed which it is said definitely prevents a film fire in the projection machine. This equipment is a safety control device, that is easily installed and which is operated on the regular line voltage. The main control unit and dowser are mounted on the cone of the lamphouse and act as the main light cut off, taking the place of the regular dowser. The dowser is operated from five distinct points of contact, covering every avenue through which a fire could start in the projector while it is in operation or at a standstill with the film in it. All contact points are very sensitive, and the dowser is instantaneous in its action, yet does not depend upon springs to actuate it.

Blue Seal Products Co., 260 Wyckoff Street, Brooklyn, New York.

F. H. RICHARDSON'S
BLUEBOOK OF
PROJECTION

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A new Blue Book by Richardson is always an event of signal importance to the motion picture industry. It is being issued at this time to meet the truly urgent demand of thousands of users of the old Blue Books for an accurate, modern evaluation of the changes and refinements in the art and science of sound reproduction and projection including all the apparatus. Richardson's expert knowledge makes this latest treatise, in the opinion of leading authorities, the most comprehensive, most useful projection manual ever published.

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The new Blue Book contains nearly 700 pages and 153 illustrations—photographs and schematics of every description. Large readable type for easy visibility in the projection room under all conditions. Its low price of $5.25 and its handiness in one volume are two additional important features.

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367 Hudson Avenue
Brooklyn, N. Y.

N. A. N. Automatic Light Control Company, P. O. Box 207, Johnstown, Pa.
Paramount Device Corporation, 565 West Washington Blvd., Chicago, Ill.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.
Sentry Safety Control Corporation, 13th and Cherry Street, Philadelphia, Pa.

Fireproof Shutters

AGAIN ENTERING into lower insurance rates are fireproof shutters for the projection both. Such equipment in the modern theatre has placed the patrons beyond the danger line, so to speak. These safety shutters are so constructed that they drop when film breaks. Certain designs work automatically, while others operate through a release effected by the projectionist. The list price of the shutters range from $9.00 up, depending on size.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, Ohio.
H. B. Cunningham, 964 University Avenue, St. Paul, Minn.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.

Floor Surfacing Materials

MANY PARTS of a theatre are suited to use of floor covering other than woven materials, and often composition flooring may adequately take the place of expensive tiles, terrazzo, etc.

Composition flooring is made by a number of companies specializing in this product, and all have their own processes. It may be said, however, that the basic materials are cork or rubber, and natural gums.

Composition floors, due to their resilience, afford comfort underfoot, durable and easy to maintain. Manufacturers offer them in a wide variety of colors and designs so that it is possible to harmonize them with the color scheme and decorative plan of any interior. Special designs can be executed in practically all of these materials, thus giving the floor distinction and individuality. Among the areas where resilient composition floors may be used are the following: lobbies, lounges, smoking rooms, dressing rooms, hallways, foyers, executive offices, etc.

Armstrong Cork and Insulation Co., Lancaster, Pa.
Bonded Floors Company, Inc., Kearny, N. J.
Congoleum-Nairn, Inc., Kearny, N. J.
Imperial Floor Company, 59 Halstead, Rochester, N. Y.
O. W. Jackson & Co., 290 Fifth Ave., New York City.
St. Clair Rubber Company, 440 Jefferson Avenue East, Detroit, Mich.
Stedman Products Company, South Braintree, Mass.
U. S. Rubber Company, 1790 Broadway, New York City.
Zenitherm Company, Inc., Kearny, N. J.

Footlights

MANY TYPES OF footlights are made for the average theatre. They are designed in the portable type, disappearing type, and the regular kind of permanent installation. Footlights can be bought already wired for various combinations of color circuits, in single or double rows.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Wheeler Reflector Company, 275 Congress Street, Boston Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

Fountains

FOUNTAINS used in the theatre supply drinking water to employes and patrons, or they may be merely ornamental. If they are of latter type, they are usually incorporated in the decorative scheme of lobby, foyer or lounge, sometimes in conjunction with a pool and statuary. Those supplying drinking water are of the regular types designed for public buildings and may be head in wall (recessed or projecting) and pedestal types. They, too, are obtainable in decorative patterns and materials.

Automatic operation of drinking fountains is possible by means of a mechanism actuated by the interruption of a light beam focused on a photoelectric cell. When the patron bends over the fountain, the water begins to flow; it stops flowing as soon as the light beam is no longer thus interrupted by the patron's head.

Architectural Decorating Co., 1600 So. Jefferson Street, Chicago, Illinois.
Barker Brothers, Seventh Street, Flower and Figueroa, Los Angeles, Calif.
The Crane Company, 836 S. Michigan Avenue, Chicago, Illinois.
G-M Laboratories, Inc., 1731-36 Belmont Ave., Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Mellaphone Corp., 714 University Ave., Rochester, N. Y.

The Dayton Safety Ladder is durably built, of airplane spruce, in sizes 3 to 16 feet. Stands firmly. Straight back allows close work in corners or against walls.

HOW many Daytons does *your theatre* need? Buy them now and save workmen's time and accident costs.

Write Dept. BT-10 for Details

THE DAYTON SAFETY LADDER CO.
121-123 West Third St. - Cincinnati, O.

DAYTON Safety Ladder

(Patented)

Stock carried on Pacific Coast by E. D. Bullard Co., Los Angeles and San Francisco, and by 160 other distributors from coast to coast. Made and distributed in Canada by SAFETY SUPPLY CO., Toronto, Ont.

Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
The Halsey W. Taylor Company, Warren, Ohio.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

Furnaces, Coal and Oil Burning

Refer to HEATING SYSTEMS

Furniture, Lobby and Lounge

THE importance of lobby and foyer areas in a motion picture theatre for the accommodation of waiting patrons, and the demand of the public for pleasant lounges, bring sofas, chairs, table and floor lamps, etc., into the realm of theatre equipment. Because of the hard usage given it, such furniture should be of durable materials. Modern design has developed metal furniture that is entirely comfortable and easily maintained. The lobby or lounge into which it is introduced, however, should have wall and other decorative treatment that is expressive of the "modern" idea.

John L. Cable Mfg. Co., 45 Union Ave., Jamaica Plain, Mass.
The Howell Company, 666 Lake Shore Drive, Chicago, Ill.
Royal Metal Manufacturing Company, 1140 S. Michigan Ave., Chicago, Ill.

Heating Systems and Accessories

HEATING SYSTEMS adapted to theatres are essentially like those for other types of public buildings, but of course the system load factors are quite different because of the number of people confined in a rather small area (auditorium), and the variability of this number during the time period of the performances. Steam heating is commonly and efficiently used for the smaller theatres, but even for these it is of course not amenable to the same control possible with a duct system introducing heated air. In the latter case the fresh air is heated and otherwise conditioned before it enters the theatre, and through the use of automatic control instruments and proper supervision temperature and relative humidity may be kept adjusted to each other for the provision of comfortable, healthful air conditions. In complete air-conditioning, the heating plant is really a part of the whole ventilating system.

In heating systems employing coal as the fuel, automatic stokers not only save labor, but usually are capable of producing savings in fuel consumption because of more efficient stoking. Increase in the use of oil as a fuel has come about as a result of better designed and less expensive oil furnaces. Gas is to be recommended for some localities.

American Radiator & Standard Sanitary Corp., 40 W. 40th St., New York City.
Carrier Engineering Corp., 850 Frelinghuysen Ave., Newark, N. J.
Grinnell Co., Providence, R. I.
Iron Fireman Manufacturing Co., 3180 West 106th St., Cleveland, Ohio.
Parkinson Heater Corporation, 325 West Huron St., Chicago, Ill.
Reynolds Corporation, 609 No. LaSalle Street, Chicago, Illinois.
Supreme Heater & Ventilating Company, 1915 Pine Street, St. Louis, Mo.

High Intensity Lamps

Refer to LAMPS, HIGH INTENSITY

Horn Lifts and Horn Towers

A HORN LIFT is an automatically controlled electrically driven elevator to raise and lower sound horns to their proper places behind the screen. They operate on the hydraulic, cable and drum and screw lift principle, and when the stage is needed for acts, the lift lowers the horn down under the stage. The portion of the stage flooring directly above the lift is attached to the lift, becoming a part of it, and any stage setup located over the lift goes up with it and is ready for use the instant the lift returns to the low level.

Horn towers are structural steel towers on which the horns are fastened. These towers are generally on rubber-tired, ball bearing casters so that they may be moved about silently to properly locate the horns behind the screen. When the horns are not in use the towers can be pushed out of the way.

Bruckner-Mitchell, Inc., 132 W. 44th Street, New York City.
Gates Radio & Supply Company, Quincy, Illinois.
Littleford Brothers, 501 E. Pearl Street, Cincinnati, Ohio.
Macy Engineering Co., 1451 39th Street, Brooklyn, New York.
United Radio Manufacturing Company, 191 Greenwich Street, New York City.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.

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Interior Decorations

INTERIOR DECORATION of the motion picture theatre has developed specialists in this important phase of construction. These companies have made a thorough study of the type of decorative scheme best suited for audience appeal.

Decorative Arts Co., 300 W. Austin Avenue, Chicago, Illinois.
Eastman Brothers Studios, Inc., 36 W. 46th Street, New York City.
Interstate Decorating Company, 1458 S. Wabash Avenue, Chicago, Ill.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Marshall Field & Company, Chicago, Ill.
Novelty Scenic Studios, 611 W. 43rd Street, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
J. A. Torstenson & Company, 860 Fletcher Street, Chicago, Ill.
I. Weiss & Sons, 445 W. 45th Street, New York City.

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Ladders, Safety

THE SAFETY LADDER is a safeguard, both for the employer and the employe. It minimizes the risk of accidents and the possibility of becoming involved in costly law suits. The safety ladder has the approval of the Underwriters Laboratories. Sizes range from 3 feet to 16 feet. Because of the rigidity of these ladders, they are time-savers.

American Ladder Company, 3700 W. 38th Street, Chicago, Illinois.
John Berg Manufacturing Co., 3813 South Morgan Street, Chicago, Illinois.
Dayton Safety Ladder Company, 121 W. Third Street, Cincinnati, Ohio.
The Patent Scaffolding Company, 1500 Dayton Street, Chicago, Illinois.
Rich Pump & Ladder Company, 1028 Depot Street, Cincinnati, Ohio.

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Lamps, Exciter

THE PURPOSE of exciter lamps is to supply the light energy which actuates the photoelectric cell. It is located in the sound head in such adjustment that its beam of light rides upon the sound track, transmitted or interrupted according to the variations of the track. It is a basic element in the mechanism of sound-on-film reproduction and should be durable and precisely adapted to the particular design of the apparatus used.

Amperex Electronic Products, Inc., 79 Washington Street, Brooklyn, New York.
Electronic Industries, 75 East Wacker Drive, Chicago, Illinois.
M. N. Gilman, 136 Liberty Street, New York City.
Gordos Products Company, 17 W. 60th Street, New York City.
Hygrade Sylvania Corp., Clifton, N. J.
The Sonolux Company, 220 W. 42nd Street, New York City.
Universal Tube Mfg. Co., 42 Hampton Place, Brooklyn, New York.

▲

Lamps, High Intensity

HIGH INTENSITY projector lamps are of two types—reflector type, and condensing-lens type. Their selection depends on the size of the theatre and other local factors. The condenser-lens type (so-called super-high intensity) is generally operated at from 115 to 130 amperes. The reflector type is generally operated at from 70 to 80 amperes. Lamps in the high intensity class are of the larger type or represent other conditions requiring a higher degree of screen illumination.

C. S. Ashcraft Mfg. Company, 4731 35th St., Long Island City, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Dominion Theatre Equipment Co., Ltd., 60 Dundas Street, East Toronto, 2, Canada.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.

PREDDEY
DUAL MOTOR
HIGH INTENSITY
LAMP

YEARS AHEAD

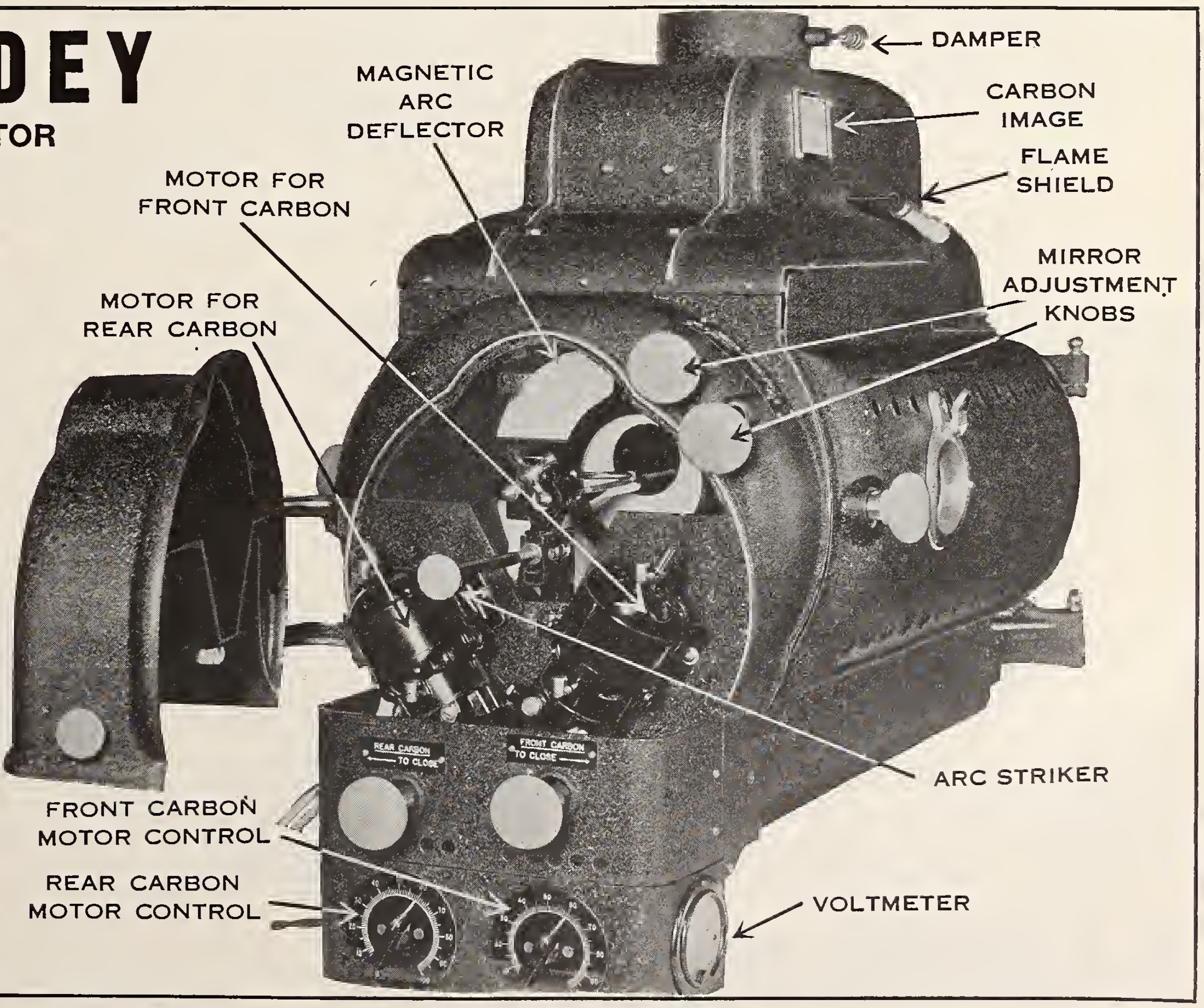
BRILLIANT PROJECTION

MANY OTHER NEW FEATURES and EXCLUSIVE CONVENIENCES

HIGHEST EFFICIENCY

WRITE FOR BULLETIN

WALTER G. PREDDEY
188 Golden Gate Ave.
San Francisco, Cal.



J. H. Hallberg, 303 Fourth Avenue, New York City.
Morelite Company, Inc., 600 West 57th Street, New York City.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, Ohio.

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Lamps, Incandescent, Projection

INCANDESCENT LAMPS for theatre motion picture projection are usually of the low-voltage type for added efficiency and greater source concentration. They cannot be used on the ordinary lighting circuit without a transformer or regulator. The 900-watt, 30-ampere, T-20 bulb lamp usually provides acceptable results on good screens up to 16 feet wide at throws not greater than about 100 feet.

There are also available 1,000-watt prefocus base, and 1,500-watt bipost base, 100-120 volt, T-20 bulb lamps employing the biplane type of filament construction, which is inherently of higher cost but makes possible the requisite source concentration at ordinary circuit voltages and thus saves the cost of auxiliary apparatus. They are preferred where operating schedules are relatively short, and for projectors of the semi-portable type. Screen results equal or surpass those from the 900-watt lamp. The 1,500-watt lamp requires forced ventilation.

For portable 35-mm. projectors there are the 500-watt monoplane filament, and the 750-watt and 1,000-watt biplane filament lamps in short T-20 bulbs with medium prefocus bases. All are of the 100-120 volt type. The 750-watt and 1,000-watt lamps require forced ventilation.

For stereopticon projection there are the 500-watt, short T-20 bulb, medium prefocus base lamp; and the 100-watt, long T-20 bulb mogul prefocus base lamp. Both of the 100-120 volt types employ monoplane filaments.

Edison Lamp Works, Division of G. E. Harrison, N. J.
International Projector Corp., 88-96 Gold St., New York City.
National Lamp Works, Nela Park, Cleveland, O.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.

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Lamps, General Lighting

THE MANY TYPES of lamps available today make it possible to have light of just the proper quantity and quality. The types of lamps used to a great extent influence the cost of lighting. Lamps themselves vary in cost. Special, expensive types are often used where the more standard types would be satisfactory. Poor and inefficient lamps use up energy and do not give the light they should. Old, dirty and blackened lamps waste energy without a proper return. Lamps of the wrong voltage give too little light, or burn out to quickly.

Incandescent lamps are usually designated by wattage, voltage, bulb shapes and diameter. The diameter of the bulb is given in eights of an inch.

Colored lamps are available with inside spray finish and with natural colors in several sizes. The natural-colored lamps are specially desirable for indirect cove lighting; the inside-colored lamps for exterior displays and where the lamps themselves are seen.

Spotlight and floodlight lamps have filaments that are as concentrated as practicable, and in the prefocus types, placed very accurately with respect to the base. The lives of these lamps are 200 and 800 hours, respectively—the shorter the life the greater the light output for a given wattage. In general, the lamps have round bulbs with wattages of 250, 400, 500 1,000, 1,500, and 2,000.

Champion Lamps, Davers, Mass.
Edison Lamp Works, Division of G. E., Harrison, N. J.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hygrade Sylvania Corp., Clifton, N. J.
National Lamp Works, Nela Park, Cleveland, O
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.

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Lamps, Low Intensity

THIS CLASSIFICATION is rather general, inasmuch as it refers to all types of projection lamps designed for theatres requiring light of lower intensity. Lamps in this class are Low Intensity, Hi-Low, Alternating Current Reflector Type and Suprex (the latter using alternating current carbons with direct current). All of these lamps are of the reflector type. The operating amperage for these lamps ranges from 15 to 80.

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Dominion Theatre Equipment Co., Ltd., 60 Dundas St., East Toronto, 2, Canada.
Good-All Electric Mfg. Co., Ogallala, Nebraska.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
International Projector Corp., 88-96 Gold St., New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
The J. E. McAuley Manufacturing Company, 554 W. Adams Street, Chicago, Ill.
Morelite Company, Inc., 600 W. 57th Street, New York City.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
Strong Electric Corporation, 2501 Lagrange Street, Toledo, O.
S. O. S. Corporation, 1600 Broadway, New York City.

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Lamps, Suprex

THESE ARE projection lamps designed for the suprex d.c. arc, which gives, through the use of a non-rotating carbon of specific composition, a much whiter projection light at low and middle amperages than is obtainable with low-intensity and hi-low arcs. At 45 amperes, the d.c. arc has a light intensity as high as 7,000 lumens, as much as hi-low develops at from 70 to 80 amperes, while the low-intensity arc has a light intensity of only about 2,000 lumens at 25 amperes.

C. S. Ashcraft Mfg. Company, 4731 - 35th Street, Long Island City, N. Y.
Brenkert Light Projection Co., 7348 St. Aubin Ave., Detroit, Mich.
Hall & Connolly, 24 Van Dam St., New York, N. Y.
The J. E. McAuley Manufacturing Co., 554 W. Adams St., Chicago, Ill.
Morelite Company, Inc., 600 West 57th St., New York City.
The Strong Electric Corp., 2501 Lagrange St., Toledo, O.

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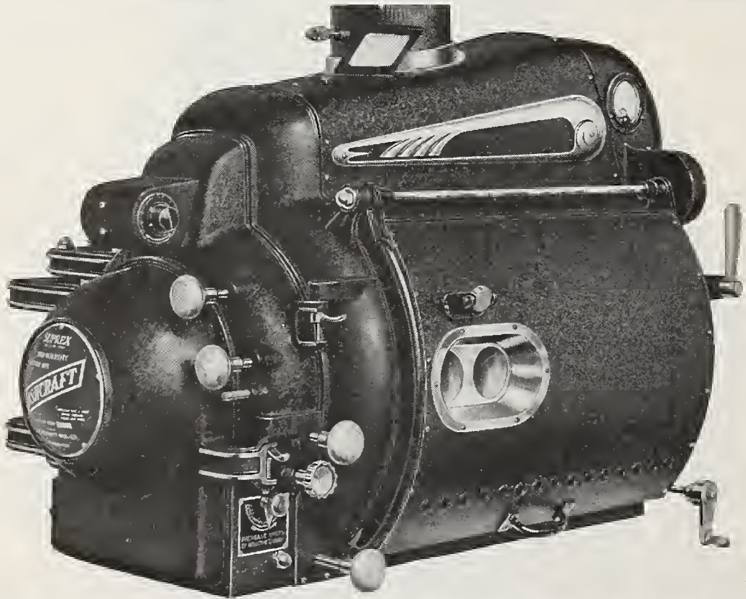
Lenses

FOR MOTION PICTURE theatre service there are projection lenses and

They HAVE to Be the BEST



These Leaders in the industry have selected Ashcraft Lamps exclusively for their projection: WARNER BROS. — PARAMOUNT PRODUCTIONS — M.G.M. STUDIO — COLUMBIA — UNIVERSAL — WALTER READ CIRCUIT — FOX-20TH CENTURY STUDIO.

C. S. ASHCRAFT MFG. CO. 4731 THIRTY-FIFTH ST.
LONG ISLAND CITY, N. Y.

condensing lenses. The latter are also used in projection but are placed in the lamphouse and condense the rays to a spot on the aperture. Projection lenses are objective lenses placed in the projector head.

The prime requirement of a projection less is to give a bright, well defined picture on the screen without any distortion or color rays. These lenses are made in four sizes: Eighth, quarter, half and three-quarters (diameters, respectively, of 1 11/16, 1 5/16, 2 25/32 and 3¼ inches).

The one-eighth and one-quarter sizes are furnished in equivalent focii of two inches E. F., to eight inches E. F. The half-size is furnished in equivalent focii of four and a half inches E. F. to ten inches E. F., and the three-quarters in equivalent focii of from six inches E. F. to ten inches E. F. There is also procurable a bifocal projection lens with a range of from one-half to three-quarters of an inch in focal length, designed to eliminate the change of lenses in shifting operation from sound to silent films, and vice versa. All the sizes named are standard. Focal lengths are determined by the size of the picture desired.

Bausch & Lomb Optical Company, Rochester, N. Y.
Fish-Schurmann Corp., 230 E. 45th St., New York City.
G. P. Goerz American Optical Company, 485 5th Avenue, New York City.
Graf Lens Division, General Scientific Corporation, 4829 So. Kedzie Avenue, Chicago, Illinois.
Ilex Optical Mfg. Company, 726 Portland Avenue, Rochester, N. Y.
Kollmorgen Optical Corporation, 767 Wythe Avenue, Brooklyn, N. Y.
Hugo Meyer & Company, 245 West 55th Street, New York City.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.
Semon Bache & Company, 636 Greenwich Street, New York City.
Simpson Instrument & Lens Company, 1737 N. Campbell Avenue, Chicago, Ill.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

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Letters, Attraction Board

CHANGEABLE SIGN LETTERS are widely used by theatres in the marquee and have proved especially popular, because of the flexible manner in which they permit billing of a current or coming attraction. Changeable sign letters are generally made of cast aluminum with the letter part cut out. When used on the marquee these letters can be moved to make an attractive announcement. They are obtainable in large and small sizes and, in addition, numerals, characters, word plates and spacer panels of the same character are also available.

Ben Adler Signs, Inc., 343 South Dearborn Street, Chicago, Ill.
American Sign Company, 1940 Riverside Drive, Cincinnati, Ohio.
Friedley-Voshardt Company, Inc., 761 Mather Street, Chicago, Ill.
Metal Products, Inc., 1434 North Fourth Street, Milwaukee. Wis.
Wagner Sign Service, Inc., 109 W. 64th Street, New York City.

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Lifts and Elevators for Orchestra, Organ, Stage and Horns

WITH THE ADVANCE in showmanship many new types of equipment have become factors in motion picture presentation and its supplementary entertainment. Not the least of these new factors are the lifts and elevators which play such an important part in the success of

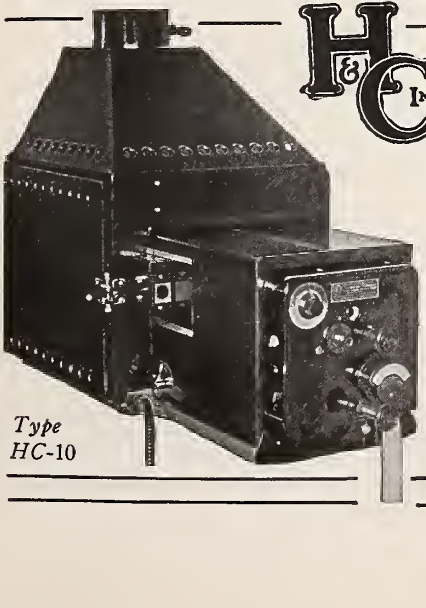
THE WORLD'S GREATEST SHOW!

ANY show is "the world's greatest show, ladies and gentlemen" if the picture is projected through a B & L Super-Cinephor Projection Lens. Why? Because all of the artistry which the actors, the director, cameraman and the laboratory put into the film is projected onto the screen by a Super-Cinephor.

Install a battery of these Lenses. They will be the best bally-hoo artists your show ever had.

Write for details to Bausch & Lomb Optical Co., 679 St. Paul Street, Rochester, N. Y.

BAUSCH & LOMB
SUPER-CINEPHOR



Type HC-10

H&C INC.

The Symbol of Perfection in Projection

Always Improving

THE identification of "H & C" with Perfection in Projection Lighting is the result of many years of research and the active technical skill in the manufacture of "H & C" products.

HALL & CONNOLLY, INC.
24 VAN DAM STREET NEW YORK, N. Y.

Write for Illustrated Booklet

programs today. The modern theatre has this equipment.

Peter Clark, Inc., 544 W. 30th Street, New York City.
Otis Elevator Co., 11th Avenue and 26th Street, New York, N. Y.

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Lighting Fixtures and Decorative Lighting

WHILE lighting fixtures constitute one of the outstanding features of the theatre today their style and application are obviously best determined by the individual treatment of the theatre and its requirements. It is significant, however, that a number of leading manufacturers have established special departments to give time and attention to the subject of theatre lighting and fixtures.

Art Lamp Corporation, 429 East Ohio Street, Chicago, Illinois.
Barker Brothers, Seventh Street, Flower and Figueroa, Los Angeles, Calif.
Capital City Electric Company, 516 West Third St., Des Moines, Ia.
Curtis Lighting Company, Inc., 1119 W. Jackson Boulevard, Chicago, Ill.
The Frink Corporation, 23-10 Bridge Plaza, Long Island City, N. Y.
I. P. Frink, Inc., 239 Tenth Avenue, New York City.
The Edwin F. Guth Company, 2615 Washington Street, St. Louis, Mo.
Henkel & Best, 431 N. Michigan Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Metal and Glass Products Co., 952 West Lake Street, Chicago, Illinois.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

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Lighting, Stage, Equipment

Refer to STAGE LIGHTING EQUIPMENT

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Lighting Systems, Emergency

EMERGENCY lighting plants are equipment designed to furnish power for supplying illumination and operating the show in the event of a failure of the local power supply.

Emergency lighting plants are made in several types such as the gasoline-engine type, water turbine type, motor generator and battery type. In the case of the motor generator type several sources of power are provided to meet every contingency, which, together, form an interlocking type of protection.

Delco Appliance Corporation, Rochester, N. Y.
The Electric Storage Battery Company, Philadelphia, Pa.
Kohler Company, Kohler, Wis.
Universal Motor Company, Oshkosh, Wis.
Weir-Kilby Corporation, Station H, Cincinnati. O.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Lights, Exit

Refer to EXIT LIGHT SIGNS

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Lights, Spot, Flood

ARE MADE in arc and incandescent types for use on stage—in the booth—in cove lighting, and for head spotting. Most spotlights on the market can be used for spot lighting and for full flood. The arc types are made in sizes of 3 ampere up to 150 ampere. They come complete with stand and attachment cord and connector. Within the last year, the high intensity spot has appeared. It is an adaptation of the high intensity lamp to spot and flood lighting.

The incandescent spotlights are in sizes of from 250 watt to 2,000 watt. The sizes usually used are 250, 400, 500 and 1,000 watt.

The small head spots of 250 watts are used for cove lighting or spotting the head of a singer or organist. The incandescent spotlights come either with floor standard or pipe hangers for border lighting batons.

In stage work spotlights are frequently banked one above the other on a stand and used for flood-lighting from the wings. Prices range from $12 to $500.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
Brenkert Light Projector Company, 7348 St. Aubin Avenue, Detroit, Mich.
Carpenter Manufacturing Co., 125 Broadway, Boston, Mass.
Century Lighting Equipment, Ltd., 419 West 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Crown Motion Picture Supplies, 311 W. 44th St., New York City.
Hall & Connolly, Inc., 24 Van Dam Street, New York City.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4063 Fullerton Avenue, Chicago, Ill.
C. I. Newton Co., 253 W. 14th St., New York City.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.
Westinghouse Lamp Company, 30 Rockefeller Plaza, New York City.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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Lobby Display Frames

LOBBY ADVERTISING is an obviously effective business stimulant and in this connection the use of lobby display frames easily ranks first in appearance. With the effective display frames now available it is possible not only to obtain a maximum advertising value from their use but also to add materially to the appearance of the lobby. The front of the theatre may now be "dressed up" in excellent fashion with these frames. In the case of new theatres it is common practice to design lobby frames in conformity with the architectural style of the house.

American Display Corporation, 521 W. 57 St., New York, N. Y.
Architectural Decorating Co., 1600 South Jefferson St., Chicago, Ill.
Basson's, Inc., 123 Fulton Street, New York City.
Libman-Spanjer Corporation, 1600 Broadway, New York City.
S. Markendorff' Sons, Inc., 159 W. 23rd Street, New York City.
Northern Theatre Supply Company, 19 Glenwood Avenue, Minneapolis, Minn.
Stanley Frame Co., 442 W. 42nd St., New York City.
Workstel Studios, Inc., 45 W. 57th Street, New York, N. Y.

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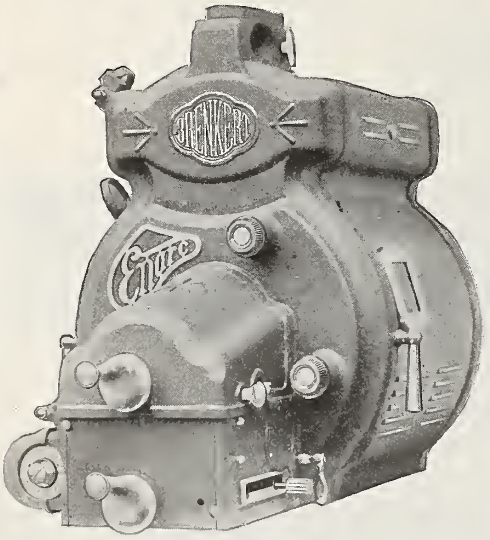
Machines, Ticket

A MOTOR driven device for dispensing tickets which are automatically registered as to the number of each denomination sold. These machines are made in two unit, three unit, four unit and five unit sizes. A two unit will dispense two tickets of different denominations such as children and adults. Each unit is controlled by a series of five buttons, making it possible to sell from one to five tickets.

General Register Corporation, 1540 Broadway, New York City.

Let Performance Be Your Guide



WITH the success of your theatre depending largely on the quality of light on the screen, your projection lamps are a most important item.

Bear in mind—Brenkert projection lamps ***perform*** in the broadest sense of the word.

Brenkert users—large circuits and independent theatres from coast to coast—have discovered this to their entire satisfaction.

Begin now the full benefits derived only from Brenkert ownership.

Brenkert distributors cover the country and will gladly demonstrate in your theatre at no obligation to you.

Contact the distributor nearest you or write direct for full details to:

BRENKERT LIGHT PROJECTION COMPANY
Engineers and Manufacturers
DETROIT, MICHIGAN

The Brenkert plant is the largest arc lamp manufacturing plant in the industry—Brenkert projection lamps enjoy world wide sale.

Standard Ticket Register Corp., 1600 Broadway, New York City.

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Marquees

USE OF MARQUEES BY motion picture theatres is general. They serve a number of practical purposes. They offer theatres an excellent advertising medium while giving to the house an attractive and inviting entrance. During inclement weather they offer protection to waiting patrons.

Marquees are usually constructed of sheet metal and may be obtained in a variety of designs. They are furnished with glass roof or with steel ceiling and metal roof. Numerous interesting standard designs have been developed by marquee manufacturers especially for theatre use. These are easily installed and are shipped to theatres in convenient sections. Suggestions for attractive designs are available. Inquiries should be accompanied by approximate measurements of the front of the building where the marquee is to be used.

Ben Adler Signs, Inc., 343 So. Dearborn Street, Chicago, Ill.
The American Sign Company, 1940 Riverside Drive, Cincinnati, Ohio.
The Artkraft Sign Company, Lima, Ohio.
Metal Products, Inc., 1434 N. 4th Street, Milwaukee, Wis.
Newman Brothers, Inc., 416-18 Elm Street, Cincinnati, Ohio.
Swanson-Nunn Electric Company, 420 S. E. Eighth St., Evansville, Indiana.

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Mazda Lamps

Refer to LAMPS, INCANDESCENT, PROJECTION.

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Mazda Regulators

THIS IS an electrical device for changing 110 volt or 220 volt current to 30 volt, 30 amperes current for use with 900 watt incandescent projection lamps.

The Garver Electric Company, Union City, Ind.
International Projector Corp., 88-96 Gold Street, New York City.

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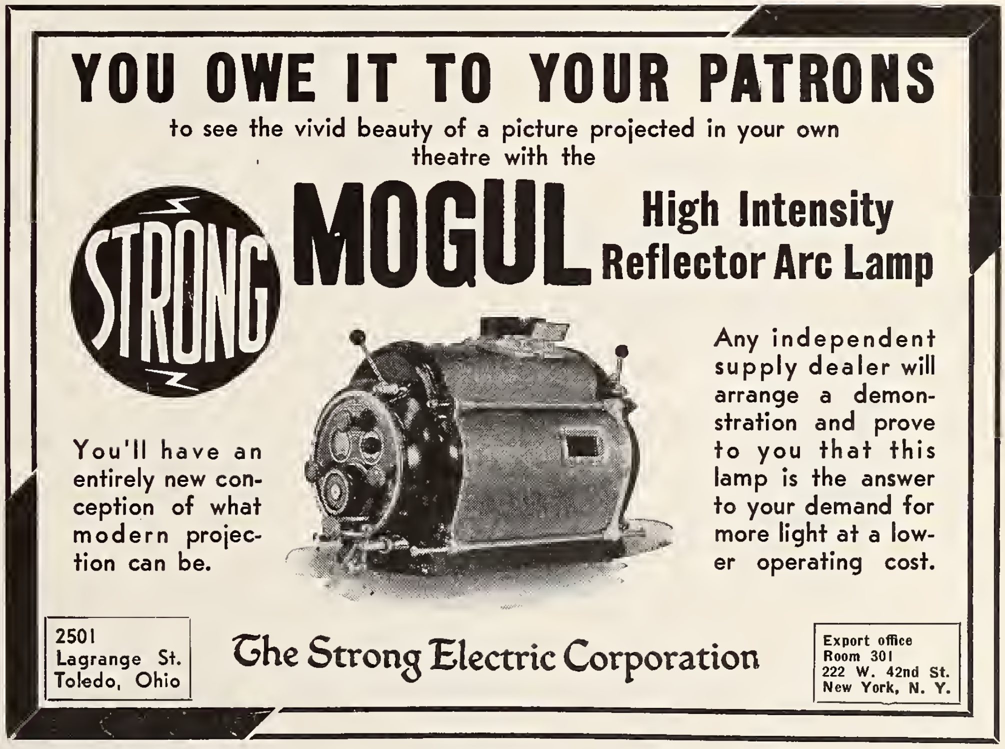
Microphones

MICROPHONES in theatres have a variety of uses, ranging from stage program presentations, regular and emergency announcements, to reports to patrons on sports and other timely items of interest. In most cases microphones can be added to the amplifying equipment used for sound-on-film service with little accessory equipment.

Several types of microphones are available. Carbon button and condenser types are most suitable and the least expensive for all-round theatre use. Although carbon microphones may be obtained in both single and double button types, the double button type is usually recommended for casual use in theatres as it gives clearer reproduction than the single button model and costs only slightly more.

Condenser microphones are quiet in operation and are preferred for use in stage

THE G-MAN OF YOUR BOX-OFFICE
GENISTER TICKET ISSUING MACHINES
MODEL "H"
GOLD SEAL
Prevent losses that cannot be measured. Install a Genister machine NOW!
GENERAL REGISTER CORPORATION
1540 Broadway, New York, N. Y.


YOU OWE IT TO YOUR PATRONS
to see the vivid beauty of a picture projected in your own theatre with the
STRONG MOGUL High Intensity Reflector Arc Lamp
You'll have an entirely new conception of what modern projection can be.
Any independent supply dealer will arrange a demonstration and prove to you that this lamp is the answer to your demand for more light at a lower operating cost.
2501 Lagrange St. Toledo, Ohio
The Strong Electric Corporation
Export office Room 301 222 W. 42nd St. New York, N. Y.

SUPER-LITE LENSES
and
PRO-JEX SOUND UNITS
are giving universal satisfaction
A TRYOUT WILL CONVINCE YOU
Projection Optics Co., Inc.
330 Lyell Ave., Rochester, N. Y., U.S.A.

MOTION PICTURE MACHINE CO.
C. F. HUSSEY, Manager
3110 W. LISBON AVE.
MILWAUKEE, WIS.
New Machine Parts for Projectors—Simplex, Kaplan, Powers. Sprockets, gears, shafts, rollers, aperture plates and many other parts.
Workmanship and material the best. Right prices. Fast Service. Let us send name and address of our representative in your locality.
Write for list of satisfied customers.

ILEX PROJECTION LENS

ILEX F:2.5

FOR the ultimate in projection effects ILEX projection lenses are best. This is true because ILEX lenses are corrected for critical definition, maximum sharpness, brilliant illumination and flatness of field. The world-wide reputation the lens has gained for itself is built on perfect performance and faithful service.

Comparative tests are invited and arrangements for free trial may be made through your Independent Theatre Supply Dealer.

ILEX OPTICAL COMPANY
ROCHESTER NEW YORK

Wagner Silhouette Attraction Letters for Old or NEW MARQUEES

BLACK completely surrounded by WHITE makes CONTRAST. That explains why they're more legible at long distance day or night. Easy to read; easy to change and space. Send for our free bulletin on these cast aluminum letters. It tells how to make your marquee a real help to your box office.

Patents are pending and claims allowed, so BEWARE of irresponsible IMITATORS. These letters may be purchased direct or through your sign man.

WAGNER SIGN SERVICE, Inc.
218 S. Hoyne Ave. Chicago
109 W. 64th St. New York
706 E. Hancock Ave. Detroit
Southeastern Representative:
Flexlume Southern Corp., Atlanta, Ga.

RADIO-MAT
TALK from your screen WITH your quickly TYPEWRITTEN MESSAGES.
50 Radio-Mats $1.50 White, Amber or Green
Accept no substitute.
RADIO-MAT SLIDE
NEW YORK
IS THE STATIONERY OF THE SCREEN

The Patented Typewriter Slide
For Sale by Your Dealer
Samples Upon Request
RADIO-MAT SLIDE CO., Inc.
1819 BROADWAY New York, N. Y.

productions. Although the condenser microphone is more expensive than the carbon button type, condenser microphone reproduction is free from the slight hiss, known as carbon noise.

Amperite Corporation, 561 Broadway, New York City.
Audio Research, Inc., 105-107 East 16th Street, New York City.
The Brush Development Co., 1858 East 40th St., Cleveland, O.
Macy Engineering Co., 1451 - 39th Street, Brooklyn, N. Y.
Miles Reproducer Co., Inc., 244-6 West 23rd Street, New York City.
RCA-Victor Company, Camden, New Jersey.
The Remler Company, Ltd., 2101 Bryant, San Francisco, California.
Shure Brothers Company, 215 West Huron Street, Chicago, Illinois.
Universal Microphone Company, Inglewood, California.
Western Electric Company, 250 West 57th Street, New York City.

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Motor-Generators

MOTOR-GENERATOR sets are used quite generally for converting a.c. suuply into d.c. for the arc and sound. They consist of a motor of suitable type for the service available as to voltage, phase and frequency and of the proper horsepower, connected through a coupling or on a common shaft, with a d.c. generator armature. This latter may be of a size to furnish from 15 to 600 or more amperes, and at a voltage of from 80 to 100. Ballast rheostats are used to drop this voltage to that of the arc, which varies from about 50 to 70 volts, depending upon its character. These generators are designed to hold their voltage very steady regardless of load and should be quiet operating and free from vibration.

The above describes the Multiple type unit which operates any number of arcs up to its full capacity in multiple and is almost exclusively used in this country. Where only two arcs of the same amperage are burned alternately, as on two projectors, the Series type with its higher efficiency can be used and is still sold largely outside the United States.

Automatic Devices Company, Samuels Bldg., Allentown, Pa.
Century Electric Company, 1806 Pine Street, St. Louis, Missouri.
General Electric Company, 1 River Road, Schenectady, New York.
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, Ohio.
Hobart Brothers Company, Troy, Ohio.
Ideal Electric & Manufacturing Company, Mansfield, Ohio.
Imperial Electrical Company, Inc., Ira Avenue, Akron, Ohio.
Marble-Card Electric Company, Gladstone, Michigan.
Northwestern Electric Company, 409 S. Hoyne Street, Chicago, Ill.
Robbins & Meyers Company, Springfield, Ohio.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Motors, Projector

MOTORS for projection machines are usually 110 volts, 25 to 60 cycles and of 1/10, 1/8 or 1/6 horse power. They may be obtained with variable speed adjustments giving a range of speed of from 150 r.p.m. to 4,000 r.p.m.

Bodine Electric Company, 2254 W. Ohio Street, Chicago, Ill.
Fidelity Electric Company, 331 N. Arch Street, Lancaster, Pa.
Peck Television Corp., 115 W. 45th Street, New York City.

Music Stands

MUSIC STANDS are made in a number of styles, from those of simple design for smaller houses to more pretentious and ornamental ones for the elaborate theatres.

Channon-Klemm Corp., 1455 West Austin Ave., Chicago, Ill.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
The Liberty Music Stand Company, 1960 E. 116th Street, Cleveland, Ohio.

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Organs

ASIDE from detail considerations, the important thing to bear in mind in the purchase of a theatre organ is whether or not the instrument is designed and built to meet theatre requirements. Demands upon an organ to be used in a theatre and in a church, for example, are obviously at variance. The result is that organs for theatres are built along exacting lines, expressly for the work they are intended to perform.

Geo. Kilgen & Sons, Inc., 4016 N. Union Boulevard, St. Louis, Mo.
W. W. Kimball Company, 308 S. Wabash Avenue, Chicago, Ill.
The Rudolph Wurlitzer Company, 121 E. Fourth Street, Cincinnati, Ohio.

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Organ Blowers

THE ORGAN BLOWER is an important piece of equipment, and is manufactured in sizes suitable for organs of all types. They may be obtained in units ranging from 1/6 h.p. to 75 h.p., which are multi-stage, multi-pressure machines. These machines are made so as to give the proper wind supply for the size organ for which it is desired.

Coppus Engineering Corporation, Worcester, Mass.
Kinetic Engineering Company, Landsdowne, Pa.
Spencer Turbine Company, Hartford, Conn.
Zephyr Electric Organ Blower Company, Orrville, O.

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Paint, Plastic

Refer to PLASTIC PAINT

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Paint, Screen

A PAINT for refining a screen surface. This paint comes in flat white and metallic. Five pounds of flat white is sufficient to coat a 9x12 screen with two coats. Prices range from $1.75 to $3.50.

Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.
Hewes Gotham Co., 520 W. 47th St, New York City.
Walker American Corporation, 800 Beaumont Street, St. Louis, Mo.

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Perfumed Disinfectants

Refer to DISINFECTANTS, PERFUMED

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Perfumes and Perfumers

DISAGREEABLE odors are unfortunately a usual concomitant of crowds, particularly in such compact enclosures as the motion picture auditorium.

These odors may be effectively eliminated by the use of highly aromatic perfumes, method of diffusion is the simple one of which are diffused throughout the air. One placing the perfume in decorative cones, resembling a vase, at various places along the walls. These cones are made of clay and readily absorb the perfume, which may be said to saturate the cones, and the odor radiates from the latter to quite a large area beyond.

Another widely used method is to spray the air with a perfume at suitable intervals.

A trifle less simple and perhaps more effective method is that of placing perfume in a disseminator located at the ventilating fan so that the evaporated liquid or solidified perfume will carry its fragrance through the auditorium along with the fresh air.

Florozone Corp., 62-68 Forest Avenue, Brooklyn, New York.
Hewes-Gotham Co., 520 W. 47th St., New York City.
The Huntington Laboratories, Inc., Huntington, Ind.
West Disinfecting Co., 42-16 Barn St., Long Island City, N. Y.
Pag Company, Professional Bldg., Wallingford, Conn.
Per-Fu Company of Hollywood, 1210 North Fairfax Avenue, Hollywood, California.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, New York.
Sanozone Co., 1127 Roy Street, Philadelphia, Pa.

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Photoelectric Cells

THE FUNCTIONS of the photoelectric cell in sound installations is to transform light into electrical energy in the reproduction of sound-on-film.

Amperex Electronic Products, Inc., 79 Washington Street, Brooklyn, New York.
Arcturus Radio Company, 730 Frelinghuysen Avenue, Newark, N. J.
Continental Electric Company, St. Charles, Ill.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Electrical Research Products, 250 W. 57th Street, New York City.
Electronic Industries, 75 East Wacker Drive, Chicago, Illinois.
G-M Laboratories, Inc., 1731-35 Belmont Avenue, Chicago, Illinois.
Gordos Products Company, 17 West 60th Street, New York City.
Harrison Radio Company, 142 Liberty Street, New York City.
Hygrade Sylvania Corp., Clifton, N. J.
International Projector Corp., 88-96 Gold Street, New York City.
Lumotron Vacuum Products Division, General Scientific Corporation, 4829 South Kedzie Avenue, Chicago, Illinois.
Marvin Radio Tube Corporation, 76 Court Street, Irvington, N. J.
RCA Manufacturing Company, Inc., RCA Radiotron Division, 201 No. Front Street, Camden, New Jersey.
Telephoto & Television Corp., 133-35 West 19th Street, New York City.
Universal Tube Company, 1512 Atlantic Avenue, Brooklyn, New York.

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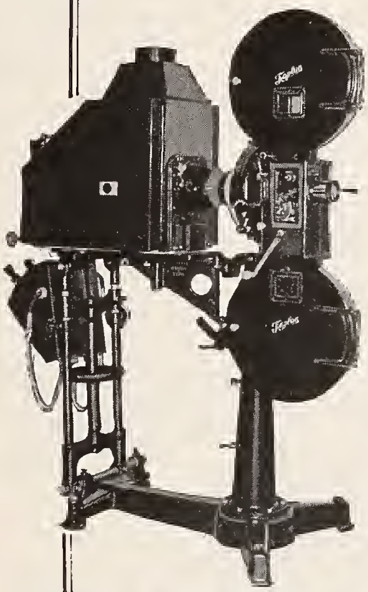
Plastic Paint

PLASTIC PAINT is extensively used for decorating auditorium walls, lobbies and foyers of theatres. With this paint almost any sort of rough texture can be developed from the most refined stipple to the shaggiest Spanish palm finish. Sand swirl, two-tone and other effects can also be obtained in a number of colors and color combinations.

Plastic paint comes in the form of a white powder. Before application it is mixed with water; sometimes, also, with coloring matter. It may be tinted with dry colors before application, or the plastic paint may be sized and then glazed with an oil glaze tinted with oil colors. It may be applied on any type of surface and when

Kaplan
PROJECTORS
PROVEN BEST BY ACTUAL TEST



Leaders in the theatre field agree consistently upon the high quality of Kaplan products, an opinion which reflects the favorable recognition of theatre owners throughout the world. They know that, while every modern improvement in design is utilized to make Kaplan projectors more efficient, new ideas are adopted only after trials that definitely prove them "best by actual test." This method of carefully planned development can be relied upon to assure dependable operation and long machine life.

Kaplan projectors are adaptable to any of the leading sound systems.

Kaplan Sure-Fit Parts have always been acknowledged the standard of quality "interchangeable" with Simplex parts. Their accepted superiority to other products lies in precision of manufacture, which requires each part to undergo a micrometer test, allowing minimum tolerances. Only by such inspection can real perfection be attained.

Write for catalog—All inquiries will be forwarded to our dealer in your territory.

KAPLAN SURE-FIT PARTS

SAM KAPLAN MANUFACTURING & SUPPLY CO., Inc.
729 SEVENTH AVENUE NEW YORK CITY

AIR CONDITIONING CHARTS

that represent standard practice in air conditioning for motion picture theatres. Practical advice on how to attain the best atmospheric conditions for your house winter and summer. Devised to be put on the wall for constant reference. Available until the supply is exhausted at 25 cents each, payment with order. Write direct to

QUIGLEY BOOKSHOP
1790 BROADWAY NEW YORK CITY

thus properly applied and treated it can be washed from time to time with soap and water.

Architectural Plastering Company, 624-26 First Avenue, New York City.
The Craftex Company, 40 Central St., Boston, Mass.
Hewes Gotham Co., 520 W. 47th St., New York City.
H. B. Wiggin's Sons Company, Bloomfield, N. J.

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Pop Corn Machines

POP CORN MACHINES offer an excellent opportunity for theatres to increase their revenue, according to information from exhibitors who are operating them. One exhibitor states that in one week he cleared $59 with a corn popper in his lobby. Figures provided by another exhibitor state that in six months he took $967.91, out of which his expenses were $296.94, leaving a profit of $670.97. One theatre circuit in the east is using pop corn machines at five of its houses.

Pop corn machines may be had in a number of sizes and styles, ranging from small models to elaborate machines which also include peanut warming facilities.

C. Cretors & Company, 620 W. Cermak Rd., Chicago, Illinois.
Kingery Manufacturing Company, 420 E. Pearl Street, Cincinnati, O.
Star Manufacturing Company, 447 Finney Avenue, St. Louis, Mo.

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Portable Projectors

PORTABLE PROJECTORS are motion picture projection machines which are designed to be set up only temporarily and not for permanent installation in a regular theatre, as a rule, although used there. They are particularly adapted for use in schools, clubs, etc., and may be obtained for installation in connection with leading makes of sound equipment or with sound apparatus built in. There is a model with a heavy pedestal for permanent installation.

Semi-portable projectors are standard motion picture machines which may be utilized for either temporary or permanent installations. That is to say, these machines, while sturdily constructed, are comparatively light in weight and may bemoved from rooms or buildings easily. Sound apparatus specially constructed for portable machines is available. Also available are sound-on-film unit projectors of portable type for both 35-mm. and 16 mm. film.

The Ampro Corporation, 545 Fifth Avenue, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Illinois.
The Cincinnati Times Recorder Company, 1733 Central Avenue, Cincinnati, Ohio.
Andre Debrie, Inc., 115 W. 45th Street, New York City.
Herman D. DeVry Company, 1111 Center Street, Chicago, Illinois.
Electrical Research Products, 250 W. 57th Street, New York City.
Good-All Electric Mfg. Co., Ogallala, Nebraska.
The Holmes Projector Company, 1815 Orchard Street, Chicago, Illinois.
International Projector Corp., 88-96 Gold Street, New York City.
RCA Victor Company, Photophone Division, Camden, N. J., and 411 Fifth Avenue, New York City.
Royal Zenith Projectors, Inc., 33 W. 60th Street, New York City.
Victor Animatograph Corporation, Davenport, Iowa.
Safety Projector Company, 310 W. Second Street, Duluth, Minn.
S. O. S. Corp., 1600 Broadway, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.

Poster Lights

THESE ARE TUBULAR shaped reflectors to be fastened to the poster frame for illuminating poster displays. They come completely wired, with bracket for attaching. Prices range from $16 up.

Kliegl Brothers, 321 W. 50th Street, New York City.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
The Voigt Company, 1743 N. 12th Street, Philadelphia, Pa.

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Poster Projectors

THESE MACHINES are projectors operated similarly to stereopticons, except that instead of employing transparent slides, matter printed on opaque surfaces can be projected upon a screen. They are used in the making of posters for lobby displays and similar purposes. The artist projects a drawing or photograph from a press sheet or other prepared advertising matter, upon the surface on which he is to make his own drawing, controlling the image size by moving the projector nearer to or farther from the objective. The system of mirrors and lenses in the projector gives an image of the same direction and proportions as those of the original. The artist then merely traces along the projected lines, filling in the colors as indicated.

Poster projectors usually allow the use of original subjects as large as six or seven inches long by five or six inches high. Subjects larger than that can be projected and copied in sections.

Bausch and Lomb Optical Co., Rochester, N. Y.
F. D. Kees Manufacturing Company, Beatrice, Neb.
A & B Smith Company, 63 Smithfield Street, Pittsburgh, Pa.
Yankee Sales Company, 491 Sixth Avenue, North Troy, N. Y.

★ FOR PERFECT PROJECTION

MATISSE
F S C

extra heat-resisting condensers made of Selected "Pyrex" Brand Glass.

• • • are ground and highly polished to precision accuracy in curvature and focus.

• • • are carefully tempered to withstand extreme changes of temperature, for which "Pyrex" Brand Glass is so well known.

• • • give maximum light value for projection and spotlight purposes.

• • • will not discolor.

Ask your dealer for price list No. 241-M.

FISH-SCHURMAN
CORPORATION
230 EAST 45TH ST., NEW YORK, N. Y.

Modern ADLER
CAST ALUMINUM
CHANGEABLE LETTERS
SOLID BACK & SILHOUETTE TYPES
Write for Samples and Prices
BEN ADLER SIGNS, Inc.
343-B So. Dearborn St., Chicago Harrison 3148

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Projection Booths and Equipment

THE PROJECTION room, or booth, because of the fact that it is one of the nerve centers of the motion picture theatre, is becoming standardized. Not in size, naturally, but in general construction, and the high standard of equipment, etc. The projection room, because of the very nature of the purpose it serves, must be fireproof and ideally ventilated.

There are many things to keep in mind in the purchase of projection room equipment. Certain parts of this equipment must conform to the building codes, it must be practical, it must satisfy the projectionist and it must lend itself to better projection.

The design and layout of the projection room should have the careful attention of the architect or builder at the time the plans for the theatre are being prepared.

The desirable projection room may vary in size but to accommodate two projectors, it should be at least 15 feet by 10 feet, with 12 foot ceiling. This size will also care for a spotlight and slide dissolver. By all means toilet facilities should be provided and a shower bath is highly desirable.

Atlas Metal Works, 2601 Alamo Street, Dallas, Tex.
Coxsackie Manufacturing Corporation, Coxsackie, N. Y.
Enterprise Optical Manufacturing Company, 4431 West Lake Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
The National Theatre Supply Company, 92-96 Gold Street, New York City.
S. O. S. Corp., 1600 Broadway, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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Projection Machine Parts

NO MACHINE is stronger or more efficient than its parts. Replacements in projection machines are a more important phase of showmanship today than ever before, with the constantly growing demands of both the industry and the public for the best possible projection of motion pictures. Concerns dealing in parts for projection machines have their experts and the wise exhibitor gets their opinion.

Chicago Cinema Products Company, 1736-54 No. Springfield Avenue, Chicago, Ill.
Coxsackie Manufacturing Corp., Coxsackie, N. Y.
Crown Motion Picture Supplies, 311 W. 44th St., New York City.
Dowser Manufacturing Company, 157 Rogers Avenue, Brooklyn, New York.

Fogelburg Engineering Company, 126 So. Clinton Street, Chicago, Ill.
Fuerstenberg & Company, 212 So. Market Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Globe Reliance Corporation, 29 Glenwood Avenue, Minneapolis, Minn.
GoldE Manufacturing Company, 2013 Le Moyne Street, Chicago, Ill.
Guercio & Barthel, 908 S. Wabash Avenue, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
Sam Kaplan Mfg. & Supply Company, 729 Seventh Avenue, New York City.
Lavezzie Machine Works, 180 No. Wacker Drive, Chicago, Ill.
Mellaphone Corp., Rochester, N. Y.
Motion Picture Machine Company, 3110 West Lisbon Avenue, Milwaukee, Wis.
The National Theatre Supply Company, 92-96 Gold Street, New York City.
Precision Machine Company, 368 Milwaukee Street, Milwaukee, Wis.
S. O. S. Corporation, 1600 Broadway, New York City.
Wenzel Company, 2505-09 So. State Street, Chicago, Illinois.

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Projectors, Portable

Refer to PORTABLE PROJECTORS

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Projectors, Motion Picture

PROJECTORS HERE referred to are the standard non-portable machines designed for permanent installation, usually in theatres. It is the expressed belief of theatre owners and projectionists that practically ideal projection is possible with equipment available at present, provided it is in the hands of a competent operator. Modern projection machines are the result of many years of improvement and development to meet the ever-growing requirements for the best possible screen results.

All late model standard projectors are either constructed specially for sound picture projection or are readily adapted to any make or model of sound apparatus, either for sound-on-disc or sound-on-film.

Baird Motion Picture Machine Company, 31 E. Runyon Street, Newark, N. J.
Cincinnati Time Recorder Co., 1733 Central Avenue, Cincinnati, Ohio.
The Coxsackie Manufacturing Corporation, Coxsackie, N. Y
Andre Debrie, Inc., 115 W. 45th Street, New York City.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Enterprise Optical Manufacturing Company, 4431 W. Lake Street, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Sam Kaplan Mfg. & Supply Company, 729 Seventh Avenue, New York City.
Royal Zenith Projectors, Inc., 33 W. 60th Street, New York City.
S.O.S. Corp., 1600 Broadway, New York City.

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Public Address Systems

PUBLIC ADDRESS SYSTEMS provide a means of electrically amplifying the voice. The microphone picks up the ing to the original sound waves, these "words" are carried through amplifiers to the speakers, where they are transformed into their original physical form as sound waves, only now of much greater intensity than when merely created by the human vocal mechanism. Public address systems are used principally in the theatre for announcements, though it is adaptable to many related purposes. Microphonic attachment may be made at several points in the system, making its function available to the manager in his office as well as backstage.

Electrical Research Products, 250 W. 57th Street, New York City.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Gates Radio & Supply Company, Quincy, Ill.
Good-All Electric Mfg. Co., Ogallala, Nebraska.
LeRoy Sound Equipment Corp., 421 Lyell Avenue, Rochester, N. Y.
Macy Engineering Company, 1451 39th Street, Brooklyn, N. Y.
The Martin Band Instrument Co., Elkhart, Indiana.
Miles Reproducer Co., Inc., 112-114 West 14th Street, New York City.
Operadio Mfg. Company, St. Charles, Ill.
Pictur-Fone Corporation, 212 West North Street, Lima, Ohio.
RCA Victor Company, Photophone Division, Camden, N. J.
Racon Electric Company, Inc., 52 E. 19th Street, New York, N. Y.
Samson Electric Company, Canton, Mass.
S. O. S. Corp., 1600 Broadway, New York City.

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Railings, Bronze and Iron

Refer to BRASS RAILS and ORNAMENTAL BRONZE

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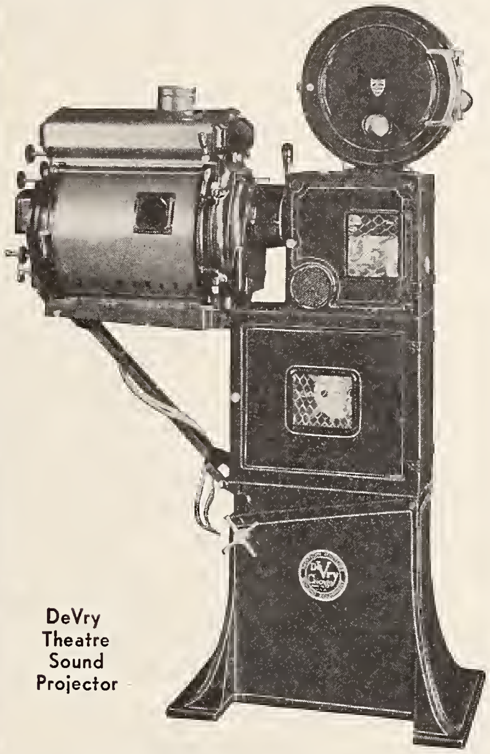
Rectifiers

RECTIFIERS are devices for converting alternating current to direct current for both the projection arc and for the sound system. Some employ Tungar tubes as the essential rectifying agency. Others are of the copper oxide (dry) type. Rectifiers used to transform current for the sound system are much



DeVry Theatre Sound Projector

DEVRY THEATRE SOUND PROJECTOR

As Modern as 1936

Retains No Part Because of Tradition—Adds New Parts Which Science Dictates

EXCLUSIVE FEATURES:

1. Silent Chain Drive—with
2. Adjustable Sprocket Framer.
3. Abandonment of noisy Meshed.
4. Rear Barrel Shutter as regular equipment.
5. Fewer parts—with more direct connection between sound and picture mechanism.
6. Lower First Cost and lower cost of operation.

INVESTIGATE

DEVRY REEL "ETERNAL"

2,000 Ft. - Can't Stay Bent

HERMAN A. DEVRY, Inc.

1111 CENTER ST. - CHICAGO, ILL.
Eastern Office:
347 Madison Ave., New York, N. Y.

Keep Your Accounts Easily and Accurately in this Modern Way

THEATRE ACCOUNTING

by WILLIAM F. MORRIS

$3.00 enough for a full year's bookkeeping

A system devised expressly for keeping a correct tabulation of each day's receipts and expenses. Used by thousands of theatres. Guard against losses through errors, avoid income tax troubles—order this ledger today.

QUIGLEY BOOKSHOP, 1790 Broadway, New York City

THE NEWLY IMPROVED Garver KURRENT CHANGER

PROJECTION FOR THE DISCRIMINATING

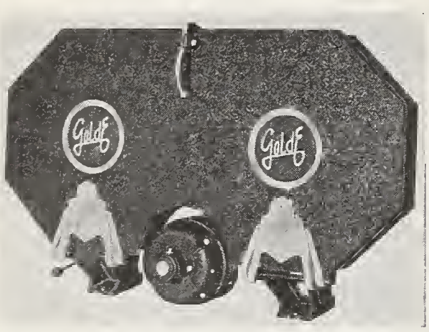
Secure a beautiful, steady picture of unvarying light intensity and free of flicker. You can also banish change-over troubles and save 20 to 30% changing A.C. to D.C. with THE NEWLY IMPROVED GARVER KURRENT CHANGER.

It meets every requirement for perfect, present-day projection, delivering 15–30 amperes steadily and quietly and without interference.

$125

See your dealer or write today for free circular.

GARVER ELECTRIC CO.
UNION CITY, IND.



GoldE Automatic Rewind

Inexpensive through latest engineering advance, this new GoldE Model H Rewind offers features that make it "tops" in its field. Cabinet of welded steel plate far less costly and more solid than casting. Brakes positively when film ends or breaks. Mercury switch: motor cannot start until door is closed. Takes up to 3,000 feet of film. Complete with 1/6 h.p. motor, $65. D.C. motor slightly more. Write for circular.

GoldE Manufacturing Co.
1432 N. Damen Ave. Chicago, Ill.

Low in Price . . . High in Efficiency

The Bestereopticon

Range 75 feet or less. Cooling for 500-watt lamp. 9" to 30" focus. Price complete (less lamp) only, at your dealer $23

BEST DEVICES COMPANY
200 FILM BLDG. CLEVELAND

smaller than those supplying current for the arc, and are also equipped with filters.

American Transformer Company, 178 Emmet Street, Newark, N. J.
Baldor Electric Company, 4351 Duncan Street, St. Louis, Missouri.
Century Electric Co., 1806 Pine St., St. Louis, Mo.
Delta Manufacturing Company, 190 Willow Street, Waltham, Mass.
Fidelity Electric Company, Lancaster, Pa.
Forest Manufacturing Corp., 145 Valley Street, Belleville, N. J.
Garver Electric Company, Union City, Ind.
Gates Radio and Supply Company, Quincy, Illinois.
General Electric Company, Bridgeport, Conn.
Hoffmann-Soons, 387 First Avenue, New York City.
International Projector Corp., 88-96 Gold St., New York City.
Kneisley Electric Co., 3852 Watson Ave., Toledo, O.
Morelite Company, Inc., 600 West 57th Street, New York City.
Radio Receptor Company, 106 Seventh Avenue, New York City.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.
Sarvas Electric Company, Inc., 22-14 40th Avenue, Long Island City, N. Y.
S. O. S. Corporation, 1600 Broadway, New York City.
The Strong Electric Corporation, 2501 Lagrange Street, Toledo, Ohio.
Westinghouse Elec. & Mfg. Co., East Pittsburgh, Pa.

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Reels

THERE ARE VARIOUS types of these made, from the 10-inch, as used by film exchanges, to the accurately constructed type used on the projector machines. Some have machine embossed sides, wire welded sides, and still another type has die cast sides. Most of the types offered for use on the projectors have large diameter film hubs, which greatly aid in relieving the strain on the projector as well as giving more even take-up tension.

Herman A. DeVry, Inc., 1111 Center Street, Chicago, Illinois.
E. E. Fulton Company, 1018 S. Wabash, Chicago, Ill.
Globe Machine & Stamping Company, 1250 W. 76th Street, Cleveland, Ohio.
Goldberg Brothers, 3500 Walnut Street, Denver, Colo.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Projection Accessories Co., 434 Broome Street, New York City.
E. J. Schaub, 30 No. Railroad Avenue, Corona, Long Island, N. Y.
Universal Electric Welding Company, 9-16 Thirty-seventh Avenue, Long Island City, N. Y.
W. & W. Specialty Company, 159 West 21st Street, New York City.

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Reflectors, Projection Arc

REFECTORS ARE MADE for Mazda Projectors, Reflecting Arc Lamps, and for Spotlights. Various sizes are made with different spherical curves, as well as parabolic curves. Prices range from $3.75 to $20.

Bausch & Lomb Optical Company, Rochester, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Curtis Lighting Company, Inc., 1119 W. Jackson Boulevard, Chicago, Ill.
Fish-Schurman Corp., 230 E. 45th St., New York City.
Hub Electric Company 2225 W. Grand Avenue, Chicago, Ill.
International Projector Corp., 88-96 Gold St., New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.
Pompeian Metallizing Co., Inc., 235 Fourth Ave., New York City.
Reflector Shield Co., 235 Fourth Ave., New York City.
Sunlight Reflector Company, Inc., 226-228 Pacific Street, Brooklyn, N. Y.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.

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Reflector Shields

REFLECTOR SHIELDS are themselves really mirrors for the projection arc, but are so much less expensive than reflectors that they are recommended by the Society of Motion Picture Engineers as a protection against pitting. They were developed following the introduction of the Suprex arc, which causes considerable pitting upon the surface of the reflector.

United Optical Co., 29 E. 9th St., New York City

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Reproducing Devices for Sound and Music

Refer to SOUND EQUIPMENT, COMPLETE

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Rewinders, Film

THIS DEVICE is used for rewinding films after they are run through the projectors, and are made in two general patterns, the bench and fire-proof enclosed type. The bench or open rewind is made in one piece types with the dummy and geared end complete in one unit, and others are made so that they can be clamped to a bench or shelf, while some are permanently fastened by means of bolts. Some are made with plain bearings and some have their spindles mounted on ball bearings.

The enclosed rewinds are made in various patterns, both hand drive and motor drive models. The motor drive type is generally automatic in its operation, stopping at the end of the film or should the film break. Some are made with plain bearings and some have their spindles mounted on ball bearings. Some motor drive types also have multiple speed ranges and accommodate either one- or two-thousand-foot reels. One type also has a detachable grinding and polishing attachment.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Atlas Metal Works, 2601 Alamo Street, Dallas, Texas.
Automatic Film Rewinder, Harrisburg, Pa.
Bass Camera Company, 179 W. Madison Street, Chicago, Ill.
Bell & Howell Company, 1827 Larchmont Avenue, Chicago, Ill.
Chicago Cinema Products Company, 1736 N. Springfield Avenue, Chicago, Ill.
Film Inspection Machine Company, Inc., 10 W. 47th Street, New York City.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Illinois.
GoldE Manufacturing Company, 1432 No. Damen Avenue, Chicago, Ill.
International Projector Corp., 88-96 Gold Street, New York City.
The Neumade Products Corp., 427 W. 42nd St., New York City.
Wenzel Company, 2505-09 So. State Street, Chicago, Illinois.

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Rheostats

AN IMPORTANT item of projection equipment is the Rheostat. A rheostat may be described as a resistor provided with means for varying resistance (opposition). The resistance may be varied by having a contact lever or slider moved over a number of stationary buttons or segments between which sections of the rheostat are connected, by compressing a number of carbon or graphite disc or parts, by using a number of levers or knife-switches for cutting in and out resistance.

Charles Bessler Co., 131 E. 23rd Street, New York City.
Cutler-Hammer, Inc., Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
The Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, O.
Hoffmann-Soons, 387 First Avenue, New York City.
International Projector Corp., 88-96 Gold St., New York City.
Kliegl Brothers, 321 W. 50th Street, New York City.

Metropolitan Electric Mfg. Co., East Avenue & 14th Street, Long Island City, N. Y.
Ward Leonard Electric Company, Mt. Vernon, N. Y.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.

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Safe, Box Office

THIS IS A SAFE anchored inside the box office into which the cashier may drop silver coins and bills as received from patrons beyond what is needed for purposes of making change. This type of safe has been developed as a result of the many "stick-ups" of theatre box offices in which the robber has obtained receipts running into several thousand dollars. It is widely used in several other trades, the idea, in brief, being that with this type of safe in the box office a theatre is likely to lose only the amount which it is keeping exposed for making change.

Box office safes are made of steel and provided with a slot into which surplus receipts are placed as received, or are equipped with a chute through which the surplus receipts may be dropped. Safes of this type usually make possible the lowest rates of burglary insurance.

Gunite Foundries Corporation, Rockford, Illinois.
Herring-Hall-Marvin Safe Co., 400 Broadway, New York, N. Y.
Meilink Steel Safe Company, 1672 Oakwood Avenue, Toledo, Ohio.
York Safe & Lock Company, York, Pa.

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Scenery, Stage

Refer to STAGE SCENERY AND DRAPERIES

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Screens

THERE ARE FOUR types of motion picture screens. This classification is based on the character of the finished surfaces, as follows: Metallic, Matt White, Beaded and Translucent (or rear projection). The latter type is not in general use, and for the purposes of this description will require no further mention.

Sound screens are of two types, porous and perforated. A porous screen is one on which a reflective surface is built on a loosely woven fabric, leaving the openings in the cloth unobstructed to permit the passage of sound. A perforated screen surface is applied on a closely woven fabric, first making an opaque sheet, which is then perforated with minute holes to permit the passage of sound.

Screens should be selected largely by the width of the theatre and its projection equipment or light source.

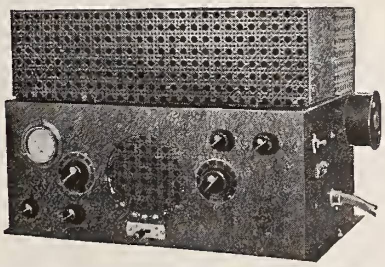
Screens are again classified as to their reflective properties into three general classes: Diffusive (matt white), semi-diffusive metallic (silver or gold fibre), and directive (beaded). The white is the only one of the above types which could be used satisfactorily in a theatre of any size, and only then with high intensity projection. Because it diffuses the light almost equally to all the seats, it is a necessity in the extra-wide auditoriums. Due to their higher reflective properties, the metallic and beaded surfaces will produce satisfactory brilliance and detail when used in conjunction with

Do Away With Refinishing Costs!

THE NEW HURLEY
STANDARD
STAYS WHITE

WRITE FOR INFORMATION

HURLEY SCREEN CO.
24-15 43rd Ave. Long Island City



LINCROPHONE

Also High Fidelity Speakers, Tweeters, Public Address Systems

A NEW DE LUXE
High Fidelity Amplifier
by the Makers of the Famous Lincrophone Sound Heads
FIVE STAGES OF AMPLIFICATION
DOUBLE PUSH-PULL and a Radically Different Type of
DUAL TONE EQUALIZATION
Smooths Out Muffled Voices Like Magic

And a New
Metal Tube Amplifier
Featuring Sound's Newest Marvel—METAL TUBES . . . Greater Clarity—No Microphonics—Tremendous Power
THE LINCROPHONE CO., Inc.
1661 HOWARD AVENUE - - UTICA, N. Y.

the more economical projection units, making a substantial saving in current. Since the beaded screen has the highest reflective surface, it should be used with incandescent projection lamps.

Da-Lite Screen Company, 2715 N. Crawford Avenue, Chicago, Ill.
L. J. Gardiner Company, 935 Goodale Blvd., Columbus, Ohio.
Hurley Screen Company, 24-15 Forty-third Avenue, Long Island City, N. Y.
Keasbey & Mattison Company, Ambler, Pa.
Minusa Cine Screen Company, 2665 Delmar Boulevard, St. Louis, Mo.
Raven Screen Company, 147-51 E. 24th Street, New York City.
Theatre Screen Corp., Roosevelt, L. I.
Walker-American Corporation, 800 Beaumont Street, St. Louis, Missouri.
Whiting & Davis, Plainville, Mass.

Screen Masks and Modifiers

LARGER SCREENS HAVE come into rather general vogue recently, due to the elaborate type of productions now being produced which, with the use of special lenses have enabled theatres to present outstanding scenes with greater effect and scope. The many opportunities to use the full screen to give added value to important scenes have brought about the development of the screen modifier, or mask which, automatically operated, permits framing of the screen at any desired size. The screen modifier, or mask, was first used in connection with sound-on-film to compensate for the sound on the edge of the film. This equipment is now being used in many other ways, especially in achieving ingenious opportunities for titles, announcements and special trailers.

Peter Clark, Inc., 544 W. 30th Street, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.

Screen Paint

Refer to PAINT, SCREEN

Screen Resurfacing Service

TO INSURE proper screen illumination without increasing power consumption or incurring the risk of glare, the screen surface should be kept as reflective as possible. In spite of regular cleaning routine, however, screens gradually get soiled, and in instances in which it is not felt that a new screen is warranted, one has recourse to resurfacing.

Exhibitors have used a flat white paint to resurface their screens. However, due to the greater necessity today for an immaculate screen, the practice of resurfacing is increasing, and as a result specific materials and expert methods are available. One of these materials is sprayed on, after the screen is washed, and is of such character that it does not clog the perforations, and that it restores to the screen a high reflective power. One of the characteristics cited in a resurfacing material now on the market is its penetrability, causing it to permeate the texture of the screen fabric, restoring its original tightness.

The Original Re-Nu Screen Surface Co., 5535 Grace St., Chicago, Ill.
Raytex Screen Process Company, 14117 Merchandise Mart, Chicago, Ill.

Seat Covers

Refer to CHAIR COVERS

Seat Indicators, Vacant

Refer to USHER SIGNAL SYSTEMS

Seat Patching Materials

A SMALL HOLE—made by accident or wear—soon becomes a big tear when nervous fingers find it. Chair seats may be kept in repair and worn or maliciously damaged coverings quickly made usable with quick patching kits now available.

Recent development in fabric glues has made possible these patching kits that may be used by even inexperienced help.

General Seating Company, 2035-49 Charleston Street, Chicago, Illinois.
Technical Finishes Corporation, 565 West Washington Street, Chicago, Illinois.

Seats, Theatre

Refer to CHAIRS, THEATRE

Shutters, Projection Port

THE PORT SHUTTER is made entirely of metal with a metal sliding suspended on a cord in which is connected a fusible link. In case of fire, the fusible links melts and the fire shutter automatically drops over the port hole in the booth. They are made to fit standard openings, such as projection port holes, stereopticon port holes and spotlight port holes. Prices range from $9 to $25.

Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Best Devices Company, Film Building, Cleveland, O.
H. B. Cunningham, 964 University Avenue, St. Paul, Minn.
W. G. Preddey, 187 Golden Gate Avenue, San Francisco, Cal.

RECT-O-LITE

THE MONEYMAKING RECTIFIER

Make money with a rectifier? Sure! Patrons come back when you give good shows. Rect-O-Lite gives the brilliant, flickerless light that makes shows good, makes customers repeat often.

$150

FOR SUPREX ARC

Changes 220-volt 3-phase A.C. into 30 or 60 amps. of 30- or 40-volt D.C. Extra tap gives 55 volts. Four 15-amp. bulbs not included in price. Without ammeter, $150; with ammeter, $170. Guaranteed one year.

FOR LOW INTENSITY ARC

Changes 60-cycle 110-volt A.C. into 30 amps. of 55-volt D.C. Costs but a few cents a day. Price, $72 without ammeter, $84 with. Bulbs not included. Guaranteed one year.

Rect-O-Lite is distributed by members of the Independent Theatre Supply Dealers' Association.

$72

BALDOR ELECTRIC CO.

THEATRE DIVISION - ST. LOUIS, MO.

Signs, Electric

THE THEATRE operates and prospers with the help of its electric signs. They carry the name of the theatre, they announce the attractions, they direct traffic within the theatre. Because of this importance of electric signs in theatre operation, steady has been their improvement, in both effect and efficiency. Attractions boards, for example, can now be more legible with less lamping. Impressive combinations of incandescent and gas-tube lighting are available. And instead of the electric signs of today being mere appendages, they form integral parts of the architectural and decorative pattern, both inside and outside the theatre.

Ben Adler Signs, Inc., 343 So. Dearborn Street, Chicago, Ill.
American Sign Company, 1940 Riverside Drive, Cincinnati, Ohio.
The Artcraft Sign Company, Box 86, Lima, O.
Belson Manufacturing Co., 800 Sibley St., Chicago, Ill.
Claude Neon Lights, Inc., 41 E. 42nd Street, New York City.
Eagle Sign Company, 575 Albany Street, Boston, Mass.
Federal Electric Company, 8700 S. State Street, Chicago, Ill.
Guercio & Barthel, 908 S. Wabash Ave., Chicago, Ill.
Hub Electric Co., 2219 W. Grand Ave., Chicago, Ill.
Ideal Sign Company, Inc., 149 Seventh Street. Brooklyn, N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lu-Mi-Nus, Inc., 2736 Wentworth Avenue, Chicago, Ill.
Major Equipment Co., 4603 Fullerton Ave., Chicago, Ill.
Metal & Glass Products Co., 952 W. Lake St., Chicago, Ill.
Metal Products, Inc., 1434 N. Fourth Street, Milwaukee, Wis.
Q-R-S Neon Division, General Scientific Corporation, 4829 So. Kedzie Avenue, Chicago, Illinois.
Rawson & Evans, 710 W. Washington St., Chicago, Ill.
Rex Electric Sign Mfg. & Supply Co., Inc., 795 Main Ave., Passaic, N. J.
Tablet & Ticket Co., 1015 W. Adams Street, Chicago, Ill.
Textile Electric Sign Company, Inc., 500 Fifth Avenue, New York City.
The Philadelphia Sign Company, 338 N. Randolph Street, Philadelphia, Pa.
United Signs Corporation, 3728 30th Street, Long Island City.
U. S. Electric Sign Company, 208 E. 27th Street, New York City.
Viking Products Corp., 422 W. 42nd St., New York City.
The Voigt Company, 1745 N. 12th St., Philadelphia, Pa.
Wagner Sign Service, Inc., 109 W. 64th Street, New York City.

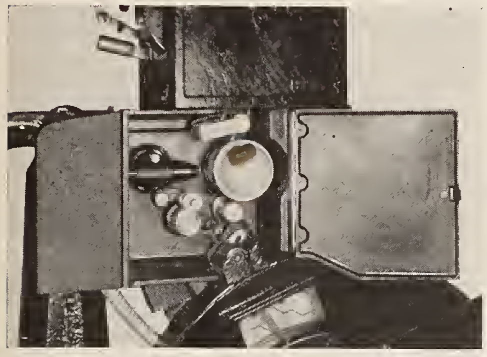
Slides

SLIDES ARE DIVIDED into four different classes: Song slides, advertising slides, announcement slides and special advertising slides. Song slides have come into vogue within the last few years.

A patented slide, having a paper frame and a composition transparency flexible enough to be placed in a typewriter, permits the management to prepare its own slides, at a moment's notice if need be, and is thus particularly useful for special announcements.

Cosmopolitan Studios, Inc., 145 West 45th St., New York City.
Kae Studios, 112 W. 44th Street, New York City.
Kansas City Slide Mfg. Co., 1717 Wyandotte, Kansas City, Mo.
National Studios, 226 W. 56th Street, New York City.
Quality Slide Company, 6 E. Lake Street, Chicago, Ill.
Radio-Mat Slide Company, 1819 Broadway, New York, N. Y.
Ransley Studios, 108 N. Dearborn Street, Chicago, Ill.

"Sound by Le Roy"
means perfect performance



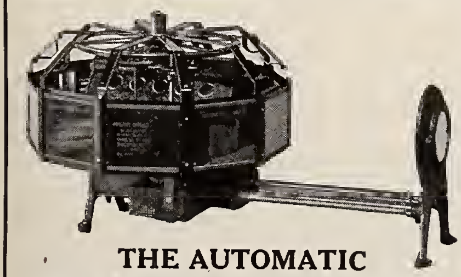
We guarantee it. Le ROY Sound Heads will reproduce to the life all high fidelity and wide range recordings. That's where your profit comes from. Give people good shows to make them come back and bring their friends. Mr. Showman, that's what you get from Le ROY Sound Heads. The shows you can give with Le ROY Sound Heads can only be equaled by another Le ROY. If your competitor hasn't got them, you have him beat—if he has, you should get them.

Initial cost is easily within your reach; upkeep—negligible. This means money in your pocket for "service" and repairs come out of profits. We have co-operated in reducing this cost by incorporating quality materials and first-class workmanship in producing this equipment for you. The design is simplicity itself. All parts are over-strength and proof against wear. No need for constant replacements.

Let our dealer acquaint you with the merits of our product. You will find him thoroughly reliable and willing to serve you.

Inquiries invited from dealers in unreserved territories. Write or wire:

Le Roy Sound Equipment Corp.
421 Lyell Avenue
Rochester, New York



THE AUTOMATIC
Bestereopticon
Automatically projects 10 slides up to a distance of 75 ft. Uses 500 watt bulb and is motor driven. Complete less bulb and slides, at your dealer, only . . . $45.00
BEST DEVICES COMPANY
200 FILM BLDG. CLEVELAND

The U. S. Slide Company, 14 E. 8th Street, Kansas City, Mo.
Victor Animatograph Corporation, Davenport, Ia.
Visual Service Company, Inc., 245 W. 55th Street, New York City.
Workstel Studios, Inc., 34 E. 23rd St., New York, N. Y.

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Soaps, Liquid

Refer to SANITARY SPECIALTIES

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Sound Equipment, Complete

THIS CLASSIFICATION refers to sound systems designed and installed to provide every necessity of sound reproduction, from rectifiers, through soundhead and amplifiers, to speakers. The system is unified and matched in all units for certain volume requirements. In some cases such a complete system is available only in conjunction with the projection mechanism.

Argus Manufacturing Company, 1392 East 110th St., Cleveland, Ohio.
William E. Asplin Basket Co., 15101 Lorain St., Cleveland, O.
Bestone, Incorporated, 1514 Davenport Street, Omaha, Neb.
The Cincinnati Time Recorder Company, 1733 Central Avenue, Cincinnati, Ohio.
Cremonim-Wood Corp., Fisk Bldg., New York City.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Electrical Research Products, Inc., 250 W. 57th Street, New York City.
Electrophone Corp., 2019 Rittenhouse Sq., Philadelphia, Pa.
Enterprise Optical Mfg. Company, 4431 W. Lake Street, Chicago, Ill.
Gates Radio & Supply Company, Quincy, Ill.
General Talking Pictures Corporation, 218 W. 42nd Street, New York City.
Good-All Electric Manufacturing Company, Ogallala, Neb.
Gries Reproducer Corp., 485 East 133rd St., New York City.
International Projector Corporation, 88-96 Gold Street, New York City.
Langsenkamp-Wheeler Brass Works, 1200 Shelby St., Indianapolis, Ind.
LeRoy Sound Equipment Corporation, 421 Lyell Avenue, Rochester, N. Y.
The Lincrophone Company, Inc., 127 Pleasant Street, Utica, N. Y.
H. H. Lipman, 76 Van Braam St., Pittsburgh, Pa.
The Martin Band Instrument Company, Elkhart, Indiana.
Mellaphone Corporation, 714 University Avenue, Rochester, N. Y.
Pacent Engineering Corp., 79 Madison Ave., New York City.
Pictur-Fone Corporation, Lima, Ohio.
Platter Sound Products Company, North Vernon, Ind.
Royal Zenith Sound Projectors, Inc., 33 W. 60th Street, New York City.
RCA Manufacturing Company, Inc., RCA Victor Division, Camden, New Jersey.
Scott-Ballantyne Company, 219 No. 16th Street, Omaha, Nebraska.
H. & A. Selmer, Inc., Selmer Building, Elkhart, Ind.
S. O. S. Corporation, 1600 Broadway, New York City.
Universal Sound System, Inc., 10th & Allegheny Avenues, Philadelphia, Penna.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Western Electric Company, 195 Broadway, New York City.

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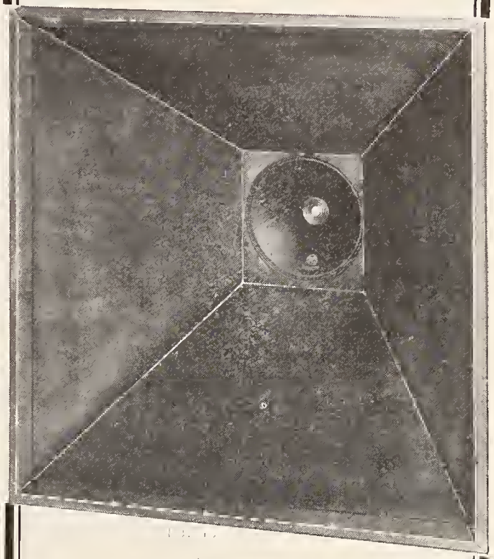
Speakers and Horns

HORNS AND SPEAKERS used in sound installations are air columns with a belled outlet, or magnetic or electro-dynamic cones (in baffles or horns), used to project the sound waves created by the amplified electrical pulsations. They are attached to amplifiers and usually number two or more, depending on the size of the theatre.

Brush Development Co., 1858 East 40th Street, Cleveland, O.
Herman A. DeVry Company, 1111 Center Street, Chicago, Illinois.
Electrical Research Products, 250 W. 57th Street, New York City.
Federated Purchaser, Inc., 23-25 Park Place, New York City.
Fox Electric & Manufacturing Co., 3100 Monroe Street, Toledo, O.
Gates Radio and Supply Company, Quincy, Ill.
Good-All Electric Mfg. Co., Ogallala, Nebraska.

New WRIGHT-DECOSTER Model 4700



...and it sells fully complete
for only $47.00 list price

Now WRIGHT-DECOSTER has made it possible to have QUALITY Sound Reproduction in the small theatre . . . AT SMALL COST!

The new Model 4700 directional baffle has the same patented features as the well known Model 309 Theatre Horn.

The Model 1940 Reproducer, mounted in the Model 4700, has the new WRIGHT-DECOSTER

PARA-CURVE
HIGH FIDELITY
DIAPHRAGM

—one of the greatest developments in the speaker industry for many years.

THE MODEL 520 FIELD SUPPLY can be mounted in the projection booth with the amplifier or on the stage with the speaker.

Wright-DeCoster Quality
With these advanced features:

- Full frequency range
- Beautiful musical reproduction
- Clear and natural on voice
- Low cost

SOLD ON MONEY BACK GUARANTEE. Write for description, literature, name of our nearest distributor.

WRIGHT-DECOSTER, Inc.
2225 University Ave., St. Paul, Minn.
Export Dept. M. Simons & Son Co.
Cable address: SIMONTRICE, N. Y.

Jensen Radio Manufacturing Company, 6601 S. Laramie Avenue, Chicago, Ill.
LeRoy Sound Equipment Corp., 421 Lyell Avenue, Rochester, N. Y.
Macy Engineering Co., 1451 39th Street, Brooklyn, N. Y.
Magnavox Company, Ltd., 2131 Bueter Road, Fort Wayne, Indiana.
The Martin Band Instrument Company, Elkhart, Ind.
Mellaphone Corp., Rochester, N. Y.
Miles Reproducer Company, Inc., 112-114 West 14th Street, New York City.
Operadio Mfg. Company, St. Charles, Ill.
Racon Electric Company, Inc., 52 E. 19th Street, New York, N. Y.
The Rola Company, 4250 Hollis Street, Oakland, Cal.
Stromberg-Carlson Telephone Manufacturing Company, 1060 University Avenue, Rochester, N. Y.
S O S Corporation, 1600 Broadway, New York City.
Wholesale Radio Service Company, Inc., 100 Sixth Avenue, New York City.
Wright-DeCoster, Inc., 2225 University Avenue, St. Paul, Minn.

Splicers, Film

EQUIPMENT of this type is used mostly in film exchanges, studios and laboratories for the purpose which the name states. Smaller models are made for theatres. Prices range from $6.00 up.

Andre DeBrie, Inc., 115 W. 45th Street, New York City.
Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Ill.
E. E. Fulton Company, 1018 S. Wabash Avenue, Chicago, Ill.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, New York.

Spotlights

Refer to LIGHTS, SPOT, FLOOD

Stage Lighting Equipment

UNDER THE HEADING of Stage Lighting Equipment comes strip lights, proscenium strips, footlights, border lights, floodlights, stage effects. There are so many details in connection with stage lightings that we suggest getting in touch with the manufacturers of such equipment for specific information.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 So. Sibley Street, Chicago, Ill.
Best Devices Co., Film Building, Cleveland, Ohio.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Century Lighting Equipment, Inc., 419 West 55th Street, New York City.
Chicago Cinema Products Company, 1736-1754 N. Springfield Avenue, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
C. W. Cole & Company, Inc., 320 E. 12th Street, Los Angeles, Cal.
Display Stage Lighting Company, Inc., 410 W. 47th Street, New York City.
Hall & Connolly, Inc., 24 Van Dam Street, New York, N. Y.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Lee Lash Studios, 707 Broadway, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Metropolitan Electric Mfg. Co., East Avenue and 14th Street, Long Island City, N. Y.
C. I. Newton Co., 253 W. 14th St., New York City.
Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Ward-Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
J. H. Welsh, 503 W. 43rd Street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wheeler Reflector Company, 275 Congress Street, Boston, Mass.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

Stage Rigging and Hardware

STAGE EQUIPMENT takes in many items, large and small, which are equipment essentials in the stage that is to be prepared to house a variety of acts or talent.

Under the heading of stage hardware are included such items as blocks and pulleys of all types, counterweights and arbors, belay pins, cleats, curtain tracks, keystones and corners, pin rails, pin wire, rope, manila and wire, rope locks, sand bags, smoke pocket stage screws, trim clamps, winches, carriers for extra-large screens and horns. Steel curtains and counterweight rigging are also important items of the equipment in the modern stage.

Acme Stage Equipment Company, 191 Lafayette Street, New York City.
Beaumont Studios, 443 West 47th Street, New York City.
J. H. Channon Corporation, 1455 W. Austin Avenue, Chicago, Ill.
J. R. Clancy, 1010 W. Belden Avenue, Syracuse, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Klemm Manufacturing Corporation, 1449-55 W. Austin Avenue, Chicago, Ill.
Lee Lash Studios, 707 Broadway, New York City.
Novelty Scenic Studios, 611 West 43rd Street, New York City.
N. C. Nussbaumer, 2921 West Van Buren St., Chicago, Illinois.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Tiffin Scenic Studios, Tiffin, Ohio.
Volland Scenic Studios, 3737 Cass Avenue, St. Louis, Missouri.
Yale & Towne Manufacturing Company, Stamford, Connecticut.

SOS BARGAIN FLASH

A few of this month's Specials:

40—RCA Photophone Speakers with baffles and trunks, factory stock.	$15.00
35—6 section 2000' Reel Cabinets, brand new	11.95
5—Griswold R-2 Film Splicers, world's best, new	16.50
97—Spotlights, Arc and Mazda, Rebuilt, from	3.95
1500 Reels, 2000 ft. Safety Steel, enamel finish, brand new	.49
72—Dynamic Speaker Units, standard makes, Rebuilt, from	3.95
312—Western Electric Roller Sound Screens in waterproof trunk, velour masking, portable, Originally $300, new	37.50
40—Simplex Single Bearing Movements, good for spare, from	9.95
210—Jensen W. E. Type Wide Range Speakers, factory stock	19.50
1000 Lenses, all sizes, makes and types, excellent, from	4.95
200—Miehling's famous book "Sound Projection," press copies	1.49
42—Sound Screens, Beaded, Chrome and Perforated, factory stock, square foot	.29

A $100,000.00 stock of theatre and booth supplies at your disposal. Buy those "Hard to get items" at S.O.S. Trades accepted — used equipment bought and sold.

S.O.S. CORP.
1600 BROADWAY
NEW YORK CITY

Stage Scenery and Draperies

DRAPERIES ARE an important feature of theatres today. They accent color and give softness and richness to an interior. Architectural lines of doorways and archways are usually distinctively hard and draperies are the mediums by which these lines are softened to give a pleasing appearance.

Beaumont Studios, 443 W. 47th St., New York City.
Robert F. Brunton, 449 West 49th Street, New York, N. Y.
Peter Clark, Inc., 544 W. 30th Street, New York City.
Collins & Aikman Corporation, 25 Madison Avenue, New York, N. Y.
Dazians, Inc., 142 W. 44th Street, New York City.
Decorative Arts Co., 300 W. Austin Avenue, Chicago, Ill.
DuPont Fabrics Service, Newburg, N. Y.
Amelia Grain Theatrical Scenery, 819 Spring Garden St., Philadelphia, Pa.
Great Western Stage Equipment Company, 817 Holmes Street, Kansas City, Mo.
Phil Gross Theatrecraft, 108 W. 46th Street, New York City.
Landish Studios, Inc., 40 Ames Street, Rutherford, N. J.
Lee Lash Studios, 707 Broadway, New York City.
Mandel Brothers, Inc., State and Madison Streets, Chicago, Ill.
Novelty Scenic Studios, 611 West 43rd Street, New York City.
The Orinoka Mills, 183 Madison Avenue, New York City.
Robert E. Power Studios, 1717 Cordova Street, Los Angeles, California.
Tiffin Scenic Studios, Tiffin, O.
Twin City Scenic Company, 2819 Nicollett Avenue, Minneapolis, Minn.
Volland Scenic Studios, Inc., 3737 Cass Avenue, St. Louis, Mo.
Windowcraft Valance & Drapery Company, 328 Superior Avenue, N. W., Cleveland, O.

Stereopticons

STEREOPTICONS are used for the projection of lantern slides and effects, illumination being supplied by incandescent or arc lamps. They are made in single units and also for double and triple dissolving. Many unusual effects are possible with the modern stereopticon as developed for theatre use. They can be obtained for as low as $26.00 for Mazda type.

Best Devices Company, Film Building, Cleveland, O.
Brenkert Light Projection Company, 7348 St. Aubin Avenue at Grand Boulevard, Detroit, Mich.
Kliegl Brothers, 321 W. 50th Street, New York City.
National Pictures Service, Inc., 324 E. 3rd Street, Cincinnati, Ohio.
Victor Animatograph Corporation, Davenport, Ia.

Switchboards

CONTROL OF LIGHTING through the use of switchboards makes possible the wonderful lighting effects achieved in motion picture theatres today. Switchboards for this work are built in many capacities. Scenes for unusual lighting effects may be pre-selected by such a board and the theatre flooded with appropriate lighting scheme at a proper cue by the simple method of throwing a switch. Lighting control systems are being adopted by theatres of lesser size that heretofore have considered such installations as being only for the larger metropolitan houses.

Manufacturers of this type of equipment are glad to furnish engineering service and consult with exhibitors and architects on various phases of these lighting control systems.

Frank Adam Electric Company, 3650 Windsor Avenue, St. Louis, Mo.
Belson Manufacturing Company, 800 Sibley Street, Chicago, Ill.
Chicago Switchboard Manufacturing Company, 426 S. Clinton Street, Chicago, Ill.
Cleveland Switchboard Company, 2925 E. 79th Street, Cleveland, O.
Cutler-Hammer Manufacturing Company, 12th and St. Paul, Milwaukee, Wis.
Dimmerette Switchboard Co., 108 W. 46th Street, New York City.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electric Company, 2225 W. Grand Avenue, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City.
Major Equipment Company, 4603 Fullerton Avenue, Chicago, Ill.
Trumbull Electric Manufacturing Company, Plainville, Conn.
Ward Leonard Electric Company, 37 South Street, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

Temperature Control Apparatus

TEMPERATURE control apparatus of the automatic variety can be installed on any type of heating, ventilating or air-conditioning system to maintain desired conditions. Apparatus sensitive to temperature, either inside or outside, or relative humidity, or pressure will operate instantly or with time lag, valves and dampers, or start and stop oil burners. There are two main classes of equipment, pneumatic and electrical. Pneumatic equipment requires a small compressor, a storage tank for the air which operates the various units, and the necessary pipes or tubing connecting the units. Electrical equipment requires either a low or high-voltage source of power and wire connecting the various units to be operated.

Fedders Manufacturing Company, 57 Tonawanda St., Buffalo, N. Y.
The Foxboro Company, Neponset Avenue, Foxboro, Mass.
Johnson Service Company, 149 E. Michigan Avenue, Milwaukee, Wis.
Minneapolis-Honeywell Regulator Co., 2822 Fourth Avenue, South, Minneapolis, Minn.
National Regulator Company, 2301 N. Knox Avenue, Chicago, Ill.
Powers Regulator Company, 2720 Greenview Avenue, Chicago, Ill.

Theatre Accounting Systems

Refer to ACCOUNTING SYSTEMS

Theatre Seats

Refer to CHAIRS

Tickets

THEARTE TICKETS are available and used in many forms as roll tickets, folded tickets, reserved seat tickets, and ticket coupon books. Roll and folded tickets of the more usual denominations are carried in stock. Tickets are commonly sold in even multiples of 10,000, the price decreasing with additional thousands ordered.

Tickets are made for use with ticket issuing machines and are consecutively numbered. This enables accurate check of tickets sold for each day. Stock tickets may be obtained for 50 cents a roll. Special printed roll or center hole folded tickets range in price from $8 for 10,000 to $158 for a million. The admission price must be printed on each ticket, by order of the government.

American Ticket Corporation, 626 South Clark Street, Chicago, Illinois.
Arcus Ticket Company, 348 N. Ashland Avenue, Chicago, Ill.
Columbia Printing Company, 1632 N. Halsted Street, Chicago, Ill.
Daly Ticket Company, 506-508 Vandalia Street, Collinsville, Ill.
General Register Corporation, 1540 Broadway, New York City.
Globe Ticket Company, 116 N. 12th Street, Philadelphia, Pa.
Hancock Brothers, Inc., 25 Jessie Street, San Francisco, Cal.
International Ticket Company, 50 Grafton Avenue, Newark, N. J.
Keystone Ticket Company, Shamokin, Pa.
National Ticket Company, Shamokin, Pa.
Standard Ticket Register Corp., 1600 Broadway, New York.
Weldon, Williams & Lick, Fort Smith, Ark.

Ticket Choppers

A MACHINE FOR punching tickets dropped in box as patron enters theatre. The ticket chopper guards against the resale of tickets. Mutilation of the ticket consists of perforations made on the ticket, which, however, is done in a manner that does not prevent accurately checking results. Ticket choppers are made in several wood and metal finishes, and are operated by electricity, or hand and foot. Prices range from $75 to $250.

Caille Brothers, 6210 Second Avenue, Detroit, Mich.
General Register Corporation, 1540 Broadway, New York City.
Newman Brothers, Inc., 418 Elm Street, Cincinnati, Ohio.
Silent Ticket Register Corp., 1600 Broadway, New York.

Ticket Holders

THERE ARE various forms any types of these made for both the single and coupon ticket rolls and generally constructed so that the roll of tickets is automatically held under tension, which prevents the roll of tickets from unwinding. The prices range from $0.50 to $1.50.

General Register Corporation, 1540 Broadway, New York City.
Standard Ticket Register Corp., 1600 Broadway, New York.

Ticket Machines

Refer to MACHINES, TICKET

Tool Kits

TOOL KITS, or outfits, are made complete with a set of tools for use on the picture machine. They usually contain "V" Block, Split Screw Driver, Driver Pins, Taper Pin Reamer, Taper Pin Remover and Sprocket Puller. Price is $5.

Enterprise Optical Mfg. Company, 4431 West Lake Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Millen Mfg. Company, 7 Water St., Boston, Mass.
Rosco Laboratories, 367 Hudson Avenue, Brooklyn, New York.

Transformers

Refer to GENERATORS, MOTOR

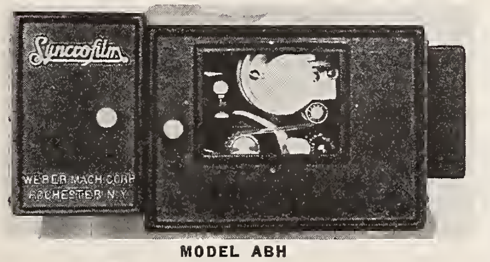
Uniforms

THEATRE PRESTIGE emphasized through the training of ushers, doormen and other attendants, is greatly enhanced by costumes worn by such employees.

Uniforms should be made to individual measurements to assure perfect fit and neatness at all times. Special catalogues are available containing appropriate suggestions for theatre attendants' uniforms.

Angelica Company, 1419 Olive Street, St. Louis, Mo.
S. Appel & Co., 18 Fulton St., New York City.
Brooks, 143 W. 40th Street, New York City.

MORE THAN AN IMPROVEMENT—
A LONG STEP IN LEADERSHIP



MODEL ABH

Syncrofilm
SOUND EQUIPMENT
THE SYNCROFILM LINE
16 MM Portable Projectors
35 MM Portable Projectors
35 MM Semi-Portable Projectors
Sound Heads for All Makes of Projectors

Not merely improved, but re-engineered from fundamentals to refinements, this new Syncrofilm is additional evidence of the leadership long held by Weber Machine Corporation.

Some of the engineering advances in built-in model ABH are: the Rotating Film Drum, the only method of scanning which approaches scientific perfection; a Hold-Back Sprocket which eliminates flutter from uneven rewind; Dual Exciter Lamps mounted on a turret for immediate change should one go out; a completely shielded cell; a microscopic lens for wide range; a hardened and ground sound sprocket; cast aluminum case lighted inside glass door. Write and learn about the others.

WEBER MACHINE CORPORATION
59 RUTTER STREET, ROCHESTER, N. Y. 15 LAIGHT STREET, NEW YORK, N. Y.
Cable Address: ROMOS, New York

Browning, King & Company, 260 Fourth Avenue, New York City.
Chicago Uniform & Cap company, 208 East Monroe Street, Chicago, Ill.
The Costumer, 238 State Street, Schenectady, N. Y.
Gemsco, 692 Broadway, New York City.
Lester, Ltd., 18 W. Lake Street, Chicago, Ill.
M. C. Lilly & Company, 293 E. Long Street, Columbus, O.
Maier-Lavaty Company, 2139 Lincoln Avenue, Chicago, Ill.
Mandel Brothers, State and Madison, Chicago, Ill.
A. G. Meier and Company, 205 W. Monroe Street, Chicago, Ill.
Morgan-Lane Corp., 212 Lexington Ave., New York City.
National Uniform Company, 12 John Street, New York City.
Reversible Collar Co., 111 Putnam Ave., Cambridge, Mass.
The James E. Richards Company, Dayton, O.
Marcus Ruben, Inc., 625 S. State Street, Chicago, Ill.
Russell Uniform Company, 1600 Broadway, New York City.

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Upholstery Material

USE OF SOUND absorbing upholstering on theatre seats has come into popular demand since the advent of sound pictures. A popular fabric used in this connection is mohair, which combines beauty with important sound properties. Upholstering material of this nature may be obtained in a variety of colors and executed in interesting patterns and designs. It is claimed for this material that it will not fade, does not mat down, and can be kept fresh and clean with little effort. Use of mohair for upholstering is said to produce a marked elimination of reverberations in the theatre auditorium.

This is true, of course, of any upholstering material able to absorb an amount of sound equivalent to that absorbed by patrons. Because of the necessity of creating an absorption constant, so that acoustic qualities of an auditorium are maintained independently of the size of the audience, upholstered chairs have supplanted those of veneer type in the motion picture auditorium.

As a result of advancements in the manufacture of the material, imitation leather is also to be regarded as suitable for theatre chair upholstering. New chairs may be purchased from the manufacturer or dealer finished in this material, and it is available for reupholstering. One feature of imitation leather, aside from its relatively low cost, is that it may be cleaned easily. It is procurable in a wide range of colors and also may be had in patterns.

Associated Fabrics Corp., 723 Seventh Ave., New York City.
L. C. Chase & Company, 295 Fifth Avenue, New York, N. Y.
Ronald Grose, Inc., 2 W. 46th Street, New York City.
Ideal Seating Company, Grand Rapids, Michigan.
Oakland Silk Mills, 440-4th Ave., New York, N. Y.
Mandel Brothers, State & Madison Sts., Chicago, Illinois.
The Orinoka Mills, 833 Market Street, Philadelphia, Penna.
The Pantasote Company, Inc., 250 Park Avenue, New York City.
John Zimmermann & Sons, Erie and Castor Avenues, Philadelphia, Pa.

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Usher Signal Systems

THE USHER SIGNAL SYSTEM provides a sending station at each aisle, equipped with numeral push buttons that give any total of seats that aisle might have. The usher registers on this station the number of vacant seats available, which information is transmitted to the floor or head usher, depending on the size of the theatre. In the larger houses the floor usher relays the information to the head usher. The head usher sends total of all aisles and floors to the doorman who directs the people to the different sections of the house where the vacant seats are waiting.

The Acme Electric Construction Company, 407 S. Dearborn Street, Chicago, Ill.
Hub Electric Company, 2225 West Grand Avenue, Chicago, Illinois.

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Vacuum Cleaning Equipment

APPARATUS FOR cleaning carpeting and fabrics by suction is to be considered more or less necessary for proper maintenance of the theatre. Brooms and brushes are useful, but cannot be considered substitutes for suitably designed vacuum cleaning equipment, which not only cleanses more effectively, but does so with less time and labor.

The unusually large and elaborate theatre is sometimes best served by stationary equipment with pipes leading to the various levels, where the hose is attached. To the average theatre, however, unit cleaners of heavy-duty type with a high degree of portability are best adapted.

To make little odd jobs of cleaning easier, as in small offices, lounges, etc., it is frequently worth while to augment this larger equipment with a cleaner of the common domestic type.

General Electric Co., 1 River Road, Schenectady, N. Y.
The Hoover Co., Canton, Ohio.
Invincible Vacuum Cleaner Mfg. Co., 1700 Davis St., Dover, O.
The Kent Company, Rome, N. Y.
National Super Service Co., 1946 North 13th St., Toledo, Ohio.
Spencer Turbine Co., Hartford, Conn.

RUSSIALOID
REG. TRADE-MARK

Artificial Leather for Seating

Modern theatre designers and owners are specifying RUSSIALOID because it is smarter looking and wears better.

RUSSIALOID insures long and satisfactory service. Cleans easily. It comes in many fast colors and varied patterns.

Write us for samples.

THE PANTASOTE COMPANY, INC.
250 PARK AVENUE, at 46th Street, NEW YORK

KEEP DIRT OUT
KEEP PROFITS IN

The millions of particles of dirt and dust daily entering your theatre are like so many demons, eating away at your profits in a dozen ways.

An ounce of fine sand, imbedded in a carpet that has heavy travel, can ruin it in a few weeks by cutting the nap. Dust ruins decorations and equipment and makes frequent painting necessary. Dust mars motion-picture projection, interferes with stage performance and gives the theatre a "smell."

Why not remove this dirt and dust—just after the patrons leave and before it has a chance to spread?

Spencer Central and Portable Vacuum Cleaning Systems show the way. They save cleaning time, are efficient in operating and maintenance costs, and have proven their ability to produce results in hundreds of theatres.

Demonstration of The Spencer Portable on request.

S-16

SPENCER HARTFORD
CENTRAL AND PORTABLE VACUUM CLEANING SYSTEMS
THE SPENCER TURBINE COMPANY, HARTFORD, CONN.

THEATRE SUPPLY DEALERS

A DIRECTORY OF CONCERNS IN THE UNITED STATES AND CANADA SUPPLYING MOTION PICTURE EQUIPMENT OVER RESTRICTED TERRITORIES

ALABAMA

QUEEN FEATURE SERVICE, INC., THE, 1912½ Morris Avenue, Birmingham, Ala. *All classes equipment. General repair service.* Member ITSDA.

ARIZONA

ARIZONA FILM SUPPLY CO., 84 W. Pennington Street, Tucson, Ariz. *All classes equipment.*

CALIFORNIA

BRECK PHOTOPLAY SUPPLY COMPANY, 1969 S. Vermont Avenue, Los Angeles, Calif. *All classes equipment. General repair service.* Member ITSDA.

FILBERT, JOHN P., COMPANY, 1956 S. Vermont Avenue, Los Angeles, Calif. *All classes equipment. General repair service.* Member ITSDA.

NATIONAL THEATRE SUPPLY COMPANY, 121 Golden Gate Avenue, San Francisco, Calif. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1961 S. Vermont Avenue, Los Angeles, Calif. *All classes equipment. General repair service.*

PREDDEY THEATRE SUPPLIES, WALTER G., 187 Golden Gate Avenue, San Francisco, Calif. *All classes equipment. General repair service.* Member ITSDA.

PROJECTION EQUIPMENT & MAINTENANCE COMPANY, 1975 S. Vermont Avenue, Los Angeles, Calif. *All classes equipment. Projection and sound equipment repairing.*

SHEARER, B. F., COMPANY, 243 Golden Gate Avenue, San Francisco, Calif. *All classes equipment. General repair service.* Member ITSDA.

SLIPPER, J., & CO., LTD., 1968 S. Vermont Avenue, Los Angeles, Calif. *All classes equipment. General repair service.* Member ITSDA.

WESTERN THEATRICAL EQUIPMENT COMPANY, 146 Leavenworth Street, San Francisco, Calif. *All classes equipment. General repair service.* Member ITSDA.

COLORADO

GRAHAM BROTHERS THEATRE EQUIPMENT, 546 Lincoln Street, Denver, Colo. *All classes equipment. Stage, sound projection equipment repairing.* Member ITSDA.

NATIONAL THEATRE SUPPLY COMPANY, 2106 Broadway, Denver, Colo. *All classes equipment. General repair service.*

CONNECTICUT

MODERN THEATRE EQUIPMENT CORPORATION, THE, 133 Meadow Street, New Haven, Conn. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 122 Meadow Street, New Haven, Conn. *All classes equipment. General repair service.*

DISTRICT OF COLUMBIA

BEN LUST, 919 New Jersey Avenue, N. W., Washington, D.C. *All classes equipment. General repair service.*

FLORIDA

BURGERT, W. C., INC., 117 S. Franklin Street, Tampa, Fla. *All classes equipment. General repair service.*

GEORGIA

NATIONAL THEATRE SUPPLY COMPANY, 187 Walton Street, N. W., Atlanta, Ga. *All classes equipment. General repair service.*

WIL-KIN THEATRE SUPPLY CORP., 156 Walton St., Atlanta, Ga. *All classes equipment. General repair service.*

ILLINOIS

FULTON, E. E., COMPANY, 1018 South Wabash Avenue, Chicago, Ill. *All classes equipment. General repair service.*

GOLDBERG, JOE, INC., 823 S. Wabash Avenue, Chicago, Ill. *All classes equipment. General repair service.* Member ITSDA.

GUERCIO & BARTHEL COMPANY, 908 S. Wabash Avenue, Chicago, Ill. *All classes equipment. Chair and projection equipment repairing.*

MIDWEST THEATRE SUPPLY COMPANY, 910 S. Michigan Avenue, Chicago, Ill. *All classes equipment. Projector repairing.*

MOVIE SUPPLY CO., LTD., 844 S. Wabash Avenue, Chicago, Ill. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 825 S. Wabash Avenue, Chicago, Ill. *All classes equipment. Equipment repair serice.*

INDIANA

GER-BAR, INC., 442 N. Illinois Street, Indianapolis, Ind. *All classes equipment. General repair service.* Member ITSDA.

NATIONAL THEATRE SUPPLY COMPANY, 436 N. Illinois Street, Indianapolis, Ind. *All classes equipment. General repair service.*

IOWA

DES MOINES THEATRE SUPPLY COMPANY, 1121 High Street, Des Moines, Ia. *All classes equipment. General repair service.* Member ITSDA.

NATIONAL THEATRE SUPPLY COMPANY, 561 W. 7th Street, Des Moines, Ia. *All classes equipment. General repair service.*

KANSAS

SOUTHWEST THEATRE EQUIPMENT CO., 309 W. Douglas Avenue, Wichita, Kans. *All classes equipment. General repair service.*

KENTUCKY

FALLS CITY THEATRE EQUIPMENT CO., 211 W. Jefferson Street, Louisville, Ky. *All classes equipment. General repair service.*

LOUISIANA

ELECTRICAL SUPPLY CO., 201-207 Magazine St., New Orleans. *All classes equipment.*

NATIONAL THEATRE SUPPLY CO., 220 S. Liberty Street, New Orleans, La. *All classes equipment. General repair service.*

MARYLAND

DUSMAN MOTION PICTURE SUPPLIES, J. F., 213 N. Calvert Street, Baltimore, Md. *All classes equipment. Mechanical, electrical and stage equipment repairing.* Member ITSDA.

NATIONAL THEATRE SUPPLY COMPANY, 417 St. Paul Place, Baltimore, Md. *All classes equipment. General repair service.*

O'HARES INDEPENDENT THEATRE SUPPLY, 3745 Keswick Road, Baltimore, Md. *All classes equipment. Projector repairing.*

MASSACHUSETTS

CAPITOL THEATRE SUPPLY COMPANY, 28 Piedmont Street, Boston, Mass. *All classes equipment. General repair service.* Member ITSDA.

INDEPENDENT THEATRE SUPPLY COMPANY, INC., 47-49 Church Street, Boston, Mass. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 211 Columbus Avenue, Boston, Mass. *All classes equipment. General repair service.*

NEW ENGLAND MOTION PICTURE EQUIPMENT CORP., 356 Worthington Street, Springfield, Mass. *Sound and projection equipment. Sound and projection equipment repairing.*

MICHIGAN

AMUSEMENT SUPPLY COMPANY, 208 W. Montcalm, Detroit, Mich. *All classes equipment. General repair service.* Member ITSDA.

MCARTHUR THEATRE EQUIPMENT COMPANY, 2501 Cass Avenue, Detroit, Michigan. *All classes equipment. General repair service.* Member ITSDA.

NATIONAL THEATRE SUPPLY COMPANY, 2312-14 Cass Avenue, Detroit, Mich. *All classes equipment. General repair service.*

THEATRE EQUIPMENT COMPANY, 210 W. Montcalm Street, Detroit, Mich. *All classes equipment. General repair service.* Member ITSDA.

MINNESOTA

CINEMA SUPPLIES, INC., 38 Glenwood Avenue, Minneapolis, Minnesota. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 56 Glenwood Avenue, Minneapolis, Minn. *All classes equipment. General repair service.*

WESTERN THEATRE EQUIPMENT EXCHANGE, INC., 45 Glenwood, Minneapolis, Minn. *All classes equipment. Projection and sound equipment repairing.*

MISSOURI

ERKER BROS. OPTICAL CO., 610 Olive St., St. Louis, Mo. *All classes equipment. Projection and sound equipment repairing.*

EXHIBITORS SUPPLY CO., 3236-38 Olive Street, St. Louis, Mo. *All classes equipment. Projection and sound equipment repairing.* Member ITSDA.

NATIONAL THEATRE SUPPLY COMPANY, 223 W. 18th Street, Kansas City, Mo. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 3210 Olive Street, St. Louis, Mo. *All classes equipment. General repair service.*

STEBBINS THEATRE EQUIPMENT COMPANY, 1804 Wyndotte Street, Kansas City, Mo. *All classes equipment. General repair service.* Member ITSDA.

NEBRASKA

QUALITY THEATRE SUPPLY CORP., 1511 Davenport Street, Omaha, Neb. *All classes equipment. Sound equipment and projector repairing.* Member ITSDA.

SOF (SOUND ON FILM) COMPANY, 212 N. Spruce St., Ogallala, Neb. *All classes equipment. Projector repair service.*

SCOTT BALLANTYNE COMPANY, 219 North 16th St., Omaha, Neb. *All classes equipment. Projection and sound equipment repairing.*

WESTERN THEATRE SUPPLY CO., 214 N. 15th Street, Omaha, Neb. *All classes equipment.* Member ITSDA.

NEW MEXICO

EASTERN NEW MEXICO THEATRE SUPPLY CO., Clovis, N. M. *All classes equipment.*

NEW YORK

AMUSEMENT SUPPLY COMPANY, INC., 341 W. 44th Street, New York, N. Y. *All classes equip-*

ment. General repair service. Member ITSDA.

AUBURN THEATRE EQUIPMENT COMPANY, 5 Court Street, Auburn, N. Y. *All classes equipment. General repair service.*

BEHREND MOTION PICTURE SUPPLY HOUSE, INC., 630 9th Avenue, New York, N. Y. *All classes equipment.*

CAPITOL MOTION PICTURE SUPPLY CORPORATION, 630 9th Avenue, New York, N. Y. *All classes equipment. Motor generator, rheostat and projector repairing.* Member ITSDA.

CINEMA SUPPLY COMPANY, 575 Eleventh Avenue, New York, N. Y. *Reconditioned projection and sound equipment. Projection and sound equipment repairing.*

CONTINENTAL THEATRE ACCESSORIES, INC., 325 W. 44th Street, New York, N. Y. *All classes equipment. General repair service.* Member ITSDA.

CROWN MOTION PICTURE SUPPLY COMPANY, 311 W. 44th Street, New York, N. Y. *All classes equipment. General repair service.* Member ITSDA.

EMPIRE THEATRE SUPPLY COMPANY, INC., 42 Orange Street, Albany, N. Y. *All classes equipment. General repair service.*

EMPIRE THEATRE SUPPLY CORPORATION, 344 W. 44th Street, New York, N. Y. *All classes equipment. General repair service.* Member ITSDA.

HORNSTEIN, JOE, INC., 630 9th Avenue, New York, N. Y. *All classes equipment. General repair service.* Member ITSDA.

INTERNATIONAL THEATRE ACCESSORIES CORPORATION, 1600 Broadway. New York, N. Y. *All classes equipment. General repair service.*

KAPLAN, SAM MANUFACTURING & SUPPLY COMPANY, INC., 729 Seventh Avenue, New York, N. Y. *Sound and projection equipment. Sound and projection equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 92 Gold Street, New York, N. Y. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 498-500 Pearl Street, Buffalo, N. Y. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1560 Broadway, New York, N. Y. *All classes equipment. General repair service.*

S. O. S. CORPORATION, 1600 Broadway, New York, N. Y. *All classes equipment. General repair service.*

UNITED PROJECTOR & FILM CORPORATION, 228 Franklin Street, Buffalo, N. Y. *All classes equipment. Projector repair service.* Member ITSDA.

NORTH CAROLINA

HOLLAND SOUND AND VISION CO., 216 S. Green St., Greensboro, N. C. *All classes equipment. Projection and sound equipment repairing.*

MUTUAL THEATRE SUPPLY CO., 124-126 E. Washington St., Greensboro, N. C. *All classes equipment. Projection and sound equipment repairing.*

NATIONAL THEATRE SUPPLY COMPANY, 222 W. Fourth Street, Charlotte, N. C. *All classes equipment. General repair service.*

TAYLOR, W. R., 612 Joyner Street, Greensboro, N. C. *Scenery and general stage equipment.*

NORTH DAKOTA

MCCARTHY THEATRE SUPPLY COMPANY, 64 Fifth Street, N., Fargo, N. Dak. *All classes equipment. General repair service.*

OHIO

AMERICAN THEATRE EQUIPMENT COMPANY, 165 N. High Street, Columbus, O. *All classes equipment. General repair service.* Member ITSDA.

AMERICAN THEATRE SUPPLY COMPANY, 310 St. Clair Street, Toledo, O. *All classes equipment.* Member ITSDA.

DAYTON THEATRE SUPPLY COMPANY, 111 Volkenand Street, Dayton, O. *Projector repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1637-39 Central Parkway, Cincinnati, O. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 2112 Payne Avenue, Cleveland, O. *All classes equipment. General repair serice.*

OLIVER THEATRE SUPPLY, INC., 1607 E. 21st Street, Cleveland, O. *All classes equipment. General repair service.* Member ITSDA.

SUPERIOR MOTION PICTURE SUPPLY COMPANY, 1740 E. 23rd Street, Cleveland, O. *All classes equipment. General repair service.* Member ITSDA.

OKLAHOMA

NATIONAL THEATRE SUPPLY COMPANY, 700 W. Grand Avenue, Oklahoma City, Okla. *All classes equipment. General repair service.*

OKLAHOMA THEATRE SUPPLY CO., 708 West Grand Ave., Oklahoma City, Okla. *All classes equipment. Projection and sound equipment repairing.* Member ITSDA.

OREGON

WESTERN SOUND EQUIPMENT COMPANY, INC., 1923 N.W. Kearney Street, Portland, Ore. *Projection and sound equipment and staple supplies. General repair service.*

PENNSYLVANIA

CLEM'S INDEPENDENT MOVIE SUPPLY HOUSE, 1224 Vine Street, Philadelphia, Pa. *All classes equipment. General repair service.* Member ITSDA.

NATIONAL THEATRE SUPPLY COMPANY, 1315 Vine Street, Philadelphia, Pa. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 1721 Blvd. of the Allies, Pittsburgh, Pa. *All classes equipment. General repair service.*

PENN THEATRE EQUIPMENT COMPANY, 309 N. 13th Street, Philadelphia, Pa. *All classes equipment. Projectors and ticket registers repaired.*

SUPERIOR MOTION PICTURE SUPPLY COMPANY, 86 Van Braam Street, Pittsburgh, Pa. *All classes equipment. General repair service.* Member ITSDA.

RHODE ISLAND

RHODE ISLAND THEATRE SUPPLY COMPANY, 357 Westminster Street, Providence, R. I. *All classes equipment. General repair service.*

SOUTH CAROLINA

TRIO AMUSEMENT COMPANY, INC., Greenville, S. Carolina. *All classes equipment. General repair service.*

SOUTH DAKOTA

AMERICAN THEATRE SUPPLY COMPANY, 320 S. Phillips Avenue, Sioux Falls, S. Dak. *All classes equipment. General repair service.*

TENNESSEE

AMERICAN THEATRE SUPPLY COMPANY, 117-19 Seventh Avenue, N., Nashville, Tenn. *All classes equipment. General repair service.*

MONARCH THEATRE SUPPLY COMPANY, 494 S. Second Street, Memphis, Tenn. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 400 W. Second Street, Memphis, Tenn. *All classes equipment. General repair service.*

NOTICE

Each theatre supply dealer listed in this department has supplied, over the signature of its principal executive, the information here given concerning it. No listing is made except on the basis of information supplied through a prescribed questionnaire, which may be obtained upon request.

TEXAS

HARDIN THEATRE SUPPLY COMPANY, 714 Hampton Road, Dallas, Tex. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 306 S. Harwood Street, Dallas, Tex. *All classes equipment. General repair service.*

SOUTHWESTERN THEATRE EQUIPMENT COMPANY, 510 Merchants & Manufacturers Bldg., Houston, Tex. *All classes equipment. Projection and sound equipment repairing.* Member ITSDA.

TEXAS THEATRE SUPPLY COMPANY, 2010 Jackson Street, Dallas, Tex. *All classes equipment. Projection and sound equipment repairing.*

UTAH

NATIONAL THEATRE SUPPLY COMPANY, 248 E. First South Street, Salt Lake City, Utah. *All classes equipment. General repair service.*

SERVICE THEATRE SUPPLY COMPANY, INC., 256 E. First South Street, Salt Lake City, Utah. *All classes equipment. General repair service.* Member ITSDA.

VERMONT

BOARDMAN THEATRE SUPPLY HOUSE, 30 Church Street, Burlington, Vt. *All classes equipment. General repair service.*

WASHINGTON

MASTERPHONE SOUND CORPORATION, 2321 Second Avenue, Seattle, Wash. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY COMPANY, 2400 First Avenue, Seattle, Wash. *All classes equipment. General repair service.*

SHEARER, B. F., COMPANY, 2318 Second Avenue, Seattle, Wash. *All classes equipment. Interior decorating service and supplies. General repair service.*

THEATRE SUPPLY & SOUND SERVICE COMPANY, 617 First Avenue, Spokane, Wash. *All classes equipment. General repair service.*

WEST VIRGINIA

CHARLESTON THEATRE SUPPLY, 506 State Street, Charleston, W. Va. *All classes equipment. General repair service.*

WISCONSIN

NATIONAL THEATRE SUPPLY COMPANY, 725 W. Wells Street, Milwaukee, Wis. *All classes equipment. General repair service.*

SMITH, RAY, COMPANY, THE, 635 N. 7th Street, Milwaukee, Wis. *All classes equipment. General repair service.* Member ITSDA.

CANADA

CANADIAN THEATRE & ELECTRICAL SUPPLIES, LTD., 61 Albert St., Toronto, Ont. *All classes equipment. General repair service.*

CANADIAN THEATRE SUPPLY COMPANY, 366 Mayor Street, Montreal, Quebec, Can. *All classes equipment. Projector repairing.*

CANADIAN THEATRE SUPPLY CO., 510 Canada Bldg., Winnipeg, Manitoba, Can. *All classes equipment. Projector repairing.*

COLEMAN ELECTRIC COMPANY, 258 Victoria Street, Toronto, Ontario, Can. *Sound equipment.*

DOMINION THEATRE EQUIPMENT COMPANY, LTD., 21 Dundas Square, Toronto, Ontario, Can. *All classes equipment. General repair service.*

EMPIRE AGENCIES, LTD., 210-215 Bower Bldg., 543 Granville Street, Vancouver, B. C., Can. *All classes equipment. General repair service.*

PERKINS ELECTRIC COMPANY, LTD., 2027 Bleury Street, Montreal, Quebec, Can. *All classes equipment. General repair service.*

PERKINS ELECTRIC COMPANY, LTD., 277 Victoria Street, Toronto, Ontario, Can. *All classes equipment. Sound and projection equipment repairing.*

RICE, J. H., & CO., Canada Building, Winnipeg, Man. *All classes equipment. General repair service.*

THEATRE EQUIPMENT SUPPLY COMPANY, 906 Davie Street, Vancouver, B. C., Can. *All classes equipment. General repair service.*

PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to Better Theatres, 1790 Broadway, New York.

The Question:

COULD YOU give us the following information. Will the government finance the building for a new theatre? Whom would we get in touch with for particulars?

We are located in a town of about 1,000 population with good farming country surrounding. We are thinking of building a new building for our theatre. We do not want a large building—something about 300 seats. Could you give us an estimate on the cost of constructing a building that would seat 300? Just the cost of the building on a lot 50 x 100 feet. Then, if it is not asking too much, could you give us the cost including chairs and carpeting? But the thing we are interested in is the cost of just the building.—E. E. H.

The Answer:

I DOUBT if you can obtain federal aid for a new theatre building. However, loans up to $50,000 are made for *remodeling* theatres by the Federal Housing Administration. Communicate with FHA officials, whose offices are located in the capital of each state; or write directly to the Federal Housing Administration, Washington, D. C.

A lot 50 x 100 feet is large enough for a 300 seating capacity theatre. A depth of 85 feet will be sufficient, unless you require a large lobby, foyer and stage. The cost of such a building should be figured at a minimum of 18 cents per cubic foot, so a building of a size to fit your requirements would cost from $15,000 to $18,000.

The cost of chairs depends a great deal on what kind of a chair is selected. A good upholstered chair with padded back and box seat in imitation leather can be purchased and installed for $7.50. Serviceable carpets with heavy padding can be installed for $3.40 a yard.

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The Question:

WE ARE INTERESTED in building a new theatre of approximately 450 seats in a modernistic design. The lot is 52 x 150. This is a town of 1,500 and it will be necessary to keep the building costs as low as possible.—T. S.

The Answer:

MY OPINION is that a lot 52 x 150 feet is too large for a theatre of a seating capacity of 450 seats. If you plan a center bank of thirteen seats with an aisle on each side, and two wall banks of six seats each, you will be able to have twenty-five seats across the width of the auditorium. This would require eighteen rows, or 45 feet. Add for lobby 15 feet; for foyer, 8 feet; and for space between first row of seats and screen, and for screen platform, 25 feet. Thus a depth of 100 feet will be sufficient.

Even if you keep the building cost as low as possible you should not figure less than 18 cents per cubic foot for general construction, plumbing, heating and electric wiring. So the cost of the building would be around $25,000.

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The Question:

WE ARE THINKING of building a theatre here and wondered if you had any plans or suggestions you could offer in designing and treating the front. The size of the building is to be 40x100 feet, with a front 34 feet high. The opening to the lobby is 15 feet wide by 9 feet high and situated in the center.

The plans we have are not so desirable, so if you have any plans for a theatre of about 500 seats, 350-400 downstairs and around 150 in the balcony, please send them to us.—J. I. S.

The Answer:

SORRY BUT this department cannot furnish any sketches or plans. Its purpose is to give suggestions and advice which may lead to better theatre planning and designing. If you are of the opinion that your plans are not desirable and think that they can be improved, you have the privilege of sending them to this department for criticism and for suggestions.

Since the front is 34 feet high, it is difficult for me to advise how it should be treated without knowing more about conditions. Structural glass and Formica are very effective, but it might prove quite expensive to cover the entire front with that kind of material. Why not use it to the height of the marquee, and use a smooth buff brick above, with terra cotta or stone decorative motives. This treatment, however, is entirely up to the designer of the building.

The opening to the lobby, 15 feet wide and 9 feet high, is all right, but I doubt if you will be able to accommodate from 350 to 400 seats on the lower floor, as enough space must be deducted from the 100 foot depth to provide for lobby, foyer, stage (large enough to provide for projection screen and horns), and at least 20 feet of space between front row of seats and screen; but, if these spaces can be reduced you may get by, although I advise you not to make the lobby and the foyer too small, as standing room in many instances is as valuable as that for seats.

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The Question:

HAVE TAKEN the HERALD since it started. Took the World and also Exhibitors Herald. This will be the first time I have ever had the pleasure of writing you regarding anything, except to send in some comments on pictures. Party here wishes to build me a new theatre. Lot is 44x85 feet. There are two store buildings on it now, these to be torn down, and he wants to leave a space to build two small stores on each corner of the new building. He figures he could let me have an area 10 feet wide by 15 feet deep for my lobby and foyer, and leave me 44x65 feet for seats. I have 375 seats here, but believe 350 or less might be okay for the new building. How many seats would 44x65 place (outside measurement)?

These men do not know much about putting up a theatre and will follow my instructions to a great extent, but will, I know, not spend any money they can help. I am fearful they will attempt the building without any architect. For that reason I wanted to get some idea from you as to how many seats I could get in, and any other ideas regarding the front, etc.

I would not have any stage, but would have to have some sort of a platform for screen and for some one to stand to talk from. Toilets, I believe, should be off the foyer, and could be made one on each side. Some toilets from other business rooms could be made at same point and save plumbing bill.

I wish to have an office, and figured it might be built in connection with the projection room. Building will be fireproof, inasmuch as he does not wish to use wood at all if he can help it, even to window frames. Floor will be cement. I do not know yet what kind of heat he is figuring on, but expect it will be steam.—F. G. P.

The Answer:

IF I UNDERSTAND your inquiry correctly, there is provided a space for the auditorium proper of 44x65 feet, outside dimensions, and this space is also to include platform to accommodate projection screen and horns, so the actual space left for rows of seats is 40 feet, or 16 rows. I suggest the following seating arrangement to obtain the maximum seating capacity:

Plan for a center bank of twelve seats with an aisle on each side, then two wall banks of four seats each. This will give twenty seats across the width of the auditorium, making the total seating capacity 320 seats.

I doubt if the entrance, 10 feet wide, is large enough. If you intend to place the ticket booth in front between the entrance doors, it will be too small, and even if the entrance doors are placed behind the ticket booth, there should be at least 12 feet, as no set of double doors should be less than 5 feet wide.

As you do not seem to have much confidence in the experience of the men who are to erect the building, I cannot urge you too strongly to convince them that they should employ the services of a theatre architect, as mistakes made in theatre construction can seldom be remedied after the theatre is opened.

The toilet rooms should be off the foyer and should be as remote as possible from each other and should only be used by the audience of the theatre. If other toilets for business rooms are required, they can be located near theatre toilets but should be separated from them by masonry partitions.

An office built alongside the projection room may be all right, but have it separated from it by fireproof partitions. It is a very good practice to build theatres of fireproof materials, and since there are so few windows in a theatre building, they all may just as well be fireproof.

A cement floor for the auditorium is very advisable, and good results in heating can be obtained by the use of steam.

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The Question:

ENCLOSED FIND sketch of our theatre. Please give us some information on how we could make our theatre more handy. We are planning on a complete remodeling of our theatre, including a new front.—F. E. W.

The Answer:

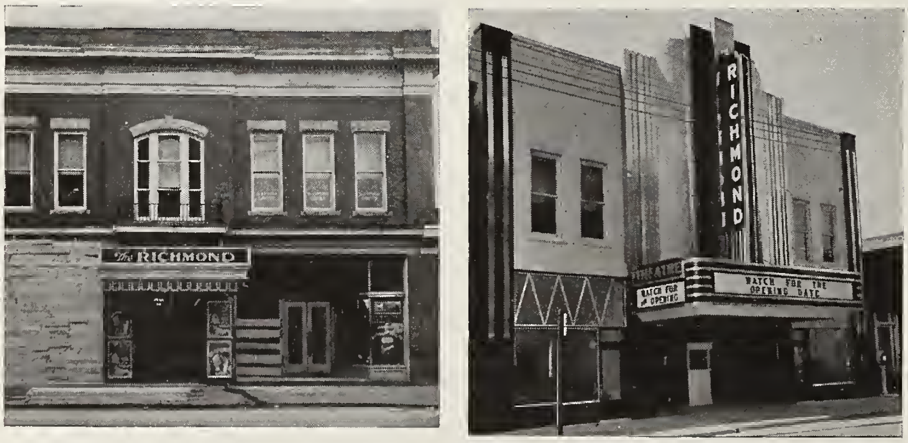
AFTER GIVING your sketch careful study, I would suggest the following to improve the plan of your theatre:

I suggest that the entrance doors be placed about four feet back from the front of the building, with a ticket booth in the center between the doors. Since there is 22 feet frontage, I suggest that the ticket office be 4 feet wide, and on each side place two doors, each 3 feet, 6 inches wide. By setting these doors four feet back, you will have room for poster frames on each side of entrance doors. This will make the lobby 19 feet deep, plus the depth of the present box office. The doors between the foyer and lobby could be three sets of double doors.

Four feet is hardly enough for the width of the foyer. I would suggest 8 feet.

I also advise that you build a wall extending to ceiling in back of seats. This wall could be provided with plate glass openings, so that the audience waiting for seats may watch the picture.

Since the auditorium is 48 feet, 9 inches wide, the best seating arrangement would be to use a center bank of thirteen seats with a 4-foot aisle on each side and two wall banks of five seats each, making the amount of seats across the width of the house twenty-three seats.



Views of the front of the Richmond theatre in Rockingham, N. C., before and after remodeling. Original metal cornices were removed and a new front built up of monel metal, copper-bearing galvannealed sheet metal, which was painted, and brick. The vertical sign was erected as part of the architectural effect. All sign work was designed and installed by Flexlume Southern, Inc. The name of the theatre is in gas-tube lettering. Gas-tube lighting is also used at the marquee corners in conjunction with monel metal. Attraction boards are of white oplex glass combined with Wagner silhouette letters, illuminated from the inside.

The exit door from foyer should be made at least 5 feet wide.

Facing the front, the entrance doors should be to the right, and the exits to the left.

Provide plenty of poster frames in lobby for display.

A tile floor and base in lobby will improve the looks, and by the use of structural glass or Formica around the entrance, the general appearance may be greatly improved.

Your sketch does not show the location of men's and women's toilet rooms. They should be off the foyer.

The sketch shows a door between a candy store and the lobby, which in several States is not permitted.

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The Question:

I WOULD APPRECIATE your suggestions to effect a decorative scheme of lighting on the side walls of my theatre. The attached photograph will give you an adea of our architectural scheme and possibilities. The side walls are in rough finish of two-tone brown; the lower part of the side walls in stone block, two tones of gray. The balcony ceiling is gray-tan, with green stipple.

Indirect lights on the main ceiling are used to light the front of the orchestra and balcony. We have installed three indirect ceiling fixtures under the balcony, as shown with cross-marks on the attached photograph. The drapes have been removed from the pan lights, and pans are now used with green bulbs for decorative effect only. Single wall lights across rear of auditorium, in amber, are shielded to protect screen and effectively light the last three or four rows. Our theatre is well lighted for efficiency, with twenty-six aisle light, eight each at center aisle, five each side aisle. Aisles have depth of approximately 60 feet.

Fans on side walls have been removed and in their place we installed, as marked, lighted boxes in silhouette effect for decorative purposes. This does not give us the desired effect, and I would appreciate some suggestions from you as to possible decorative lighting for side walls.—A. P. B.

The Answer:

AFTER LOOKING over the photograph of your theatre, I find the lighting problem is not an easy one to be solved because the side walls are broken up with the boxes and brackets supporting same, so it is impossible to carry out a perpendicular lighting effect. It is my opinion that the most satisfactory results may be obtained by placing vertical indirect light fixtures in the stiles between the wall panels above the boxes.

These fixtures may be constructed out of flashed opal glass, semi-circular, about 12 inches in diameter and about 5 feet, 6 inches high. The inside of this fixture should have a light strip with 16 outlets for

10-watt lamps. These can be in varied colors, and the house lights could be placed on top. This should produce a very good effect.

Below the boxes where the fans are now located, install a flashed opal indirect fixture in fan, circular or octagonal shape. These fixtures should be placed just above the moulding over the wainscoting and run parallel with same, or you may try to hang fixtures from the soffits of the boxes instead of wall fixtures.

In any case, no matter what kind or type of a fixture you may decide on, do not use any with light bulbs exposed. With this effect carried out you may dispense with the ceiling fixtures in front of the arch.

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The Question:

THE WRITER is contemplating leasing a theatre building located in a small town of about one thousand population. There is no theatre in the town, and it is a certainty that the Chamber of Commerce will renovate a cement block building 100x40 feet, 12½-foot ceiling. Projection booth may extend 2 feet higher.

The town officials have a subscription list calling for $2,500, with which they expect to tear up a concrete floor in said building and excavate for a sloping auditorium, build and construct a canopy, front doors, etc., ticket office, two rest rooms, foyer, manager's office and projection booth. In the rear of the auditorium it is the present plan to place the heating plant with equipment to force the heat over the entire building. Is this practical? Also, in the rear cooling equipment will be set up. The interior will, of course, have to be covered with some kind of wall board.

The writer expects to move into the building after it has been remodeled with seats, drapes, projection and sound equipment, screen, etc. Inasmuch as the funds for remodeling are limited, it is the plan of town not to employ an architect for the job. They have asked the writer for information that is hard to supply and I am falling back on you. Would appreciate any information you are able to furnish.

Seating capacity desired is larger than usual for a 1,000 population town, inasmuch as there is a town of 1,800 population 3 miles away, with no Sunday shows. —G. L. M.

The Answer:

I AM AFRAID that a ceiling 12 feet, 6 inches high is too low for the auditorium, and also think that $2,500 is entirely too small an amount to do all the remodeling which you contemplate. I do not see how all this work can be done for less than $6,000, and even at that price it would have to be done as economically as possible.

The heating plan will work out satisfactorily, provided the fans are large enough to take care of the volume of air which has to be circulated. There should also be provided ducts for ventilating, and ducts under floor to provide heat for lobby, foyer and toilet rooms.

•SERVICE•

ARCHITECTURE • REMODELING
AIR-CONDITIONING AND HEATING
ILLUMINATION • MAINTENANCE
• PROJECTION AND SOUND •
LAW • PHYSICAL OPERATION

Sincere and expert counsel on these and all other matters pertaining to the theatre property and its equipment is always available from Better Theatres. Quigley Publications resources (and, of course, no "trade tieups"). Just write Better Theatres detailing conditions that bear upon your questions and your inquiry will be delivered at once to the proper department for prompt, impartial reply.

Better Theatres
1790 BROADWAY
NEW YORK

AVOIDING MISTAKES LEADING TO SUITS

By LEO T. PARKER

Citing legal fundamentals commonly involved in the theatre operator's dealings with manufacturers, employes and public

NOT LONG AGO a theatre official wrote, "Please inform me if our theatre company is liable for any payment except monthly rentals if we hold the theatre building, which we lease, a few months after the lease contract expires. We leased this building for five years at $250 per per month, and our lease expires in about three weeks, but we will not be ready to move into our new quarters until about two months. Of course, we are willing to pay $250 per month rental for the time we use the building over the date the lease contract expires, but the owner of the building demands that we pay $500 additional, which we have refused to pay."

The legal advice given in regard to this simple question was to do one of these three things: (1) vacate the building before midnight of the day the lease contract expires; or (2) pay the additional $500 demanded by the owner of the building; or (3) stand the liability to pay $15,000 for use of the building, whether or not you occupy it, for another full period of five years at the old rental rate of $250 per month.

Every theatre owner, official and manager is confronted daily with important legal problems. Futhermore, the faculty of solving correctly these problems frequently results in the saving of many thousand of dollars, which includes payment of damages, lawyer fees and other associated expenses, not to mention the great loss of time and effort required when endeavoring to win ultimately a law suit passing through the many different courts.

There is truth in the assertion, "Every legal suit can be avoided." It is true because no one will enter legal controversy without a chance to gain a favorable verdict. Therefore, if theatre owners, officials and managers attain sufficient and elementary knowledge to be certain that the business will be conducted so that all legal rights are preserved, legal controversy will be avoided, or at least unavoidable suits will be won.

EXTENSION OF CONTRACT PERIODS

CONSIDER, for example, the above mentioned question presented by the theatre official. Few persons know, and evidently this official was not properly informed, how to avoid litigation on contracts which are automatically extended. In order to avoid such litigations it is merely necessary for all theatre owners, officials and managers to know that the courts have consistently held that rental, lease, employment and all other contracts are automatically extended for a period equal to the term of the original contract, providing the *same* relations between the contracting parties continue after expiration of the contract.

CASE

For illustration, in Magnolis v. Davidson (38 S. W. [2d] 634) it was shown that a theatre company and an employe entered into a written contract by the terms of which the former agreed to hire the latter, as manager, for one year and pay him $250 per month. At the end of the first year the manager was permitted to continue in the employment. At the termination of a few weeks of the second year the manager was discharged.

The manager sued the company to recover salary from the date of his discharge to the end of the second year. The counsel for the company attempted to avoid liability on the grounds that the company had not contracted to employ the manager the full second year. However, although a new contract was not made at the end of the first year, but the same relation between the employer and the employe continued into the beginning of the second year, the higher Court held the company liable for payment of the manager's salary for the remainder of the second year. This court said:

DECISION

"When one enters into the service of another for a definite period, and continues in the employment after the expiration of that period, without any new contract, the presumption is that the employment is continued on the terms of the original contract and that provisions and restrictions forming essential parts of the contract . . . continue in force."

Therefore, in view of this higher court decision, it is simple to understand that when an employe is employed under either a verbal or written contract for any stipulated period, the properly authorized theatre company official must notify the employe *before* the expiration of the contract term that the contractual relations will not be continued, or the same agreement will be automatically entered into.

This same rule of the law is applicable with respect to all contracts which have a definite term of duration, Therefore, a tenant who retains possession of leased property even *one day*, after the lease has expired, is liable for payment of the rent *for a period equal to the full term of the expired lease*. However, where a tenant occupies property under a lease, and vacates the premises at any time before midnight of the day the lease terminates he is not liable for payment of rent during the following term of the original lease contract.

NOTIFICATION

Another important point of the law is that a mere notification given to the landlord by a theatre operator that he intends to vacate does not relieve the theatre operator from liability for payment of rent for the complete following term, providing he holds over and retains possession of the premises after midnight of the day on which the lease terminates.

For example, in a leading case (135 N. Y. S. 633) a tenant signed a lease contract for twelve months. Previous to the expiration of the lease the landlord notified him that the rent would be increased for the next year. The tenant wrote the landlord stating that he would not renew the lease. However, he remained in the building one month after the lease had expired and then moved out. The court held the tenant liable for payment of rent for the balance of eleven months of the second term.

THE RIGHTS OF PARTIES TO CONTRACTS

SINCE AT LEAST 80% of the litigations involving theatre owners and corporations relate to contracts, it is well to know that no one is liable on an invalid or void contract.

The courts have consistently held that a valid contract is an agreement between two or more parties by which each party is expressly or impliedly obligated to do something, not prohibited by law, within a specified period. It is not necessary that a valid contract be in writing, excepting contracts that relate to real property, suretyship and a few others that are required by statutes to be in writing.

An expressed contract is one where the terms of the agreement are stated in so many words, and an implied contract is where the law presumes a promise on the part of one party to perform a service for the other party.

An invalid contract may not be enforced by either party and, therefore, litigation of it always is unprofitable. Consequently, considerable trouble and expense can be eliminated by readers who are able, by reference to a definite legal rule, to distinguish an invalid from a valid contract.

The courts have held that a contract is valid and enforceable *if* (1) one party submitted an offer which the other party unconditionally accepted in detail, (2) neither party deceived, misrepresented, or exerted unlawful influence with respect to the other party to obtain the contract, (3) both parties agreed absolutely to perform a definite act, (4) both parties were of legal age and of sound mind when the contract was made, (5) both parties had proper authority to make the contract, and (6) the objects of the contract were lawful and not against public policy.

Also, the law is well settled that either party may legally cancel any contract obtained by the other as a result of direct or indirect fraud, misrepresentation, coercion, undue influence, duress, threats, or where the contract is made without proper authority of the employer's employe, or while the latter is mentally deficient, intoxicated, under the influence of drugs, or under legal age.

WHEN CONTRACT IS RESCINDABLE

THE PRINCIPLE of the law is firmly established that all parties to a valid contract are bound to fulfill the precise terms of the agreement. The instant one party fails in this respect he performs a legal breach, and the other party has choice of doing either of these three things: (1) He may refuse to continue to perform his obligations of the contract and sue the other party for damages and profits equal to his financial loss resulting from the breach; (2) or, he may file suit and compel the other party to fulfill the exact terms of the agreement; (3) or, the parties may enter into negotiations and make a supplementary contract.

In order to avoid liability, it is advisable that theatre owners fulfill the exact terms and conditions of contracts. However, circumstances may exist under which a theatre owner may rescind the contract or legally and without liability refuse to go ahead with his obligations.

For illustration, it is well settled law that a theatre owner is entitled to rescind a contract, if he proves that he was induced to make the contract by fraudulent representations.

However, it is important to know that where a theatre owner desires to rescind a contract upon the ground of misrepresentation or fraud, he must promptly upon the discovery of the fraud, begin legal proceedings to rescind it. If he continues to treat the subject of the contract the same the right of rescission is gone, and he will be held bound by the contract.

When a theatre owner discovers that he has been deceived in a transaction he may resort to an action at law to recover damages or he may have the contract rescinded. If he chooses the latter remedy, he must act promptly, "announce his purpose and adhere to it," and not by acts of ownership continue to assert right and title over the property as though he owned it.

For example, in Fryer v. Campbell,

LAW OF EMPLOYMENT CONTRACTS

By M. MARVIN BERGER

Member New York Bar

THE RELATIONSHIP of employer and employe, even in the absence of a formal contract of employment, involves certain rights and duties on the part of either party. To begin with, the employe, by implication, agrees that he is competent to perform his work. If the work demands experience, he must bring to it at least such training as will enable him to perform his work satisfactorily. Unless it be agreed upon that the employe have more than usual skill, he need only perform his work with ordinary and reasonable skill and care.

The law insists on obedience and loyalty by an employe to his employer. Thus the employe may not work for a firm competing with his employer. Not only may the employe be required to give all his working time to the business for which he was engaged, but by the terms of the contract he may be prevented from doing other work after business hours. The loyalty of an employe necessarily extends to his employer's business secrets and he is always under an obligation, sometimes set forth in the contract of employment, and always implied where not specifically agreed upon, not to divulge such matters. But if he leaves his employer and goes elsewhere, the employe may lawfully use in his new job knowledge gained in the old, provided only he does not disclose trade secrets or confidential information. An employe may be restrained by injunction from disclosing a former employer's secrets or making use of information such as customer lists, secret processes, etc.

The duties of an employer with respect to safeguarding the lives and health of his employes, hours of employment and similar matters, are in most States covered by Workmen's Compensation laws and various other regulations.

The chief obligation of the employer is to pay his employe's wages. In most States, the employe's right to such wages are protected and strengthened by statute, some making it a criminal offense to fail to pay earned wages or fail to pay wages regularly. Actions by employes for wages are usually favored by preference, in order of trial, over other cases, and usually a judgment for wages permits the employe to apply property, otherwise exempt from levy (household furniture, clothing, etc.) to the payment of such judgment.

An employe who works overtime, is not entitled to additional pay for so doing, unless otherwise agreed upon between him and the employer. On the other hand, no deductions may be made from wages by way of fines, or "docking," etc., unless a provision to that effect is contained in the agreement of employment or it is brought to the employe's attention. Consent by the employe to the imposing of fines is assumed from his continuing to work after becoming aware of such fines. In order to be legally deductible, fines must be reasonable and not excessive.

An employe is not entitled, as a matter of right to a bonus or other reward for doing his work. However, if such extra compensation is promised to the employe, he may sue for it if it is refused to him after he has earned it, by meeting the conditions upon which it has been promised to him.

An unexpired contract of employment is a property right of the employer. Accordingly, if a person induces an employe to break his contract of employment, where the contract is still in force and has a definite time to run, an action for damages may be sustained against such person by the employer. In such an action, the employer must show that the interference by a third person with the contract of employment was intended to injure the employer and that the interference resulted in such injury.

Rawlins, Wyoming, (43 Pac. [2d] 994) it was disclosed that a theatre operator purchased from the Legion theatre, a reproducer, two picture machines, screen, ninety-eight upholstered chairs, acoustical material on the walls, matting on the floor, tools, etc., together with a lease on the building.

Three months later the purchaser demanded rescission of the contract and return of the purchase price on the grounds that the seller had made certain false and fraudulent representations for the purpose of inducing him to buy the property.

The lower court canceled the contract, and required the seller to pay back the purchase price and required the purchaser to reassign the goods and to deliver to the purchaser the equipment "in as good condition as when received by the purchaser, ordinary wear and tear excepted, and to account to the seller for all profits derived from the operation of the Legion Theatre from the date of purchase to the date when the Court rendered its judgment."

The seller appealed to the higher court on the contention that a delay of three months on the part of the purchaser in demanding rescission of the contract forfeited his right to rescission, although he had been induced by fraudulent statements to enter into the contract. It is interesting to know that the higher courts reversed the lower court's decision, and made the following comment:

"The question seems to be one of election, though frequently called waiver. The contract, if induced by fraud or misrepresentation, is not void but only voidable at election of the injured party . . . A purchaser has a reasonable time in which to make election of such remedy after discovery of the fraud but he cannot, after such discovery, treat the property as his own and exercise acts of ownership over it which show and election to regard the same as still his, and at the same time preserve his right to rescission."

On the other hand, in Maurer v. Iden (242 Mich. 568) the buyers of a motion picture business took possession of it on February 8. They acquired knowledge of misrepresentations that induced the purchase, and on February 24 commenced a suit for rescission and accounting. However, they continued to operate the business until March 9, and also operated it for two additional days, March 19 and 20.

In this case the higher court held that the purchasers were entitled to rescind the contract because they had acted with promptness.

PURCHASES MADE FROM SAMPLES

QUITE RECENTLY the owner of several theatres wrote requesting information regarding his legal rights, and explained that he had purchased certain theatre merchandise and equipment from sample and the articles delivered to him were not equal in quality to the sample submitted when he signed the contract. Undoubtedly many other theatre owners have similar controversies.

It is well established law that delivery of theatre supplies or equipment which do not conform to the samples displayed, when the sale contract was signed, is fraud which entitles the theatre owner to cancel the order. Moreover, this is true although the theatre owner accepts the shipment and fails to register complaint until several months after delivery, provided he could not discover the fraud by ordinary inspection.

In one case (217 N. W. 941), a court held a theatre operator entitled to rescind a contract of sale and return the merchandise three months after accepting delivery, since testimony was introduced proving that he did not discover immediately that the supplies did not equal the samples.

Another well established point of the law is that a theatre owner always is privileged to cancel an order where the seller breaches any material part of the agreement, as where (1) the seller fails to make delivery on the date specified in the contract; or (2) fails to ship the agreed quantity or quality of goods; or (3) fails to make shipment by a common carrier specified by the buyer; or (4) where the seller refuses to accept the kind of payment agreed upon.

CASE

Probably the most unusual litigation involving the latter point is found in the leading case of Warsaw v. Woodruff, (207 N. W. 421). Here the goods were sold for cash. When the seller was ready to make delivery, instead of permitting the purchaser to specify the manner of payment, the seller wrote a letter requiring the purchaser to take up the bills of lading from a bank specified in the letter mailed by the seller.

The purchaser immediately canceled the order and sued the seller for damages, contending that the act of the seller in demanding him to make payment in a prescribed manner was a breach of the contract.

DECISION

It is interesting to observe that the higher court held that the mere act of the seller in demanding the manner in which the payment should be made was a breach of the contract, for which the seller was liable in damages. The court said:

"If one of the parties of the contract notifies the adversary party that he will not perform unless such adversary assents to the modification of the contract by the addition of certain new terms, such conduct amounts to a renunciation of the contract."

FAILURE TO KNOW CONTRACT CONTENTS

A COMMON SOURCE of controversy is where a theatre owner endeavors to rescind a contract of sale on the contention that he was not fully informed of the contents of the agreement when he signed it. It is well established that a contract is not rescindable where it is shown that only *one* of the parties was *mistaken* with respect to his assumed obligations. In other words, convincing evidence must be introduced to prove that cancelation of the contract is mutually agreeable to both parties because of a mistake.

For example, in Dixon v. Morgan (285 S. W. 558) the question before the court was whether a contract should be declared void because a theatre owner signed it while mistaken of the contents. This court explained that the general principle of the law, which runs through nearly all of the cases of this character, is that a contract made through mistake of a purchaser can be rescinded only when it can be done without interfering with any legal rights acquired by the seller, and without doing injustice to other persons.

Also, in a recent case (298 S. W. 918) the evidence disclosed that a purchaser negligently signed a contract of sale without reading it. Later he discovered that the instrument contained certain stipulations that were not explained to him by the salesman. The purchaser instituted legal proceedings to rescind the contract contending that he was mistaken of his obligations, and that he was deceived because the salesman failed to explain the details of the obligations in the contract. Notwithstanding these contentions the court held the purchaser required to fulfill the contract.

UNREASONABLE DAMAGE CLAUSES

THE OUTCOME of a suit on a contract depends upon the classification in which the contract may be legally placed by a court. For example, a contract is void by the terms of which one party agrees to pay unreasonably large damages in the event he breaches the contract. However, a contract is valid if one of the contracting parties guarantees a specified payment, in event he breached it.

Many courts have held that when the terms of a contract are uncertain or not clear as to purpose, and the contract is ambiguous, the question of the classification of the transaction will be determined from all the circumstances. And if the construction placed upon it by the lower court, under appropriate pleadings and as evidenced, is reasonable and sustainable by the language of the contract, and appears to be consistent with the true intent of the parties, the higher Court will not substitute another interpretation though it seems equally tenable. Example, where it appears that a party to a contract of employment was prevented from working by the employer, the party, though he has performed no service under it, may sue to recover the agreed compensation.

CASE

For example, in Payne v. Pathe Studios, Inc., Los Angeles, (44 Pac. [2d] 598) finally decided June, 1935, it was disclosed that the Pathe Studios and Miss Zasu Pitts entered into a contract, as follows:

"You hereby agree to render exclusive services for us as an actress in the production of a motion picture, the photographing of which includes the use and recording of your voice . . . It is understood and agreed that in the event your services are not started on or before December 31, 1930, we hereby agree to pay you the sum of Five Thousand Dollars ($5,000), which represents the four weeks guarantee on this agreement . . ."

The Pathe Studios did not use Miss Pitts' services and also refused to pay $5,000. Suit was filed against the Pathe Studios for $5,000. The lower court held the Pathe Studios liable and the higher court sustained the verdict, saying:

"That the supplemental provision to pay the $5,000 as representing four weeks' guarantee, was neither in the nature of a penalty nor an effort to provide for liquidated damages, appears clear to us."

CONTRACTUAL OBLIGATIONS

NO CONTRACT, whether verbal or in writing, is valid unless both contracting parties are obligated to do something. For instance, suppose that White owes Brown $3,000 and Black wants to employ White, but White will not accept the employment until Black makes arrangements with Brown to forestall suit. Black and White enter into an agreement by which White agrees to pay Black, if Black will settle the $3,000 debt due Brown. Therefore, Black and Brown entered into a contract, properly dated and signed, as follows: "I, Black, hereby agree to pay to Brown $3,000 owed by White to Brown."

The question is: Is this agreement binding? The answer is: It is not, because no contract is valid and enforceable unless it is based upon good consideration as between the contracting parties. Brown had not given any consideration to Black for assuming the obligation to pay the $3,000. Therefore, Brown could not collect the $3,000 from Black, as he recently attempted to do in a New York court.

Anything of value or beneficial is valid consideration. For example, if a person promises to do something for the other who also promises to do something, that is valid consideration. Of course, if a theatre owner promises to purchase merchandise a valid contract is completed provided, of course, other elements of contract law are fulfilled.

This same rule of the law is applicable with respect to all other kinds of contracts of employment, lease, purchase of real property, advertising, and the like. Also, to a certain degree the law is applicable to patrons who claim to have lost articles or had them stolen while attending an exhibition. Although litigations of this nature are not in exactly the same legal classifications, yet a theatre owner's common law obligation to protect his patrons and his patrons' property is automatically relinquished by failure of a patron to use due care to the same extent as a theatre owner is relieved from liability under a contract not having valid consideration.

RESPONSIBILITY FOR PATRONS' PROPERTY

ALL THEATRE owners have had controversies with patrons over damage, loss and theft of articles of wearing apparel such as jewelry, coats, hats, gloves, canes and umbrellas. Also, frequently litigation arises over loss or injury to articles left by patrons in care of a theatre employe. Usually, the value of the smaller articles is too small to cause much trouble, but very frequently the value of articles of jewelry, fur coats and the like is sufficient to result in serious and expensive litigations.

Theatre owners may avoid all responsibility and liability for the theft or loss of articles belonging to patrons, by using the same degree of care as is required to avoid liability for injuries to patrons.

In other words, it is the legal duty of a theatre owner to exercise *ordinary care* to prevent patrons' loss or injury to articles and clothing by the employment of trustworthy employes, and giving proper instruction to them. Also using modern methods will tend to avoid liability. A sign should be displayed inviting patrons to leave their valuables with the cashier, if a check room is not available. In this manner the patron forfeits his right to payment for lost or stolen articles because he failed to take advantage of the safety facilities afforded by the theatre owner.

A common source of litigation arises where a patron's property, such as wearing apparel, is lost or stolen: (1) Where such property is retained in the control of the patron; (2) or, where it is deposited in a check-room or with a theatre employe without charge; or (3) where it is carelessly left by the patron in a dresing room, or on a seat.

In the first instance, the theatre owner never is liable for loss of clothing retained in the patron's possession, unless the theft was committed by a theatre employe, or the theatre employe was negligent in endeavoring to locate the article after having been informed by the patron of his loss. Of course, a theatre owner is deemed negligent and liable for theft of goods by a dishonest employe, particularly if the testimony indicates that the theatre owner had reason to believe that the employe was not trustworthy.

It is well settled that a theatre owner, who provides a room or an employe for keeping the wearing apparel, and other valuable articles belonging to patrons, may introduce this fact in a suit to show that he has taken precaution to furnish a place in which the valuables of his patrons may be safeguarded. Also, patrons who fail to take advantage of the room or employe cannot recover for lost or stolen valuables unless, of course, it is proved that the loss was occasioned by gross negligence of the theatre employes. Furthermore, it is apparent that where a theatre owner provides a suitable place in which to deposit articles of value for safekeeping and a patron, who fails to take advantage of the service, hangs his hat or other wearing apparel on a hook, or leaves it in a dressing room, or on a seat, the patron thereby contributes to the loss and the owner is not liable.

For illustration, in the late case of Nolde (164 Atl. 804), it was shown that a patron left an expensive fur coat hanging upon a rack in a room not having an attendant therein. The coat was stolen and the patron filed suit against the proprietor to recover its value.

However, since the room in which the coat was left was not intended for hanging wearing apparel, except when the owners of such apparel were in the room, the higher Court refused to hold the proprietor liable.

Buying Electric Power for the Theatre

(*Continued from page* 8)

formers, and secondary being that on the output or theatre side.

SEASONAL SERVICE. This is service supplied only during certain seasons of the year. It may or may not be restricted to a predetermined period. Such service might be advantageously used in certain localities for air-conditioning loads where circumstances are such that air-conditioning equipment may be utilized only a portion of the year.

SHORT TERM SERVICE, as distinguished from seasonal service, is for only short periods of time, but without regard to the time of the year. Seasonal service is ordinarily a recurring service year after year, but short term service is usually for some special or extraordinary purpose.

RATE SCHEDULE. The *rate schedule* is the utility's official notice of the manner and amount of its charge to the customer for the service rendered. In all States where there is a public service commission (practically all States have them today), the electric company is required to file *all of its* rate schedules in making charges to its customers for service. Through common usage the term rate schedule has been shortened to the brief term "rate."

(*The author is a consulting electrical engineer with offices in New York. He has planned the electrical layouts of many theatres and recently made a survey of present conditions and operating methods for a large circuit. In the second part of his discussion, to appear in the November 16th issue, he will deal with the various types of rate schedules.*—THE EDITOR.)

BETTER THEATRES CATALOG BUREAU

Detailed information concerning products listed will be sent to any theatre owner, manager, architect or projectionist. Fill in coupon below and mail. Readers will find many of the products listed are advertised in this issue.

A
Acoustic materials
Air filters
Air conditioning, complete
Air washers
Amplifiers
Amplifier tubes
Architectural materials (specify purpose for which material is wanted)
Automatic curtain control

B
Batteries, storage

C
Carbons
Carpets
Carpet cushion
Chairs, theatre
Change makers
Changeable letters
Changeovers
Color hoods
Cutout machines

D
Dimmers
Disinfectants

E
Effect machines
Electric signal and control devises
Emergency lighting plants
Exciter lamps

F
Fans, ventilating
Film rewinders
Film splicing devices
Fire Prevention Devices, projector
Fire extinguishers
Flashers, electric sign
Flood lighting
Floor surfacing material
Fountains
Frames, lobby display

G
Grilles, ventilating

H
Heating systems
Horns

L
Ladders, safety
Lamps, incandescent projection
Lamps, projection arc
Lenses
Lighting, emergency
Lighting, decorative
Lifts—organ, orchestra

M
Marquees
Mats and runners
Microphones
Motor-generators
Motors (specify purpose)
Music stands

O
Organs

P
Paints, lacquers, etc.
Perfumers
Photo-electric cells
Portable projectors
Portable sound equipment
Projectors, motion picture (specify kind)
Public address systems

R
Rectifiers
Reflectors, projection arc
Reflector shields
Regulators, mazda
Reels
Rewinders, film
Rheostats

S
Safes, office
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Signs, directional
Signs, theatre name
Shutters, projection port
Soundheads
Speakers
Splicers, film
Stage lighting equipment
Stage rigging
Stereopticons
Switchboards

T
Tickets
Ticket booths
Ticket issuing machines
Transformers

U
Uniforms

V
Vacuum cleaners
Ventilating systems
Ventilation control instruments
Vending machines

"BETTER THEATRES" DIVISION, Motion Picture Herald, [6-29-35]
1790 Broadway, New York

Gentlemen: I should like to receive reliable information on the following items:

(Refer to items by name, as listed above)

1 .... 7 ....
2 .... 8 ....
3 .... 9 ....
4 .... 10 ....
5 .... 11 ....
6 .... 12 ....

Remarks (or any items not listed above): ....

....

....

Name .... Theatre .... City ....

State .... Seating Capacity ....

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is made possible by

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Suprex
CARBONS

FOR ALL HIGH INTENSITY LAMPS WITH NON-ROTATING POSITIVES

HIGH Intensity Projection permits ample supplementary lighting for comfortable vision from the moment the patron enters the theatre. It dispels those annoying moments of blindness. It eliminates stumbling and groping for seats.

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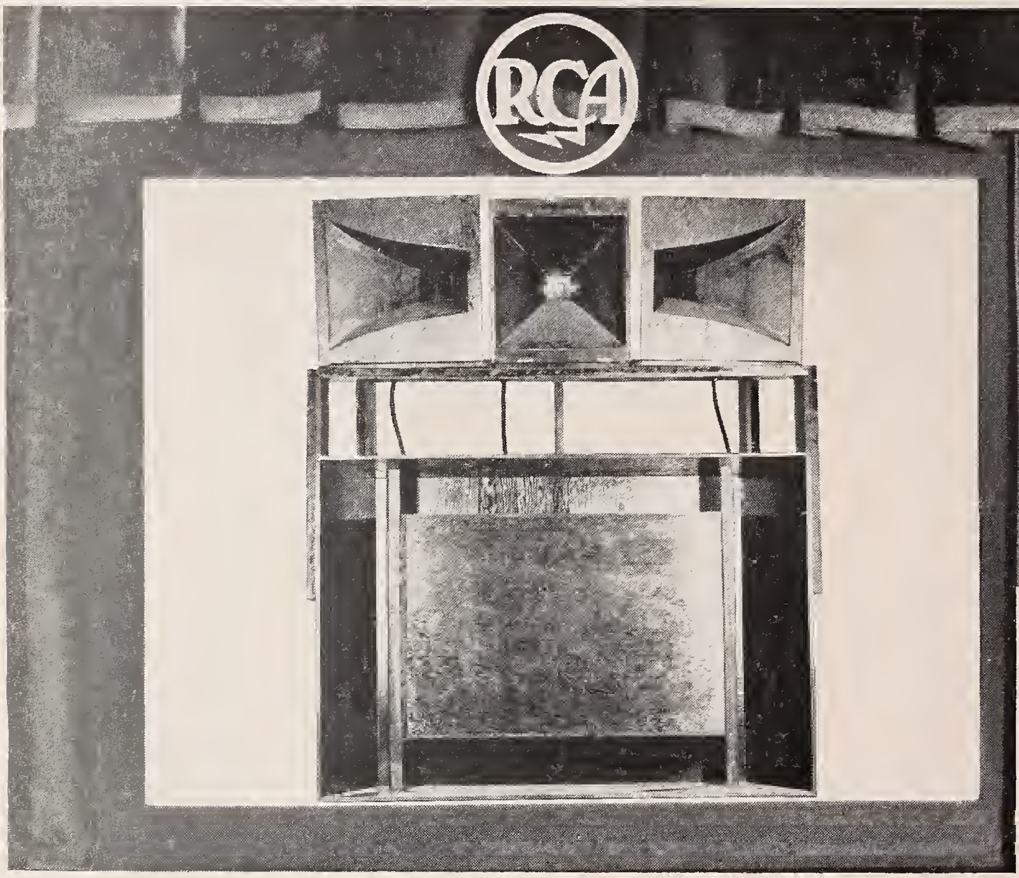

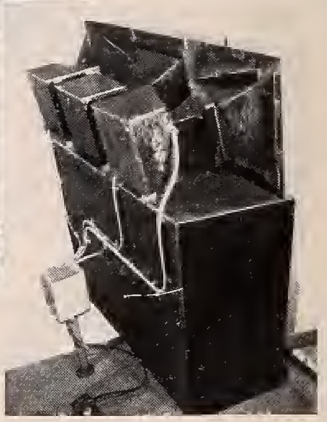

Sense into Dollars...

Go out front and listen. Are you conscious there is a loud speaker behind the screen? If you are, then your customers are not getting the illusion they have a right to expect and which RCA High Fidelity Photophone will give.

High Fidelity Photophone speakers are like mirrors, reproducing the original without additions or subtractions of their own. That's fundamental to good sound sense that turns into box office dollars. But in addition, these speakers show a lot of business sense too. They are built not only for good showmanship, but for showmen.

For instance, only two types of speakers are needed to cover the entire frequency range from 40 to 10,000 cycles. That's simplicity. Both types are dynamic. That's power.

Both types can be built into any combination needed to give every customer in every seat the same High Fidelity. That's efficiency.

Both types can be packed into a single flat unit, for flying with the screen or separately. That's space saving.

Both types have large cone units, with no delicate parts, so they will stand the gaff and be quickly and easily serviced if necessary. That's economy.

Thus the last unit in the golden chain of RCA High Fidelity Photophone equipment makes sound sense to ear and eye and pocketbook.

SPEAKING OF SPEAKERS

1. All speakers use dynamic cones, rugged and powerful.
2. Low-frequency 8-inch speakers reproduce 40 to 125 cycles; high-frequency, 6-inch, 125 to 10,000. Our tests indicate this the most efficient division of duty.
3. Low-frequency speaker uses a folded type horn to save space. Photophone has no space-wasting straight horns.
4. Three to seven speakers can be packed into a unit only 26 inches deep for easy flying or use on shallow stages.
5. Speakers are all in directional baffles, so sound can be placed just where needed.
6. Directional speakers not only mean perfect hearing all over the house, but often reduce or eliminate need for acoustic treatment.
7. Each speaker installation is engineered for actual conditions in your house, not only to meet them but improve them.
8. Speakers are also available for use as public address system, with microphones on the stage or wherever you please.

SERVICE SENSE

You don't want to buy equipment that takes a lot of service, and we don't sell such equipment. The reason we have such a remarkable staff of maintenance and service men is to see you get the biggest return possible from your Photophone installation. That's what we both want.

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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

SIROVICH INVESTIGATION OF FILMS BLOWS UP

Termination of Hearings Follows Disclosure of Dual Positions of Counsel in Patent Lawsuits; Attorney Berger and Robins Resign from Committee

LOCALIZED ARBITRATION COMING UP FOR ACTION

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SNAP YOUR FINGERS!

hey! hey!
1935-36 is
M-G-M's
party—
you've
enjoyed
the feast
thus far—
but the
banquet
has really
just begun—

*(and just a
few below,
of many)*

M-G-M's BANQUET MENU HAS DARLING DISHES ON THE WAY!

$2,000,000 PRODUCTION
"MUTINY ON THE BOUNTY"

Such an attraction! The biggest since talkies! You'll see. Everything you've heard in the way of rumors is right. It's terrific! Charles Laughton, Clark Gable, Franchot Tone in cast of thousands, including exotic beauties of the South Seas. Oh-Oh! Yes, it's got everything.

O'NEILL'S GREAT AMERICAN DRAMA
"AH, WILDERNESS!"

M-G-M paid $125,000 (*the highest ever!*) for the film rights to Eugene O'Neill's drama because its heart-beat is the heart-beat of your public. The play won invaluable nation-wide attention in roadshows. Wallace Beery is starred with a great cast including Lionel Barrymore and other famed troupers guided by the genius of Clarence Brown.

FUNNIEST FILM IN 10 YEARS
"A NIGHT AT THE OPERA"

Imagine a comedy that's been a year in the making and cost $1,000,000. Tried out as a roadshow to get every uproarious situation audience-proof! Those mad Marx Brothers are in a Giant Show that will long remain a classic of laughter for the American public. Have you seen the reviews of the Coast preview? Don't miss them!

YOU'RE READY FOR CHRISTMAS!
"A TALE OF TWO CITIES"

Begin it now! Don't let up! Tell your patrons that you've got the One and Only Christmas treat in picture business, Ronald Colman in "A Tale of Two Cities" Last Christmas it was Dickens' "Copperfield". This Christmas it is another Dickens masterpiece. Start your Christmas hopping-up now, and what a happy holiday *you'll* have!

P. S.

ersonal Maid's

ecret

In all the commotion over sensations like a 'Midsummer Night's Dream', 'Shipmates Forever' and 'Dr. Socrates', don't forget that Warners have a lot of other swell shows coming thru every week, as regular as the calendar. This week, for instance, we've got a dandy number called 'Personal Maid's Secret' —which *Variety Daily* says is 'a prime cut of entertainment sweet to the last morsel'. (Watch that new boy Warren Hull, who does a grand job in this one with Margaret Lindsay and Anita Louise). Right after that we'll flash the first of a series that's likely to start a new Western cycle—'Moonlight on the Prairie' starring Dick Foran, the Singing Cowboy. Next there'll be James Dunn's first for us, 'The Payoff', with Claire Dodd and Patricia Ellis. And then we swing into Francis' 'I Found Stella Parish', 'Stars Over Broadway', and Cagney's 'Frisco Kid'—all, mind you, in 3 successive weeks. Watch for more news about this triumphant trio soon, from WARNER BROS.

CAN THIS BE

BALTIMO

OR IS IT LOS ANGELES, OMAHA, BOSTON, NEW HAVEN, WASHINGTON?

So many "Shipmates" scenes like this have come in from the country's key situations during the past week that we simply can't keep 'em straight.

This might be the Stanley, Baltimore, which Variety reported had its first "lobby lockout in nearly two years."

Or maybe it's the Hollywood or Downtown in Los Angeles, where crowds were so solid that both houses are holding over for a second week.

But on the other hand it looks a lot like the Roger Sherman in New Haven, which "topped the city and is packing 'em in aplenty."

And of course it could be Cleveland, Omaha, Portland, or any one of a dozen other record-setting engagements.

See if YOU can identify this crowd — and name the lucky theatre playing

Shipmates

To Los Angeles, Philly, Detroit, and Toronto Roadshow Managers—

Please don't send us any more of those exciting wires about your marvelous openings of "A MIDSUMMER NIGHT'S DREAM". We're so thrilled already that we just can't keep track of all the good news that's pouring in about

WARNER BROS. PICTURES

Forever

with

DICK POWELL
RUBY KEELER

LEWIS STONE • ROSS ALEXANDER • EDDIE ACUFF • DICK FORAN • JOHN ARLEDGE

A Frank Borzage Production

Songs by Warren & Dubin • A Cosmopolitan Picture • Released by First National

still another

OF THE NOVEMBER HITS FROM 20TH CENTURY-FOX

The topmost money-maker of its time as a silent picture . . . now rises to its fullest emotional power on the *talking-screen* . . . leading the parade that makes November 1935 the greatest month in show history!

WAY DOWN EAST

with

ROCHELLE HUDSON
HENRY FONDA
SLIM SUMMERVILLE
EDWARD TREVOR
MARGARET HAMILTON
ANDY DEVINE
Produced by Winfield Sheehan
Directed by Henry King
Screen play by Howard Estabrook & William Hurlbut. From the play by Lottie Blair Parker
A FOX PICTURE

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

The others:

"METROPOLITAN" • "IN OLD KENTUCKY" • "THANKS A MILLION" • "THE MAN WHO BROKE THE BANK AT MONTE CARLO"

OCT 26 1935 ©CIB 277903

MOTION PICTURE HERALD

Vol. 121, No. 4

October 26, 1935

COHEN TO COLUMBIA

COLUMBIA Pictures Corporation's studio administration, striving mightily to put assurance of manpower behind its flow of luck, now makes announcement of the coming acquisition of Mr. Emanuel Cohen, formerly Paramount's production chief, as a producer, and with him Mr. Bing Crosby. Mr. Cohen, reinstating himself in production, has elected a background against which his efforts can shine in contrast. With Mr. Ben Schulberg already established on the lot, the long successful and experienced school of Paramount training appears to be approaching a dominance of the Columbia production sector.

△ △ △

INK IMMORTALITY

"AND sudden death" came on an Illinois highway this week to take our onetime friend, Mr. Sidney Smith, blithe and debonnaire comic artist creator of "Andy Gump". Meanwhile it is given out from the offices of the Chicago *Tribune* that "Andy Gump" is to go on in his funny page career, through the attentions of a staff of artists trained by Mr. Smith and presided over by Mr. Joseph Medill Patterson.

That brings to mind the subject of lives and careers of those two dimensional people of the pen of whimsy. Only the other day, perhaps just publicity angling, a Lloyd's policy was sought for Mickey Mouse. It is reported that Mr. Walt Disney was informed that since Mickey was considered an immortal he could not be insured.

The fact is that the Mickey who cavorts today is the product of something close to eighty minds and drawing hands. He can of course survive as long as the organization survives and supports him.

In a fashion "Mr. and Mrs." is surviving the late Mr. Clare Briggs, the able artist whose departure from the Chicago *Tribune* for the New York *Tribune* made way for the rise of Mr. Smith in Chicago. But it is our lament that "Silk Hat Harry" and his pal, "Judge Rumhauser", passed forever from the scene with the late Mr. Tad Dorgan.

Mr. Smith's earlier character, "Old Doc Yak", was one of the earliest cartoon figures to reach the motion picture screen, after the late Mr. Windsor McCay had blazed the way with his dynosaur, "Gerty", in 1910. About 1913-4 Mr. Smith and the present editor of this page were engaged jointly and with considerable fever of debate in the processes of putting "Old Doc Yak" into animated cartoon life at Mr. Watterson R. Rothacker's atelier of the cinema in Chicago. Debate finally ended the life of Doc Yak on the screen.

FRONTIER NOTE

NORMALLY on the side of law and order, we are displeased with the judgment of the Quebec magistrate who fined a habitant $15 for taking a shot at a balloon dancer's rubber bubble with a pea shooter. The press associations' wires report a direct hit and a ricochet, both effective. It undoubtedly seemed to M. Pierre Roy an excellent idea at the moment, as indeed it was.

△ △ △

PLACES

BROWSING through last week's issue of *Motion Picture Herald,* we discover a dispatch from Mr. J. C. Jenkins from Sleepy Eye, up in Minnesota. We like the name of that town. And that brings up place names that always figure in the graphic language of showmen in such remarks as "It may be a hit on Broadway but it'll be no bargain in Snohomish". Mr. Martin Quigley's favorite citation is Bad Axe, Michigan; Mr. Colvin Brown's is Hohokus, N. J.; Mr. A-Mike Vogel picks on Okanogan, Wash., and the editor prefers Wahoo, Neb. What's yours?

△ △ △

COPYWRITER STEAMS

MR. JAMES RORTY, one time expert copywriter, lecturing at the New School for Social Research, remarked the other night that "advertising in its present state is 100 per cent racket." Later in his talk he admitted that advertising "is a component part of a civilization that is wrong. Any reform of advertising would be only a surface reform of society. We must apply the Marxian formula of revolution and build from the bottom." Now one must wonder why Mr. Rorty is so busy bothering about advertising—which seems to be just a detail.

△ △ △

DEAN Virginia C. Gildersleeve of Barnard College complains that college students are being made "illiterate" by radio and the sound picture. "Instead of taking things in through the eye and becoming familiar with the aspect of English words, they take them in through the ear. . . . This has a lamentable effect on their spelling and some other aspects of their writing."

Even if they have to get it in the ear, she ought to be glad that they get it at all.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

MOTION PICTURE HERALD'S

Blows Up

The inquiry by the House Committee on Patents into motion picture patent pools and cross-licensing agreements "blew up" last Friday following disclosures that David Garrison Berger and Robert Robins, committee counsel and "clerk," respectively, were actively connected with pending lawsuits in which the patent poolings under investigation were an issue.

In dropping the investigation, Congressman William I. Sirovich, chairman of the committee, announced it had sufficient information and further testimony would be "repetitious." Will H. Hays and other leading industry figures were excused as witnesses.

What happened at the "blowup," and what Sidney R. Kent told the committee and what the committee told him, is related in the story starting on page 17.

Diehards Scream

Actors' Equity Association's peevishness because the screen and radio will not deviate from the rule of self-preservation and lend their aid to the dying stage, is becoming more intense, reaching the point this week where the obvious implication was made by headquarters in New York in the following question:

"Will it be necessary to impose a (federal) tax on (motion picture) theatre admission and receiving sets," the proceeds of which tax would be used to maintain the legitimate theatre in this country, in order "to waken these interests to the necessity or the advantages of cooperating with the legitimate theatre?"

Ironically, Equity's tirade came at the same time that reports were received both from the motion picture and radio that their business is improving further and the outlook for the future appears even brighter.

Equity's complaint and the week's developments in the theatre of the drama are explained on page 14.

Edison Memorial

Owen D. Young will serve as national chairman of the country-wide movement now afoot to honor the late Thomas Alva Edison by the establishment of a memorial program for the great inventor, it has been announced by William S. Barstow, president of the Thomas Alva Edison Foundation. National vice-chairman will be George B. Cortelyou.

Menlo Park, in the Oranges of New Jersey, will be the site of the memorial and the Edison Center for the Advancement of Youth in Science will comprise the physical setting from which a wide educational program will be developed with emphasis on the encouragement of youth in the pursuit of scientific knowledge.

The basic memorial will include facilities for the permanent care of Mr. Edison's personal library, which is said to be one of the most valuable scientific libraries in existence, his records and papers, and originals or replicas of each of the more than one thousand inventions he developed. The plans also include provision for a final resting place for the great inventor. Menlo Park, the scene of Mr. Edison's early activities, will be marked by a simple shaft, as a part of the general memorial program.

Officers of The Thomas Alva Edison Foundation are: William S. Barstow, president; William H. Meadowcraft, honorary vice-president; Lester W. W. Morrow and Frederick A. Scheffler, vice-presidents; Walter S. Mallory, secretary and treasurer. These, with Dr. A. E. Kennelley, Howell H. Barnes, Jr., William J. Orchard, Dr. Charles F. Scott, Dr. Clayton H. Sharp, William H. Taylor, Preston B. Millar and Arthur Walsh, comprise the board of directors of the foundation.

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Sees Arbitration-again

Some of the troublesome problems of distributor vs. exhibitor are at last nearing adjustment in localized arbitration groups which would be vested, by the distributors and theatre owners whom they represent, with complete power to adjudicate complaints.

This is the conclusion drawn from a field study now being conducted by Ed Kuykendall, president of the Motion Picture Theatre Owners of America, in a firsthand investigation and discussions with pioneer leaders in the country, and will be presented by Mr. Kuykendall to New York next month.

Mr. Kuykendall's findings to date are presented, together with an analysis of Administration ambitions for the rebirth of the NRA, on page 13.

Editor Adventuring

This week Terry Ramsaye, editor of Motion Picture Herald, set out across the Hudson highlands on the motor trails into the interior, on another of his periodic first hand explorations of America. He will spend about two months on the road, reaching presently the north Pacific Coast and in time the motion picture community of Hollywood, returning through the South, about the year's end.

'Maxim' Ban Upheld

The Reds' attempt to disseminate Communistic propaganda on screens of the United States met its first legal defeat when Judge Theodore J. Richter in Detroit upheld the police censor's ban of the Soviet film "The Youth of Maxim," sponsored for showing by the Cinema Guild.

A highlight of the controversy was the charge that the film's American release breached the Soviet government's pledge not to spread its propaganda in this country. Labor unions and radicals protested the ban.

Significant is the fact that the Cinema Guild is among those organizations which have been attacking "Red Salute" and "We Live Again" as "anti-Communist propaganda." The story is on page 65.

How time does march on. All of a sudden this issue of the Herald brings us ornate pages from the hand of Mr. Abe Waxman to remind us that this is GB Picture Corporation's first anniversary.

NEWS SUMMARY COVERING THE SCREEN WORLD

Circuit Inquiry

Fraud and collusion in large theatre circuit reorganizations will be investigated by the Sabath Congressional Committee on realty bond reorganizations when it resumes hearings in New York in December, said Congressman A. J. Sabath, committee chairman.

The Congressman said more than 500 theatre leases were disaffirmed throughout the country under the cloak of receivership, while frequently the companies involved were not insolvent.

Concluding its hearings in New York, the committee moved to Boston and later will investigate conditions in Philadelphia, Chicago and Los Angeles. See page 16.

Displacing Germans

American distributors operating in Hungary have been feeling the competition of a rising local production activity but they're optimistic nevertheless, in the expectation that in the new season they will be able to sell as many pictures as this year and under more favorable circumstances.

Twelve features were produced in Hungary in the 1934-35 and six of these were considerably successful, writes Endre Hevesi, the *Herald's* Budapest correspondent. Notwithstanding, American imports increased by 8.4 per cent while German importations were reduced by 21 per cent, and it's the prospect of increasingly taking the place of German product in the Hungarian market that is cheering the Americans' representatives. The story is on page 71.

Suit Set Back

Scheduled to be resumed November 4, the Government's monopoly suit against the American Society of Composers, Authors and Publishers and the Music Publishers' Protective Association has been set back to January 7.

The new date was decided at a conference this week between Federal Judge Henry W. Goddard, who heard the start of the trial last June; MacAsbill of the United States Department of Justice and Nathan Burkan, counsel for the music societies.

The trial was adjourned to permit agreement on stipulations of fact which would speed up the proceedings. It recently was reported that Andrew Bennett, special assistant attorney general in charge of the prosecution last summer, was retiring from Government service to return to private practice. In that event it would be necessary for new Government counsel to familiarize himself with the matter.

ASCAP has distributed $800,500 as the largest summer dividend of royalties in the society's history. This represents a drop of $60,000 from the previous quarterly distribution, but an increase over the normal distribution for June, July and August. Publishers participated by as much as a 40 per cent gain in royalties while writers benefited by an average of a 30 per cent increase. Some of the writers received as much as $8,000 for the quarter. The gain is credited largely to the increased use of radio advertising and the boost in radio royalties last fall from 3 per cent of the gross to 5 per cent.

Marking a departure from annual meetings, ASCAP will hold its first semiannual members' meeting at the Astor Hotel, New York, October 31. An accounting to members for the last six month, discussions of classification proposals for royalty distributions, the Duffy bill and recent state enactments are expected to highlight the meeting.

Czech Gains

American product returns to the fore this season, after three years, in the number of pictures to be offered exhibitors of Czechoslovakia, taking the play away from the Germans and Austrians, writes Harry Knopf, the HERALD'S correspondent at Prague. It looks like a good year for outstanding product, he points out, but anything but the best will have rough sledding.

Domestic production is up against a three-tiered obstacle—high costs for studio rental, inferior story material and the increased foreign competition. The article is on page 78.

Exhibitors Meet

Four state exhibitor organizations in the field met this week, and a similar number set convention dates, as follows: Associated Theatre Owners of Indiana, October 28; Allied States of Michigan, November 12; and the Motion Picture Theatre Owners of Western Pennsylvania, October 28. Meetings were held by the MPTO of Eastern Pennsylvania, Allied of South Dakota, Allied of Texas and Wisconsin I.T.P.A.

The annual convention of the Associated Theatre Owners of Indiana will be held October 28 in the Claypool Hotel, Indianapolis, according to Charles R. Metzger, attorney and general manager.

Theatre executives from many Iowa cities have been invited to be guests of the independent Des Moines theatre owners at a masquerade in Hotel Fort Des Moines on November 2. The meeting is to be confined to a social gathering.

The annual convention of Allied of Michigan, originally set to be held in Detroit, October 22-23, is now scheduled to take place there in the Hotel Statler on November 12-13. The annual meeting of the board of directors will be held November 11.

The first definite announcement of a new independent producing company which is being sponsored by Allied States Association will be made at the annual convention of the M.P.T.O. of Western Pennsylvania at the Hotel Schenley in Pittsburgh October 28-29 by Abram F. Myers, Allied counsel, when the orzanization meets then.

In South Dakota J. B. Clinton's "flying squadron" idea of regional meetings to cement Allied Theatre Owners of the Northwest bore additional fruit last week when 25 South Dakota showmen joined the organization at a meeting held at Mitchell.

The I.T.P.A. of Wisconsin met in Milwaukee Tuesday and Wednesday and on Tuesday Colonel H. A. Cole was reelected president of the Allied Theatre Owners of Texas at San Antonio.

Book Week Tie-ups

Exhibitors again are preparing to tie up with the national "Book Week" movement, to be held this year from November 17th to 23rd, and in this connection there has been compiled a list of 152 feature motion pictures suitable for uniting theatre, library, school and club interests. The list, prepared by the National Board of Review, appears on page 51.

Argentina Producing

In Argentina, where the motion picture season starts in the second half of March in the first-run theatres, things already are looking up for next year, writes N. Bruski, the HERALD'S correspondent at Buenos Aires. This story is on page 61.

The late Mr. William Shakespeare would have been surprised no end could have have had a glimpse at the press book that Mr. S. Charles Einfeld has evolved for the use of the exhibitors of "A Midsummer Night's Dream." The press book, despite its exhaustive pretentiousness, is a study in restraints, astonishingly emphatic by reason of its avoidance of the traditional blatancies which so often pass for "showmanship."

This Week in Pictures

AT HOLLYWOOD PREMIERE. Of Warner's "A Midsummer Night's Dream." Cedric Gibbons, who created the sets, Mrs. Gibbons (Dolores Del Rio), J. L. Warner, production chief, and Ann Page are shown attending the opening at the Beverly-Wilshire.

BORROWED. Alison Skipworth, Paramount player, whom Republic has obtained for the title role of "Hitch Hike Lady," which has been adapted from a story by Charles Leland Pincus.

RESUMES. Dixie Dunbar (only 16, they say), who has returned to 20th Century-Fox to appear with Warner Baxter and Alice Faye in "King of Burlesque."

OPERATIC FILM OPENS. John Boettiger, assistant to Will Hays, and Mrs. Boettiger, daughter of President Roosevelt, at Radio City Music Hall for New York premiere of "Metropolitan," Jesse L. Lasky picture produced for 20th Century-Fox.

ON WORLD TOUR. A. E. Meyer, export manager of International Projector Corporation, now on a trip to confer with Simplex representatives, beginning in Europe.

TO MEET HUBBY. Came Joan Bennett, Paramount player, who is shown arriving in New York where he, Gene Markey, magazine and screen writer, was due in from Europe.

LA CRAWFORD. The spirited Joan, who is doing a good bit of spirited living these days in "I Live My Life." A new and a fetching study, this, of the MGM star.

SHOOTING IN ETHIOPIA. With his trusty camera. Howard Winner, Universal Newsreel cameraman, is shown in Addis Ababa, where he filmed the departure of Haile Selassie's warriors for the front. The tribesmen around him form his bodyguard.

FAREWELL PARTY. Of news photographers snapping adieus to Merian C. Cooper, producer of RKO Radio's "The Last Days of Pompeii," as he and Mrs. Cooper sailed for Europe.

MR. GEORGE ARLISS. Believe it or not. Yes, Mr. Arliss in a curious departure from his recognizable self to portray "Mister Hobo" for GB Pictures release.

PROFILE. Cut in a camera cameo from the sharp-chiseled beauty of Heather Angel, MGM player. She is English. Working now in "The Perfect Gentleman."

COMES EAST FOR ROLE. John Howard, Paramount contract player, being greeted by John Ojerholm, production manager for the Hecht-MacArthur production, "Soak the Rich," as he arrived by plane to assume an important part in that picture.

THEATRE CIRCUIT CONDUCTS AMATEUR RADIO CONTEST. Finalists chosen from 850 candidates and others who participated in a program at KOA, Denver, terminating a competition conducted by Gibraltar Theatres at 20 theatres in Colorado, Wyoming, Nebraska and New Mexico. Speakers were Governor Johnson of Colorado, Mayor Stapleton of Denver, and Charles R. Gilmour.

Back row: Clarence Moore, KOA chief announcer; Kirk Knox, Delmar theatre, Morrill, Neb.; Donald Emigh, Fiesta theatre, Gillette, Wyo.; Lawrence Merritt, America theatre, Casper, Wyo.; Mayor Stapleton; Everett Boggs, Egyptian theatre, Scottsbluff, Neb.; Paul McCallister, El Raton theatre, Raton, N. Mex.; Governor Johnson; Mr. Gilmour; Frank W. Barnes, director of the contest. Front row: La Verne Twiford, Ramona theatre, Wheatland, Wyo.; John Costello, Princess theatre, Del Norte, Colo.; Betty Haggard, Big Horn theatre, Greybull, Wyo.; Elaine Robertson, Rialto theatre, Loveland ,Colo.; Ruben Cobas, Lensic theatre, Santa Fe, N. Mex., winner of the contest; Teddy Rockafellow, Rialto theatre, Alamosa, Colo.: Inez Larson, Silco theatre, Silver City, N. Mex.

WITHOUT THE MUSIC. The script of "Dance Band" getting a purely conversational interpretation from Buddy Rogers and June Clyde, co-stars thereof, and Marcel Varnel, the director. This Alliance production is scheduled for early release by First Division.

LUNCHEON DAIS-IES. Central sector of the honorary rostrum at last week's AMPA gathering occupied by Louis Calhern, currently in RKO Radio's "Last Days of Pompeii"; Frank Buck, and Gordon White, advertising director of Educational and AMPA head.

LOCALIZED ARBITRATION TO BE PROPOSED IN NOVEMBER

Local Groups Must Have Power to Enforce Decisions Delegated by Distributors and Exhibitors, Showmen Declare

Kuykendall Will Place Results of Field Meetings Before MPTOA Directorate Next Month; Code Idea Dropped

Distributing corporation managements at headquarters in New York will in November be presented by theatre owners with the first tangible plan since the NRA for establishing arbitration machinery in the field to adjudicate disputes between exhibitors and exchanges and among exhibitors themselves.

With virtually all hope gone for effecting a voluntary code out of the industry government that was legislated under the Blue Eagle, exhibitors, led by Ed Kuykendall, president of the Motion Picture Theatre Owners of America, are at this moment engaged in a study to determine the best possible means of adjusting buyer-seller troubles through organized mutual effort.

With this in view, Mr. Kuykendall is continuing his firsthand inspection in the field from the Midwest clear through to the Pacific Coast, holding informal talks with the best exhibition minds for opinions on the necessity of such machinery and the manner in which it should operate.

That an arbitration setup of some kind is sorely needed was learned by Mr. Kuykendall before he had spent a week in the field, starting late last mouth "if only to give the exhibitor a place to go to tell someone about something he doesn't like."

From his talks with pioneer theatre operators he learned, too, that the arbitration groups must be vested with the power to *enforce* decisions, a power given to them locally by distributors in New York, as in the case of the branch exchanges, and by the exhibitor constituents of the exhibitor arbitrators.

New NRA Plea Reported

With the Kuykendall exhibitor organization interests proceeding to work out the solution to theatre-exchange problems, contractual and otherwise, there were recurrent reports in Washington that the Administration may yet go before Congress at the next session this winter for new NRA legislation. Administration officials were keeping close guard on statistics upon which President Roosevelt will base his decision.

The statistics, showing to what extent industry at large has abandoned wage and hour standards of the nullified codes, were flowing in to Washington from 700 special field workers, but no inkling of what they disclosed was available.

The investigation was being conducted under the President's directions, and those in charge of it expected that the results would play a large part in determining whether new legislation would be asked of the next Congress to replace the NRA.

Meanwhile, the American Federation of Labor was contending that on the basis of employment and production figures for the country, increased industrial activity was bringing longer working hours instead of more jobs. The Federation, therefore, undertook an independent survey of the situation.

LICHTMAN JOINS LOEW-METRO

Nicholas M. Schenck, president of Loew's, Inc., announced Wednesday that Al Lichtman, former president and sales manager of United Artists, would join Loew-Metro soon in an executive capacity.

Mr. Schenck said: "I consider the acquisition of Mr. Lichtman, with his wide and lifelong experience in the industry, a valuable addition to our present organization. He does not join us to replace any member of our staff."

While unannounced, it is understood that Mr. Lichtman will serve as an aid to Mr. Schenck and that his duties will in no way involve Loew theatres but will be special executive assignments for Mr. Schenck.

At the Federation's convention in Atlantic City, last weekend, Sol A. Rosenblatt, former Blue Eagle administrator, declared that adoption of A. F. of L. standards as the prevailing wage and hour rate in all localities would lead the way to industrial peace.

However, management and labor will be sounded out before any new industrial legislation is attempted by the Administration, Major George L. Berry, new coordinator for industrial cooperation, said when he invited the motion picture industry, and all others which operated under the NRA codes, to attend a round-table conference sometime soon.

Regulatory, Not Mandatory

In any event, Major Berry explained at Washington last Saturday that any recovery legislation sought by the Administration at the next Congressional session will be directed toward the regulation of competitive and labor policies rather than contemplating a return to any sort of mandatory code regulation.

Answering charges that his proposed conferences with business and labor leaders were projected for the purpose of drumming up sentiment in favor of a return to codification of industry by what virtually represented compulsion, the Major asserted that the only aim of the federal agency was to further the adoption of voluntary codes, although he did say that one of the objectives of his organization will be the development of a central point where the views of business, labor and the public may be coordinated to arrive at the best solution of long standing business problems.

Major Berry warned that the course of the Administration's move for new industrial control legislation will be directed by the manner in which business itself meets its problems.

"The question whether voluntary trade associations and voluntary codes will be strong enough to drive out 'cut-throat' competition and the 'sweatshop' operator from business without legal help, can best be answered by industrial leaders themselves facing the coming conferences," he concluded.

Localized Arbitration Held Needed

Regardless of the ambitions of the Administration to effect regulation of industry in some legal form authorized by Congress, it appears that the motion picture finally will take action on its own before the year's end.

For the successful operation of local arbitration groups, Mr. Kuykendall now finds in his field trip, there should be a purely disinterested party to sit with a fair representation of exhibitor and distributor interests. As a balancing factor, the disinterested arbitrator would be invaluable, as was proved by NRA code experience when the very life of many a local film code board frequently was saved by such a third interest.

That the new field organizations would be neither a revival of the old Film Boards of Trade, as favored by some distribution interests, nor of the old arbitration boards that operated under the Film Boards, was pointed out when the MPTOA determined that they would, instead, comprise a representation of local exchangemen empowered by home offices to take independent action on trade practice complaints locally, working with exhibitor arbitrators.

A small group in New York, such as the previous Code Authority, or any small distributor-executive circle, could not have the knowledge of local conditions essential for the settlement of most grievance cases, Mr. Kuykendall found. The NRA code workings further proved that point.

He said, as did exhibitor leaders with whom he discussed the situation, that the industry has and always will have its buyer-seller troubles, of greater magnitude than other businesses, and that that sort of grievance cannot be legislated out of existence. To his knowledge, he added, no exhibitor

(Continued on page 18)

EQUITY HINTS TAX ON FILM THEATRES TO HELP STAGE

Actors' Forum, Radical Group Within Association, at Same Time Criticizes the Government's 10 Million Dollar Grant

Association Charges Screen and Radio with Ignoring Plight of the Legitimate; Radio Business Shows Good Gains

Evidently intent upon exciting animosities because of its admitted failure to enlist the aid of screen and radio in rehabilitating the stage, Actors' Equity Association is waving a threatening "blackjack" over the heads of film and broadcasting interests with the suggestion implied in the question, "Will it be necessary to impose a (federal) tax on (motion picture) theatre admissions and receiving sets," the proceeds of which tax would be used to maintain the legitimate theatre in this country, in order "to awaken these interests to the necessity or the advantages of cooperating with the legitimate theatre?"

And even as Equity was condemning the screen and radio for their lack of interest in aiding the competitive theatrical business, Actors' Forum, Equity Liberal group, found much to criticize in the United States Government's $10,000,000 grant to the theatre of the drama for rejuvenation purposes. While Equity was endosing the plan "wholeheartedly," the Actors Forum was expressing general dissatisfaction with the projected Government subsidized program, especially with regard to the salaries scheduled for out-of-work actors employed in the project.

Ironically, Equity's belittling appraisal of the screen, in its relative value to the stage, came almost within a few hours of an announcement from the producing Theatre Union, in New York, that a survey among workers disclosed that whereas 54 per cent frankly admitted that they do not attend the dramatic theatre, the majority of those questioned replied that they go to the movies, and only 10 per cent confessed to never going to pictures at any time.

"Haphazard Lightnings"

"For many years Equity has preached and practiced its belief that the legitimate theatre is an instrument of education and culture the preservation of which should not be left solely to the haphazard lightnings of public interest," said a statement from Equity headquarters in New York. "And for most of that time Equity has received, at best, polite acquiescence to the theory, but no practical help from other branches of the amusement (presumably motion pictures and radio), or from educational, cultural and governmental organizations who should be most interested in its perpetuation."

Just why Equity thinks the screen and radio should further the business of their competitor, the stage, was not made clear.

Regardless, continued the Equity tirade, "It was with considerable interest that Equity read a dispatch from Belgrade, the capital of Jugoslavia, to the effect that the government of that nation plans to institute a one dinar stamp (a dinar is currently worth 2.30 cents) on each ticket of admission to a motion picture house, the proceeds of which will be used to maintain the legitimate theatre in that country. The dispatch also adds that a similar tax on radio receiving sets is in prospect.

LABOR THEATRE TO BE OPENED IN NEW YORK

A theatre to promote the social and cultural ideals of labor and present to the public an accurate picture of unionism is now being organized in New York by a number of labor unions, it was revealed last week at the fifty-fifth annual convention of the American Federation of Labor in Atlantic City. The project has the personal approval of William Green, president of the organization.

Incorporation papers for the new dramatic group, to be known as Labor Stage, Inc., have already been filed in Albany. Its work will include the formation and co-ordination on nonprofessional groups, and the sponsorship of a number of professional groups.

"Quite aside from the expediency of any such move in the United States at this time, Equity," it said, "believes this dispatch indicates that the potential value of the legitimate theatre really means something to Jugoslavia and that its acknowledgment is not an idle gesture or mere lip loyalty. It means enough so that other forms of entertainment are required to contribute to its maintenance. And that is a point which might well be taken to heart by this country, here and now.

"For, while Equity knows regretably little of the literary and dramatic heritage of the Jugoslav theatre it seems unlikely that it has the richness and variety of the drama to which the American theatre is heir. Yet," continued Equity, "lacking the conviction of its importance to succeeding generations and the courage of that conviction, American motion picture and radio interests have regarded the legitimate theatre either as a rival to be exterminated, or a field to be exploited through the advantages of superior financial power and organization. And our cultural, educational and governmental agencies have sat quietly by and watched the unequal contest with only an occasional expression of sympathy for the beleaguered theatre."

"So far," they complained, "Equity's genuine and entirely friendly overtures to motion picture and radio interests have drawn either contemptuous silence or, through their semi-official spokesmen in the trade press, sneers and allusions to the theory that the legitimate theatre, knowing it cannot sustain direct competition, is begging for its life from its conquerors."

A special mass meeting of the general membership of Actors' Equity probably will be called to consider the proposed theatre projects of the Works Progress Administration, government relief agency. The union's counsel considered the matter over the weekend after receipt of a petition of the Actors' Forum, which has expressed dissatisfaction with the WPA's projected stage-circus-vaudeville program.

At the same time last week that the Actors' Forum took up the WPA matter, several other theatrical unions in New York revealed that they, too, were harboring dissatisfied reactions with the Government as a theatrical producer. Most of the comment along Broadway in this connection was aimed at the WPA proposal to charge low admissions, which, it was felt, placed the United States in the role of a professional producer rather than a relief agency.

Too, throughout the organized acting field, there is a feeling that if producers or the Government use actors on relief wages, the Equity minimum wage standard will be undermined. Accordingly they ask that the Equity minimums of $40 weekly for senior members and $25 for juniors be instituted on relief projects. They also demand a closed shop on the projects as well as freedom from any supervision of the League of New York Theatres, which is an employer-producers' group.

Ralph Whitehead, secretary of the American Federation of Actors, composed of vaudeville and circus actors, was reported to have concluded that his group no longer regarded the Government's show project as a temporary plan and that, accordingly, he demands a minimum of $40 weekly for his constituents.

And the while Actors' Equity was expressing worriment over the condition of the stage, the radio industry, like the motion picture, saw further bright spots ahead.

This was disclosed by Orrin E. Dunlap, who, surveying the broadcasting field for the New York *Times*, reported: "Radio industrialists are happier than they have been since the days before their business hit rock bottom in March, 1931.

Furthermore, radio factories are reported to be busiest since 1930. The public is buying. There are now 50,000 radio factory employees, compared with a normal 40,000. "Sales are 20 per cent ahead of last year," Mr. Dunlap said, "and it seems safe to believe that the total number of sets sold in 1935 will cross the 5,000,000 mark."

To Martin Quigley

Dear Mr. Quigley:

I want to take this occasion to add my congratulations to the many which have been given you on the occasion of the anniversary of your twenty years in the service of the motion picture industry as a publisher of a fine group of trade papers.

Not only have you stood for the best ideals in motion picture trade paper publishing, but it is a matter of record that your personal efforts in the best interests of the industry have resulted in benefits for every member of our business. I distinctly remember the pleasure I received in working with you in one industry problem recently. It gave me an insight into the honest and sincere manner in which you work.

That the industry has joined in unanimously celebrating your 20th anniversary is not only a sign of its recognition of you, but also it is a sign of applause for fearless tradepaperdom.

Jay Emanuel

From Mr. Emanuel's editorial page of October 10, 1935

He publishes:

THE EXHIBITOR of Philadelphia
THE NATIONAL EXHIBITOR of Washington
THE NEW YORK STATE EXHIBITOR

SABATH INQUIRY MOVES TO BOSTON; VANDERLIP HITS DIRECTOR SYSTEM

Investigators Will Take Up Circuits' Reorganization on Return to New York in December, Says Chairman

Chairman Concedes It Was Not Unethical for Reorganization Committeemen to Trade in Securities

Winding up an eight-day series of meetings in New York during which it investigated many phases of the Paramount Publix reorganization and laid the ground work for a continuation of the inquiry, the Sabath Congressional Committee investigating real estate bond reorganizations transferred its activity to Boston over the weekend, with Philadelphia, Chicago and Los Angeles next on the schedule.

The first matter to gain the committee's attention in Boston on Monday was the more than $4,100,000 worth of bonds issued by Metropolitan Buildings, Inc., which owns the Metropolitan, largest motion picture house in New England, operated by M. & P. Publix.

In the final two days of the committee's New York hearings, outstanding developments included:

Congressman Adolph J. Sabath of Illinois, chairman of the committee, announced the inquiry would extend to the reorganization of Paramount and other large circuits when it reconvenes in New York in December.

Frank A. Vanderlip, who recently resigned as a member of the Paramount board, in a letter to the committee, scored the failings of corporate administration by directorates.

Congressman Sabath finally agreed—with reservations—with Mr. Vanderlip that it was not unethical for members of a reorganization committee to trade in the securities of companies they were reorganizing.

The eight federal judges in the Southern District of New York, during a conference with committee members, agreed to submit recommendations for improvements in the reorganization and bankruptcy procedure.

Disavowal of theatre leases by holding companies in bankruptcy or receivership will be subjected to thorough study when the committee returns to New York, said Congressman Sabath. The committee has received numerous complaints from theatre landlords claiming they have suffered because of circuit bankruptcies, some unjustified, it was said. S. A. Lynch, theatre reorganization advisor for Paramount, will be sought as a witness.

Congressman Sabath said that conditions in California were "particularly rotten." It was reported that the committee eventually expects to investigate the reorganization of Fox West Coast theatres.

"More than 500 instances of theatre lease cancellations occurred in this country in the past few years under the cloak of receivership," Congressman Sabath charged. "Information in the possession of our committee indicates many of these receiverships were obtained by collusion and fraud. Frequently the companies involved were not insolvent."

The committee had evidence of a large number of irregularities in the foreclosure of theatre properties throughout the country, indicated the committee chairman. He said federal judges agreed that preventive measures should be taken.

Given an assignment to investigate real estate bond reorganizations under Section 77B of the Bankruptcy Act, the committee is taking the motion picture companies as part of a general study and is not concentrating on the film companies or theatre circuits. Congressman Sabath said one certain recommendation to the House early next year would be amendments to Section 77B placing a limitation on fees in a reorganization proceeding, and that another recommendation would suggest the curbing of "chiseling lawyers," particularly in connection with bondholders' committees.

Following a two-hour conference with the members of the federal judiciary, the Congressman said he felt certain that henceforth smaller allowances and fees would be allowed in reorganizations in the Southern District of New York. He said the judges had agreed to recognize legal representatives of the committee in reorganization hearings and had promised to submit by January 1 their recommendations.

Judges Criticized

Members have criticized federal judges for allowing high fees in reorganizations and for refusing to hear representatives of the committee on behalf of bondholders.

Congressman Sabath related that some of the judges suggested a permanent bureau as an adjunct to the court to investigate actions brought under Section 77B and to assist in protecting the rights of bondholders. The Congressman continued that such a bureau or organization, to be named by the President, the Controller of the Currency or some other high official, had been considered for a long time by the committee and would be proposed in legislation.

Congressman Sabath disclosed the judges felt that due to 77B proceedings so much extra work had been heaped upon them that they are sometimes unable to give all matters the detailed attention and consideration they deserve, and proposed a coordinator of bankruptcy and 77B action be appointed in the district and that some work be referable to referees.

The judges participating were John C. Knox, William Bondy, Francis G. Gaffey, Murray Hulbert, Julian W. Mack, Alfred C. Coxe, Henry W. Goddard and Robert P. Patterson.

Vanderlip Asks Changes

At the final hearing of the committee in the Federal building, a letter from Mr. Vanderlip, former president of the National City Bank and former Paramount director, was read in which he urged a study of the actual government of large corporations, as well as of reorganizations. Mr. Vanderlip indicated his belief that boards of directors as now constituted have outlived their effectiveness.

"I have been in years past on many important boards and I am not impressed with the efficiency of our present methods," Mr. Vanderlip wrote. "A director having an hour a week or an hour a month cannot possibly have the basis for making sound decisions in many cases. The recognition of increasing responsibility attaching to members of a board is making it increasingly difficult to secure altogether desirable men."

It is only rarely that the ordinary stockholder has any voice in choosing directors, Mr. Vanderlip said. At an earlier session, Congressman Martin J. Kennedy of New York City had offered the suggestion that some outstanding figure such as a General Hugh Johnson or Samuel Seabury be on the Paramount board to represent the mass of stockholders.

Mr. Vanderlip brought up the committee's criticism of his testimony that while he was chairman of a bondholders' committee he purchased Paramount stock, and that while he requested a fee of $50,000 for his services he admitted making a profit on the transaction. He said:

"It would seem more logical to criticize members who did not have an interest that would lead to their sole concern being the particular security which they represented. If one takes his chances and bets on what he is trying to do to improve the value of a particular security it seems to me entirely proper that he buy securities."

Congressman Sabath agreed that persons not having an interest in a business would not give it the same care as if they were interested.

"I feel, however," he added, "that the committees should not utilize inside information to buy bonds when they are down to nothing when they know that these properties can be and will be reorganized and that the values of the securities will be enhanced."

Former Judge Cites Lease

In another matter, former Supreme Court Justice Stephen Callaghan, of Brooklyn, N. Y., said that he leased two Florida theatres to Paramount, of which he is a director, while serving also as a trustee of the Prudence Company, when better bids were received as to the lease terms for the theatres in each case. Prudence is affiliatd with Paramount as a building and theatre holding company.

The former judge said the figures agreed upon reflected an advance over the sum received the preceding year. One of the theatres was in Jacksonville, the other in St. Petersburg.

William M. Greve, former president of Prudence Company, who resigned in 1929 but is now a trustee, offered further testimony concerning certain loans his company made.

Committee Hears H. T. Mintz

Opening hearings in Boston on Monday, the Sabath committee heard testimony by Herbert T. Mintz, head of Metropolitan Buildings, Inc., to the effect that the $6,000 weekly paid by Paramount Publix to the building firm up to Dec. 15, 1932, was not a rental for the Metropolitan theatre, but was to be paid only if the cash was available from the theatre's earnings. Payment ceased when Paramount entered bankruptcy.

Herbert Davis, a Boston public accountant, expressed his belief that the present reorganization plans cannot be carried out, and that the interest on new bonds would not be earned as long as the loss on the theatre continued. Last year's loss to the building firm was reported as $270,000.

Moxley Hill Passes

Moxley Hill of the United Artists contract department in New York, died late last week. He was 60 years old.

SIROVICH INVESTIGATION OF THE FILMS BLOWS UP

Abrupt Ending of Hearings Follows Disclosure of Connection of Committee Counsel with Lawsuits on Patents

Attorney Berger and "Clerk" Robins Resign from Committee; Only One Film Executive, Sidney R. Kent, Is Heard

Investigation of patent pools and cross-licensing agreements in the motion picture equipment field, which began Tuesday of last week in New York, exploded Friday afternoon when, in sequel to revelations by *Motion Picture Daily* on Wednesday, Dr. William I. Sirovich, Congressman from New York and chairman of the House committee on patents, announced it had sufficient information and that further testimony of film executives would be "repetitious."

At the time of the adjournment only one motion picture executive, Sidney R. Kent, president of Twentieth Century-Fox, had been heard. Will H. Hays, Al Lichtman, E. W. Hammons, Jack Cohn and several other film executives were at the committee's quarters in the Fifth Avenue hotel under subpoena of the committe and prepared to testify.

Decision to adjourn was reached at an executive session in which the resignations of David Garrison Berger and Robert Robins as officials of the committee were handed in and accepted. The session followed disclosure of the fact that these two men were affiliated with litigations aggregating $67,000,000 pending in the federal courts against American Telephone & Telegraph Company, Western Electric Company, Inc., and Electrical Research Products, Inc., which were the first companies investigated.

The Wall Street Journal on Saturday reported the termination of the inquiry as follows:

"Congressional investigation of patent pooling in the movie industry came to an abrupt, unscheduled halt Friday, following resignation of the committee counsel and the economic adviser on the heels of disclosure of their interest in pending litigation by private parties against the American Telephone & Telegraph Co., first of the companies to be probed.

"David Garrison Berger, 31-year-old 'legal expert' for the committee, had been revealed as being of counsel in a Sherman Act case seeking $15,000,000 damages from A. T. and T., and by his own testimony in another suit a few months ago was associated with Ralph Vatner, attorney, in ten suits against the A. T. & T. totalling a face complaint value of $40,000,000.

"Robert Robins, it had been disclosed subsequent to the opening of the congressional committee hearings in New York City this week, had the same business address and telephone number as Mr. Vatner, and furthermore was formerly an officer of Duovac Radio Corp. which is currently involved in litigation against A. T. & T.

"The resignations, it is understood, followed a hurriedly called, and heated, meeting of the committee, and the decision to excuse the various movie industry executives assembled there under subpoena was agreed to by all but one of the committee members."

The facts concerning the connection of Mr. Berger and Mr. Robins, officially listed as "clerk" to the committee, with the pending lawsuits were related October 16 by *Motion Picture Daily* and were also presented in the October 19 issue of MOTION PICTURE HERALD. The suits were filed on the basis of alleged misuse of the patent pooling arrangements the committee set out to investigate.

At the opening session Congressman Sirovich had announced that Mr. Berger and Mr. Robins were working without compensation "for the public good," and later the committee attaches said they were serving as "dollar-a-year men."

At Friday morning's session, Congressman Randolph Perkins of New Jersey, a committee member, decried the questioning of Mr. Kent when he was being examined as to his annual compensation. The Congressman declared that questioning along this line was disturbing to business.

Perkins Clashes with Robins

When Mr. Kent left the stand, Congressman Perkins moved for permanent adjournment. At this point Mr. Robins, who was understood to be one of the committee's advisors or investigators, injected himself openly into the proceedings for the first time, and addressed the committee in opposition to adjournment, saying that 10 or more leading film executives had been subpoenaed and should be heard.

"Who are you?" Mr. Perkins asked.

When informed that Mr. Robins was "clerk" to the committee, he asked that the record of the proceedings show this identification of the committee's "investigator" and that the identity of the committee counsel also be made part of the record. The session was then hurriedly recessed by the chairman, with the understanding prevailing in the committee room that the hearing would be resumed as usual at about 2 o'clock.

Investigation Ends Abruptly

In the meantime the executive meeting was being held. Finally, at 4 o'clock the committee members took their seats and Congressman Sirovich read his official statement, which ended the motion picture investigation.

Congressman Sirovich announced that the hearing would proceed Monday morning in the Fifth Avenue hotel with an investigation of radio patent poolings. Friday's session, however, was the last.

On Wednesday Mr. Berger had taken an active part in questioning Edgar S. Bloom, president of Western Electric and Erpi, on those companies' activities in the sound equipment field, and in interrogating George E. Quigley, vice-president of Vitaphone, but on Thursday and Friday he left the interrogating entirely to the committee.

Also, following disclosure of Mr. Berger's dual position as counsel in the untried lawsuits against A T & T and its subsidiaries, it was reported that officers of the plaintiff companies who had been subpoenaed for the hearing would be excused from testifying, or if they were put on the stand would not be examined by Mr. Berger, their counsel.

Though the committee members understood that patent pools and cross-licensing agreements in radio, airplane manufacturing and oil cracking processes were also to be investigated, Congressman Sirovich, who sponsored the House resolution authorizing the inquiry, chose motion pictures as the first subject.

Mr. Kent, the last witness, testified concerning the many claims to patent validity made by various interests during the early days of sound equipment development and the reasons why Fox, Paramount, MGM and other large film companies finally elected to contract for Erpi licensing.

18 Months of Tests

The decision was not reached for 18 months, said Mr. Kent, during which a committee of the Motion Picture Producers and Distributors Association continued negotiations with Erpi, at the same time conducting careful tests of many other makes of recording and reproducing equipment. Mr. Kent said the considerations leading to the decision to align with Erpi were the quality of Western Electric equipment, the desirability to have contracts with a company that could manufacture in large quantities, quickly, and at the same time continue improvement of the product; the financial responsibility of the company to protect its patents and their users, and the existence of service organization large enough to maintain the equipment after installation.

"A producing company's investment in sound equipment was so large," said Mr. Kent, "that any producing company would have been bankrupted by patent suits, if it had not contracted with a reliable equipment concern."

Mr. Kent under questioning said Erpi first asked 8 per cent of a licensee's gross but that the negotiations finally ended in a flat royalty charge of $500 a reel for recording of features and $100 a reel for shorts and news reels.

Replying to a question whether he did not think Western Electric should be required to license any manufacturer who sought to make sound equipment, Mr. Kent explained that a sound manufacturer's responsibility and resources were more important to the producer licensee than the cost of the equipment. He testified that his company's con-

(Continued on following page)

FILM INQUIRY ENDS

(Continued from preceding page)

tract with Erpi did not prevent him from selling film to any exhibitor regardless of the reproducing equipment installed.

Concerning the proposal in Congressman Sirovich's bill to have the pooling of patents and cross-licensing registered with the Bureau of Patents, Mr. Kent said, "I think everybody's mind would be relieved if they knew to whom the patents belonged."

Mr. Kent testified that his company contributes $100,000 annually to the Motion Picture Producers and Distributors of America. While he said the amounts the member companies contribute are based on a formula "known only to Mr. Hays," he estimated the total contributions to the MPPDA as not exceeding $600,000 yearly, the members contributing in proportion to their grosses.

Mr. Kent explained that the MPPDA maintains a large staff engaged in censorship, settling internal difficulties of the industry, watching for adverse legislation, registering titles, books and stories and to some extent seeing after relations of the companies in foreign countries.

The question of registering patent pools and cross-licensing probably would not be a subject to come up before the MPPDA, testified Mr. Kent.

Sees No Objection to Pooling

In reply to a question by Congressman Charles Kramer of California, Mr. Kent said he would not object to a central pooling of sound equipment patents "if they continued the improvement of sound."

He also indicated that definite objection would be made by the film companies if A T & T or any of its subsidiaries endeavored to engage in producing because of their vast hold on the sound equipment phase of the industry. He said he was not worried about that eventuality because in his opinion the electric companies knew no more about production than the film companies did about making sound equipment.

Mr. Kent testified his annual salary was around $66,000 a year, although it varies.

Stressing the necessity for continuous improvement in sound equipment, Mr. Kent said: "Sound motion pictures today are as crude as the telephone was 20 years ago."

Denies Company Lobbying

Congressman Matthew A. Dunn, blind lawmaker from Pennsylvania, asked:

"How much money does your company spend to lobby in Washington?"

"So far as I know, I have not spent any money down there for Fox Films," replied Mr. Kent.

"Wait a minute," Mr. Dunn said, "you say you did not? That may be true, but does your company spend anything?"

"Not that I know of," was the answer.

"How in thunder are you people so successful in keeping legislation from being enacted which we believe is going to be of benefit to the people?" Congressman Dunn asked. "How is that done?"

"I should think you could answer it better than I, Congressman,"

"Do you want to know my answer?" pursued the Congressman. "My answer is that the corporations spend gigantic sums of money for that purpose."

"I am under oath, and I say we don't," replied Mr. Kent.

Proposes 'Phone Cost Reduction

Congressman Sirovich contended it would be only fair if the A T & T employed the profits made from the production of sound equipment to reducing the cost of telephone calls, since the funds for the development of sound equipment patents had been obtained from the telephone using public.

C. C. Colby, former president of the Samson Electric Company, Canton, Mass., testified his company was liquidated in 1932 when it was unable to effect an acceptable cross-licensing agreement with A T & T and subsidiaries for the manufacture of sound equipment units. He said an agreement had been offered him, the signing of which would have been equivalent to signing "our death warrant."

Pressed for an explanation, Mr. Colby explained the agreement proferred called for dissolution of the licensing benefits if royalty payments were not made within a 30-day period.

Would Restrict Utilities

Replying to questioning, Mr. Colby testified he favored federal regulation confining public utilities to the field for which they were franchised and favored the availability of patents of a company such as A T & T to any responsible company at a reasonable royalty fee.

Joseph Numero, former president of the Cinema Supplies Company, Minneapolis, testified that he had been unable to obtain licensing agreement from A T & T in 1932 and that his company is now defendant in actions by that company for infringement of amplifying patents.

After hearing these witnesses Congressman Sirovich said he believed the situation could be remedied for independent sound manufacturing concerns by making provision in his bill for the granting of licenses to outsiders by a large company developing such patents as a by-product to its main field. Representatives McFarland of Texas and Buckler of Minnesota said they, too, favored such a licensing provision.

SEC Report Shows Laemmle Holdings

Reports of stock holdings of officers and directors of corporations to the Securities and Exchange Commission in Washington show that Carl Laemmle on August 31 held 7,016 shares of Universal common outright, 58,692 shares through one voting trust, 120,127 shares through another voting trust, 1,265 shares of special cumulative first preferred and 15,703 shares of second preferred.

A similar report on Trans-Lux Daylight Pictures showed that H. P. Farrington, director, disposed of 400 shares of common and at the end of the month held 9,600 shares.

Local Arbitration Proposal Up Soon

(Continued from page 13)

had ever gone into the courts on such matters and come out with anything left for himself, even though he won a judgment against the exchange, or against a competing exhibitor.

Seeing Coast Exhibitors

Mr. Kuykendall already has talked with owners and leaders, "both large and small," in the principal cities of the east, midwest, and south, and will follow the same procedure in the Pacific northwest, the west coast, the mountain regions, and then pick up any sections he has missed on a swing back across country.

He declined at this time to comment on the identities of the exhibitors he has talked with about the arbitration proposal or other MPTOA policies. He is making typewritten reports on all reactions and will consolidate these findings after he has covered the country. Mr. Kuykendall then will present them to the national MPTOA directorate in New York in November for final discussion and action, thence taking up the conclusions with the distributors.

That distributors themselves are now well aware of the dissatisfaction of exhibitors in the field over the workings of some trade practices is reflected by the daily reports emanating from Washington and St. Louis, where theatre owners hourly are pouring their grievances into the laps of Department of Justice agents now prosecuting distributors in St. Louis for alleged conspiracy in restraint of trade. These complaints are said to be reaching the Department from all sections of the country.

Favor Local Groups

The MPTOA leaders felt that the arbitration groups could be established in every exchange center, and with sufficient authority delegated to them by the interests which they represent, could adjudicate in joint hearings, virtually every trade practice complaint arising locally, excepting, of course, those involving national distributor policy—such as score charges and the like, which would be outside the jurisdiction of the local courts, and, therefore, would have to be settled at headquarters in New York.

It was these responses that influenced Mr. Kuykendall to make the trip to the field.

A preponderance of exhibition opinion saw distinct disadvantages in any invitation to any federal agency to take over industry regulation without compensating benefits in return. Distinct sentiment for a form of trade practice regulation which could and would be administered entirely within the industry and by the industry, preferably through local organizations, was revealed in the responses to the questionnaire and to Mr. Kuykendall.

Sentiments for some such arbitration plan are emanating from exhibitor ranks, rather than from distribution quarters. Its adoption has long been delayed, even from the standpoint of being suggested by distributors because of their fear that it would conflict with the Judge Thacher decree of six years ago which outlawed the distributors' arbitration system of that time.

FLASH!

5 CRITICS DIE LAUGHING!

Thank God, they've recovered now! They tell their amazing experience in the following pages. When you read these criticisms, you will agree that America will soon see the most important comedy attraction of years!

(Next page begins it!)

"Such lovely language!"

Hollywood Reporter says:

"Night at the Opera" a hit! Marxes hilariously funny! Production and music rate extra high. The Marxian recipe for a cacklefest, with song, rings the bell again with top-notch punch features. There is a grand opera backstage story of exceptional excellence, constantly punctuated by ribaldries of the three comics. The average of good laughs is so high and the musical features so delightful that there is bang-up entertainment for all tastes. M-G-M has given the picture a spectacularly excellent production and spread itself on a swell fiesta on the lower deck of a liner and on a backstage chase while the opera is under way that is as fresh and hilarious as the screen has seen in many a day. The many-sided Harpo is the hero of this episode, doing a flying Tarzan among the rigging in the flies with uproarious results. The opus is high-marked also by Allan Jones, whose singing, personality and good looks make him real box-office. Besides his operatic numbers from "Il Trovatore" he sings two dandy ballads, "Cosi-Cosa," by Kaper, Jurmann and Ned Washington, delivered at the fiesta with the Marx trio accompanying, and "Alone," by Nacio Herb Brown and Arthur Freed, with his singing team-mate, Kitty Carlisle. In the supporting cast there isn't a weak spot. Miss Carlisle is all that one could ask. Walter King himself is a real tenor. The Marx Brothers, will certainly build themselves into great favor as a result of this fine Thalberg offering.

"How those
Variety
boys talk!"

Daily Variety says:

Musical farce has been brilliantly adapted to the Marx brothers as their best offering in "A Night at the Opera". It gives the comic trio plenty leeway for their distinctive cavortings. Laugh score is equally divided between the Marx trio. Gags reel leisurely from hilarious congestion scene in Groucho's little ship's cabin, through sea dunking escapade as stowaways break from brig to public reception for phoney aviator heros, topping in wild Tarzanish climax at the opera where the patrons of romance snatch the menacing tenor off the stage to give Jones and Miss Carlisle their chance at fame. Finale is a pip of wild action back stage.

"Film Daily hates it. Ha-ha!"

Film Daily says:

A merry box-office number. Big laugh riot. A laugh fest with all types of audiences. George S. Kaufman and Morrie Ryskind have supplied the comedians with excellent material. One of the most amusing sequences is on board ship, with Chico and Harpo and Allan Jones, stowaways, and manicurists, waiters and others falling over each other in Groucho's small room. Another laugh provoking scene finds Robert Emmett O'Connor, a detective, hunting the stowaways in Groucho's two-room New York apartment, only to find several beds disappearing under his nose. Of course, the biggest riot of laughs is in the final sequence, with the Marxes wrecking the opera. Chico and Harpo play baseball in the orchestra pit and then Harpo gets into the wings, on and off the ground, causing the scenery to fall in front and back of Walter King, who is singing. Direction, Aces.

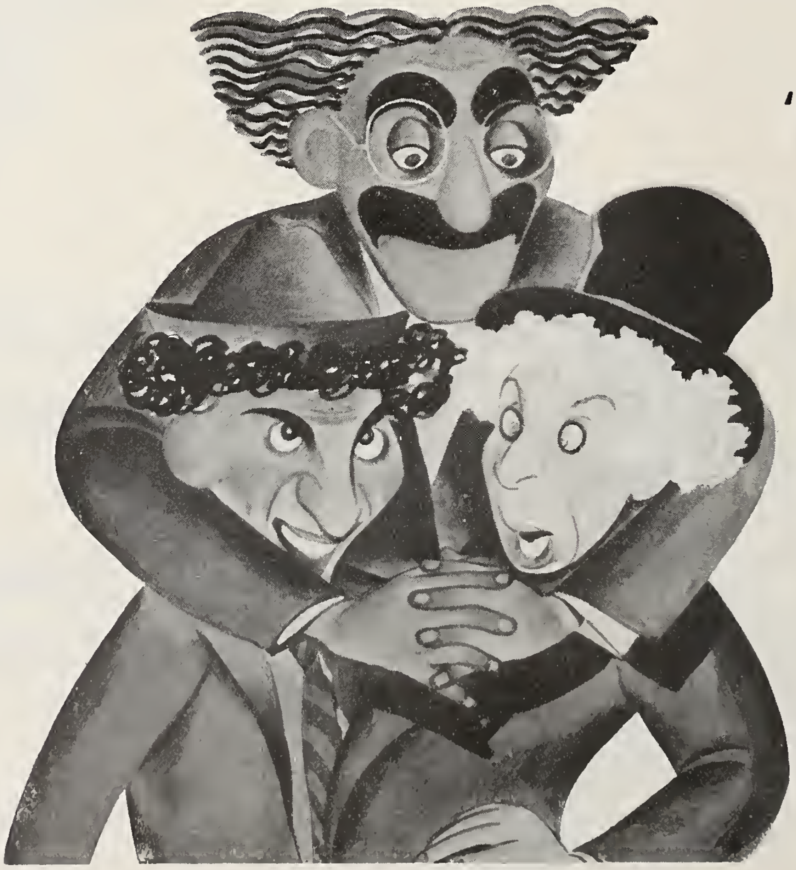
Showmen's Trade Review says:

Here is a riot of laughter. In addition to the Marx Brothers, the supporting cast is exceedingly talented and their performances are sure to win applause from any audience. The tempo is fast and furious with plenty of new gags and clever wise cracks all the way through. This young singer, Allan Jones, is the hit of the show with his fine singing and pleasing personality. He looks like a new star for M-G-M. The musical background is excellent and the operatic songs well chosen for film patrons. Great popular appeal.

"Nice work, Showmen's Trade Review. You spell pretty good too!"

Motion Picture Daily says:

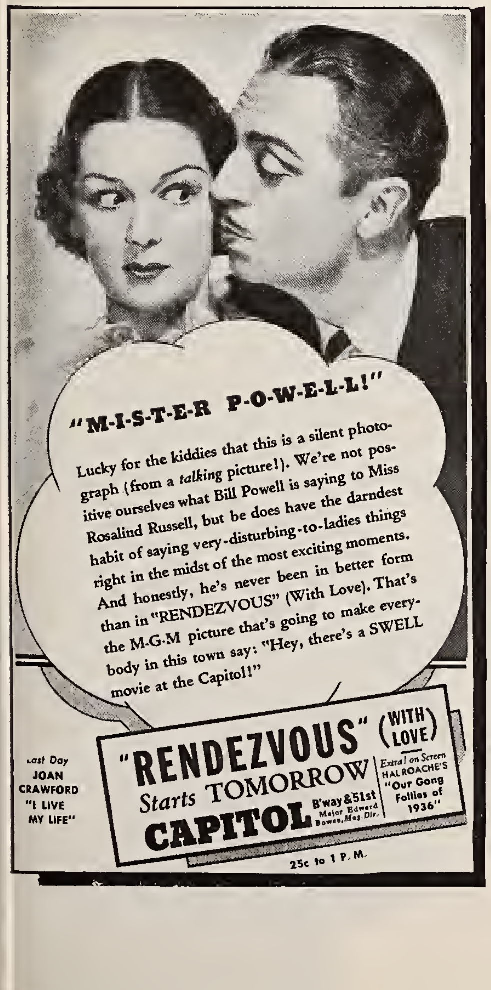
Great swells of laughter, rippled by windy gusts of giggles at the Marx Brothers, roll through this musical farce. The big moments audiences will repeat around the fireside are scenes in a two-by-four cabin bulging with almost half of the passenger list before a gag ends a maniacal duel of Harpo and a moth which flutters from the flowing beard of an air hero; the masquerade of the Marxes in those same beards ravished from sleeping air heroes and Chico's explanation to a welcoming committee of why the fliers took a boat; a rip-roaring finale at an opera performance with Groucho pursuing a rich widow all over the house, and Harpo going Tarzan trapezing in the flies as the backdrops change behind baffled singers. Tie the roof on tight when this one opens.



"Pay attention to what Motion Picture Daily says!"

BRAVO!

BILL POWELL'S "RENDEZVOUS"



"M-I-S-T-E-R P-O-W-E-L-L!"

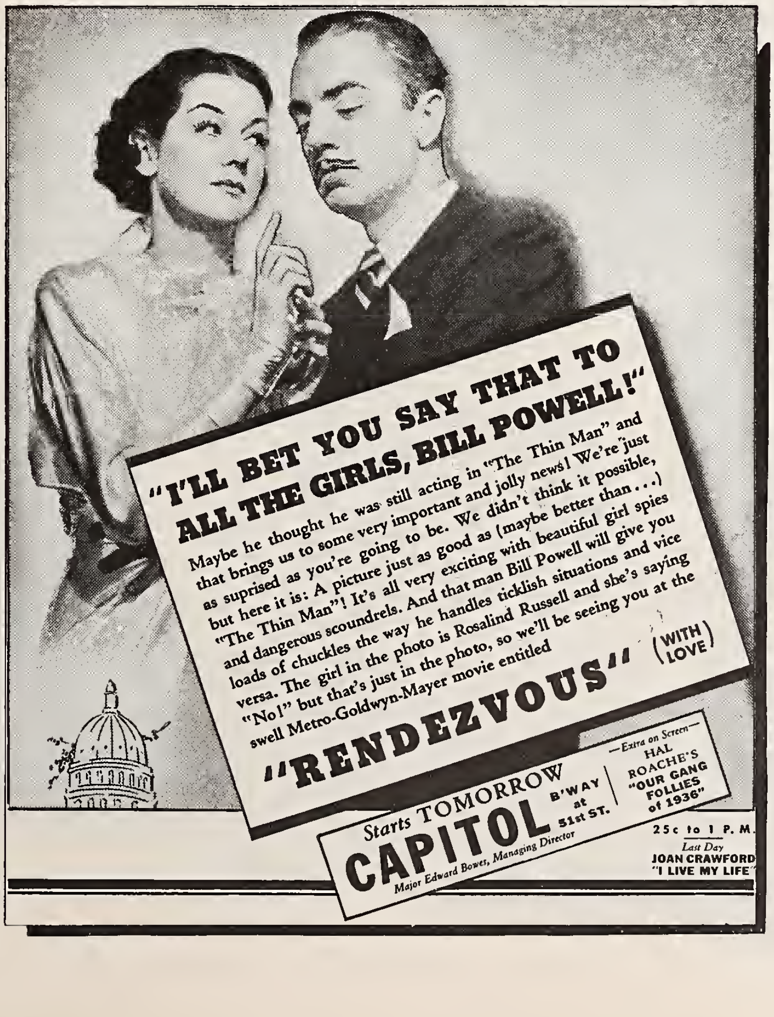
Lucky for the kiddies that this is a silent photograph (from a *talking* picture!). We're not positive ourselves what Bill Powell is saying to Miss Rosalind Russell, but be does have the darndest habit of saying very-disturbing-to-ladies things right in the midst of the most exciting moments. And honestly, he's never been in better form than in "RENDEZVOUS" (With Love). That's the M-G-M picture that's going to make everybody in this town say: "Hey, there's a SWELL movie at the Capitol!"

"RENDEZVOUS" (WITH LOVE)
Starts TOMORROW
CAPITOL B'way & 51st
Major Edward Bowes, Mng. Dir.

Extra! on Screen
HAL ROACHE'S
"Our Gang Follies of 1936"

Last Day
JOAN CRAWFORD
"I LIVE MY LIFE"

25c to 1 P. M.



"I'LL BET YOU SAY THAT TO ALL THE GIRLS, BILL POWELL!"

Maybe he thought he was still acting in "The Thin Man" and that brings us to some very important and jolly news! We're just as suprised as you're going to be. We didn't think it possible, but here it is: A picture just as good as (maybe better than...) "The Thin Man"! It's all very exciting with beautiful girl spies and dangerous scoundrels. And that man Bill Powell will give you loads of chuckles the way he handles ticklish situations and vice versa. The girl in the photo is Rosalind Russell and she's saying "No!" but that's just in the photo, so we'll be seeing you at the swell Metro-Goldwyn-Mayer movie entitled

"RENDEZVOUS" (WITH LOVE)

Starts TOMORROW
CAPITOL B'WAY at 51st ST.
Major Edward Bowes, Managing Director

—Extra on Screen—
HAL ROACHE'S
"OUR GANG FOLLIES of 1936"

25c to 1 P. M.

Last Day
JOAN CRAWFORD
"I LIVE MY LIFE"

CONFIDENTIAL!

After we saw this swell picture we increased our newspaper advertising budget at the Capitol. Here are samples of ads used in New York.

THE CROWNED HEADS OF EUROPE!

("*Bonnie Scotland*" *makes them* TOPS *over there, too!*)

Congratulations boys! Not only are you America's favorite sons of fun, but now "BONNIE SCOTLAND" has broken all your previous records in Europe. It's doing the biggest business of ALL Laurel-Hardy feature-length comedies. Our tip to theatres who haven't played it yet is to give it the works. There's no comedy team in the world to equal these boys and your folks love 'em! (So does producer Hal Roach, shown below, and Leo of M-G-M.)

DISTRIBUTORS OPEN DEFENSE OF CONSPIRACY CASE AS U.S. RESTS

Prosecution Closes at St. Louis With Provision That Witnesses May Be Recalled, Prompting Heated Controversy

Government Uses 22 Witnesses of 40 Subpoenaed; RKO Counsel Moves for Direct Verdict of Acquittal

The United States Government, late Tuesday, on the 16th trial day, rested its prosecution in St. Louis of the federal grand jury criminal indictments against the Warner, Paramount and RKO corporations, their subsidiaries and officers, for allegedly conspiring in violation of the antitrust laws to prevent a flow of motion picture product from reaching the independent Ambassador, Missouri and New Grand Central theatres of the Harry Arthur-Fanchon and Marco interests.

And now the "million dollar" battery of counsel for the distributors will undertake the defense before the middle class jury sitting in Judge George H. Moore's United States district court, climaxing a week of lively interrogation by the Department of Justice, the prosecuting agency, out of which there came the following highlight developments:

Department of Justice counsel dismissed from the blanket complaint two distributor subsidiaries: Paramount Pictures Distributing Corporation and Warner Brothers Circuit Management Corporation.

The resting of the prosecution by the Government was done with the provision that witnesses may be recalled, causing heated controversy between opposing counsel.

Only 22 witnesses of 40 subpoenaed were used by the Government for its side.

Demurrers or notices of dismissal were being constructed for submission to the court by the defendants.

A Government witness testified that it was Warners' custom to purchase defaulted bonds on theatre properties which they wished to control.

There was much interesting testimony given in connection with meetings between factions interested in the involved theatres and distributor executives in New York.

Picking up the trial last Thursday morning in continuation of interrogations for the prosecuting United States Department of Justice, Jacob Chasnoff, attorney for the General Mortgage Bondholders' Committee, and Joseph A. Grand, attorney for the Bondholders' Protective Committee and the trustees under the first mortgages on three theatre properties, gave their versions of what transpired at a conference of interested parties, held in April, 1934, at which Warner Brothers' and bondholders' plans for reorganizing and operating the properties were discussed.

There were some differences in their recollections of what had transpired. Mr. Grand thought the meeting was April 6, 1934, while Mr. Chasnoff thought it was April 2, 1934. Mr. Grand said that the meeting resulted from a suggestion from Federal Judge Charles B. Davis that the parties make another effort to get together on a reorganization, while Mr. Chasnoff thought the suggestion referred to another meeting.

GOVERNMENT RESTS FOR SECOND TIME

The Government Wednesday re-rested its St. Louis conspiracy case against Warners, RKO, Paramount, et al., after Federal Judge Moore had permitted U. S. Attorney Hardy to reopen his case and recall Harry C. Arthur of Fanchon & Marco and Thomas Dysart of the bondholders' protective committee. Their redirect examination was to have their testimony better in the record with equal force and effects against all defendants and not one defendant. Strong objections of defense counsels to this procedure were overruled. Judge Moore denied Paramount's motion for a mistrial. Certain documentary evidence will also be brought in to apply to all defendants.

RKO counsel moved for a direct verdict of acquittal and also motioned for dismissal of the indictments so that they cannot be placed in jeopardy again on the same charge. Counsel for the other defendants will also file similar motions when court reconvenes Thursday afternoon.

Mr. Grand threw an entirely new light on why Herman Starr, Warner vice-president, apparently refused to go through with his offer to take leases on the theatres on the same basis as in the Snyder lease. Mr. Grand expressed the belief that Thomas N. Dysart, chairman of the Bondholders' Committee, misunderstood Mr. Starr's offer to relate solely to a lease, while Mr. Starr apparently meant the lease to be part of the general reorganization plan being advocated by the Warners.

Jules Levy, general sales manager for RKO Distributing Corporation, took the stand. His cross-examination had not been started when the court adjourned. In response to a series of questions by Counsel Russell Hardy, for the government, he outlined the general plan of producing, distributing and releasing motion pictures, revealed that RKO in 1933-34 released 44 pictures, 43 in 1933-34 and 52 in 1932-33, and he also identified the final draft for the 1934-35 season of a group of pictures from his company for use in the Shubert Rialto and Orpheum theatres in St. Louis.

Then, for the first time since the Government's antitrust conspiracy case began, a "complete program" was presented when John S. Leahy, counsel for Allen L. Snyder and the receivers for the Theatre Realty Company, owners of the Fox Theatre, took the stand to give his version of his conversation with Ned E. Depinet, president of RKO Distributing Corporation, in the Plaza Hotel in New York on April 7, 1934, when he undertook to point out to Mr. Depinet that RKO, through entering into a commitment to furnish its pictures to Warner Brothers in St. Louis instead of to Fanchon & Marco, was violating the Sherman Act, and that Mr. Depinet, as an individual, should not permit the corporation to compel him to do an illegal act.

Denies Criminal Action Sought

Upon cross-examination by Jacob Lashly, of counsel for RKO and for Mr. Depinet, Mr. Leahy was asked if he was the close personal friend of Harry Arthur that he had stated, and if so, why was it that he had prepared, either the same day or the next, an affidavit that subsequently found its way to the Department of Justice and in all probability will be used against Mr. Depinet in the present criminal prosecution. Mr. Leahy declared that neither Mr. Arthur nor any of his associates, including lawyers, had ever asked for or sought a criminal prosecution and that all they had asked of the Department of Justice was equitable relief, as they principally wanted pictures for their houses.

He then explained that when the Department of Justice delved into the situation and learned the facts it insisted upon presenting them before a grand jury.

Although he admitted that he had never met George J. Schaefer, Paramount sales manager, who is one of the defendants in the case, and had only talked on the telephone to him while he was in New York, on April 7, 1934, Mr. Leahy was permitted by Judge Moore to testify concerning what he said to Mr. Schaefer in that telephone conversation, explaining that it was preliminary to his subsequent hotel scene with Mr. Depinet and Harry Arthur. This room was in a suite at the Plaza occupied by Mr. Leahy, Harry Greenman, manager of the Fox Theatre, and Ed Koeln, co-receiver for the Theatre Realty Company.

Tells of Conference

Mr. Leahy told how Mr. Depinet came to the hotel in response to a telephone call "from someone," that Mr. Leahy wanted to talk to him, of how Arthur, Leahy and Depinet went into a private talk, at which Mr. Arthur explained that he and Mr. Depinet were friends of long standing and had had business deals for a period of years and that he was surprised to learn from Mr. Depinet that his company, RKO, couldn't sell Arthur anything in St. Louis.

"Depinet explained to Arthur of course there was nothing personal about it," Mr. Leahy continued. "Our relations had always been most agreeable and satisfactory, but 'I am prevented from selling you anything in St. Louis because in March (I believe he said March 15) my company entered into a contract with Warner Brothers, giving them our entire output of pictures for use in St. Louis.'

"I said to Depinet, 'Isn't that most unusual to enter into a contract so early in the year as March, usually such contracts are made in July and August?'

" 'Yes,' he replied. 'It is unusual and usually

(Continued on following page)

COUNSEL CLASH OVER CONTRACTS

(*Continued from preceding page*)

such contracts are made in July and August.'

"I then said to him: 'I have called a Mr. Schaefer, a representative of Paramount, on the 'phone, Mr. Depinet, and invited him to come up here; just as I invited you, telling him that I understood from Mr. Arthur that Paramount and RKO would not sell Mr. Arthur films for use in St. Louis although he was willing to pay as large a price as anyone, and I called Mr. Schaefer and yourself here to ascertain whether either of you knew how you were being used.'

"I informed him that I was an attorney representing two companies operating theatres in St. Louis who were desirous of using his films.

"Schaefer told me it would be no use to discuss the matter with him or for him to come to see me. I said to him, 'Do you realize that you have joined a combination in restraint of trade?' He replied: 'Well, we have consulted our attorneys and there is nothing that can be done about it.'" (At this point William R. Gentry, of counsel for Paramount, again renewed his objection to the inclusion of the alleged telephone conversation with a person Mr. Leahy presumed to be Mr. Schaefer, but was again overruled.)

"Depinet then stated that he and others had discussed the matter, and I said to him: 'Do you realize that the very purpose of the anti-trust act was to secure fair dealing and to prevent great big, powerful, rich corporations from destroying little companies?' He said that was a matter for the company's law department. Then I said if that is the way your company feels, and that is its attitude, then the whole matter will have to be called to the attention of the U. S. Department of Justice.

"He said, 'Don't blame me, I just have to go along with them.'

"I then asked him if he didn't believe it was a matter for me to meet his lawyer and discuss it. I hold him that Mr. Arthur and his company had interests all over the country and I didn't desire to bring down the vengeance of the big film companies on Mr. Arthur's head, but that I had to protect the interest of Mr. Snyder, my client, whose only interest was in the two theatres in St. Louis. He replied that it would be useless to take it up with the company's lawyer, that they had gone over the entire matter and Warner Brothers were the best customer RKO had anywhere."

Partner Represented Koplar

On cross-examination Mr. Leahy admitted that his law partner, Lambert Walther, had represented Harry Koplar in litigation against Warner Brothers in St. Louis. Jacob M. Lashly, RKO counsel, described this litigation as "bitter."

Clarence M. Hurley, former associate of the Skouras Brothers, in the operation of the involved Ambassador, Missouri and New Grand Central theatres, and co-guarantor with them on certain bonds, was the next witness of the week and told of an argument betwen Spyros Skouras and Herman Starr, Warner official, in the Blackstone Hotel, February 27 or 28, 1934, at which Mr. Starr said that Warner Brothers got a "raw deal" from the bondholders' committee, that an effort was being made to force Warners out of St. Louis and that they would show the bondholders' committee and others that his company would continue to be a factor in St. Louis motion picture exhibition, and, if necessary, to maintain that position they would show first run pictures for as low as 10 cents; that they had purchased a large number of bonds which they intended to turn in and force the committee to pay, adding: "It is going to be a nasty fight and you will find yourself in the middle of it," meaning Skouras.

OMAHA TRIAL IS DUE THIS AUTUMN

A suit, charging conspiracy and restraint of trade by 28 distributor, exhibitor and individual defendants, and asking $500,000 damages, filed by Vern S. Brown, former operator of the Rialto at Missouri Valley, Ia., will come to trial in federal court at Omaha this autumn. The suit was filed last June 20.

Named on the complaint are the Omaha Film Board, all the major distributing companies, Regina Molseed, secretary of the board, the local MPTO, and numerous individuals, Austin Keough of the Paramount organization, Evert R. Cummings, district manager for A. H. Blank; the former Paramount Publix Corp. of Iowa and others.

Mr. Leahy was then asked whether at the conference with Mr. Depinet the question of obtaining pictures for Mr. Arthur was discussed, and he said that it had been, and that Mr. Depinet had said that he thought it could all be arranged. He said, "Don't take this matter up with the authorities at Washington. It will all work out all right. I believe that they will forget about it and finally allow us to sell you pictures and you will get the Paramount pictures, too."

This concluded the direct examination by Prosecution Counsel Hardy.

In his cross-examination by defense counsel ex-Senator Reed and other defendant counsel, Mr. Leahy made no attempt to minimize Harry Koplar's association with Allen L. Snyder and Harry Arthur in their operation of the various first run theatres in St. Louis, freely telling Mr. Koplar's connection as he understood it.

Mr. Leahy admitted in cross-examination that his primary purpose in calling Mr. Depinet into the conference was to obtain pictures for his clients to operate their theatres.

"Yes, and in order to secure those pictures you called an agent of a corporation, told him he was violating the law and that he had better quit violating it and give you the pictures that you wanted; that's what you were after, wasn't it?" Senator Reed asked. "Yes sir," was the response. "That's all," Mr. Reed replied, terminating his cross-questioning.

Mr. Leahy was followed on the stand by Allen L. Snyder, who merely testified that he was born in St. Louis, lived there, was an engineer by profession, was the same Allen L. Snyder who, with others, had made a bid for the leases of the Ambassador, Missouri and New Grand Central theatres that was accepted by the bondholders committee. There was no cross-examination.

Other witnesses who followed included Cresson E. Smith, western and southern sales manager for RKO, and Hal Walsh, branch manager in St. Louis for Vitagraph, Inc. (Warners).

Argument Over Contracts

The jury was then excused until Friday morning, when the attorneys got into an argument as to whether Mr. Hardy should be permitted to introduce into the evidence a series of documents dealing with contracts entered into on December 7, 1928, by Skouras Super Theatres Corporation for Warner Brothers, First National and Paramount pictures, which contracts were canceled in July, 1932, after the Skouras company had been ousted from the three theatres for non-payment of rent.

It was the contention of Prosecutor Hardy that the cancellation was one of the earliest "overt acts" of the alleged conspiracy and that both Warners and Paramount had participated in it. He held that the long-term franchises were canceled by "a creature" of the defendants—Warner Brothers, and Paramount, to prevent any subsequent leases of the theatres from having any possible legal claim for the pictures under the contracts, although he admitted he was not contending that Fanchon & Marco had a legal right to claim pictures under them.

Counsel for the defense argued that the contracts and cancellation were isolated acts that had no bearing on the issue and that there was nothing in the record of the case to date aside from Mr. Hardy's opening statement to the jury to trace the alleged conspiracy back any earlier than early in 1933. They pointed out that after July, 1932, four different parties that had operated the theatres made no attempt to claim pictures under the canceled contracts and that no such rights existed under the terms of the picture agreements. Mr. Hardy construed the language of the agreement differently.

Mr. Hardy, in further arguing in support of the introduction of this documentary evidence, contended that it was taken by the board of Super Theatres "behind the back" of the court receiver for that corporation with the ultimate purpose in view of shutting off a supply of pictures to the theatres named should they in the final reorganization of the properties go to persons other than Warner Brothers or some firm or corporation controlled by or affiliated with them.

Judge Moore said that he could not immediately decide on the question and at the suggestion of Mr. Hardy the matter was sidetracked and the case proceeded.

Tells of Starr Conversation

J. M. Ulmer, a Cleveland attorney, then testified concerning a statement he attributed to Herman Starr, Warner vice-president, on August 14, 1933. He said that he had gone to New York to see Warner Brothers about a controversy involving the Capitol theatre in Wheeling, W. Va. He was asked by Mr. Hardy what Mr. Starr said in reference to

(*Continued on following page*)

U. S. FINALLY CLOSES TESTIMONY

(Continued from preceding page)

the St. Louis theatre situation. "He said that the very situation that we were discussing was similar to the situation Warners had in St. Louis," Mr. Ulmer replied, continuing: "He said that he had been in similar situations elsewhere and knew how to handle them. That they would go out and buy up bonds and get themselves in a position where they would be able to handle the matter and force the bondholders out. That where they found the owner in a weak position financially they would get his equity by paying him a few cents on the dollar.

"He said that they were big and powerful enough to control the product needed for the house and we would have to deal with them, and that they had stopped the people we were dealing with from getting product, and that it would be best for us to deal with them, because they were in control.

"I told him that I didn't care what they would do in St. Louis, that so far as I was concerned I would not stand by in our situation and let him take advantage of our bondholders. You may close our theatres for a year, I said, and we may not be able to get product for the house for a year, but I will not permit you to take advantage of the bondholders and will see that they get a fair deal."

Upon cross-examination, Counsel Wood asked: "Mr. Ulmer, would you be surprised if I told you that none of the things that happened in St. Louis had transpired at the time you had your conversation with Mr. Starr?"

"I wouldn't be surprised, but that is what Mr. Starr told me that day. I have given you what he told me," was the response of Mr. Ulmer.

Mr. Wood then asked Mr. Ulmer if he had not been an attorney in connection with the case of the Cleveland Trust Company versus the Capitol Theatre Company, Inc., in which Warner Brothers had been accused of conspiracy. Mr. Ulmer admitted that he had been interested in the case in that capacity, but would not admit there had been a final court decision in favor of Warner Brothers on all the issues involved. He contended that the conspiracy charges had not been fully heard, holding that a lower court ruling in favor of Warner Brothers involved only some of the issues. Mr. Wood was prevented from introducing the court's ruling and final decree but was permitted to question Mr. Ulmer about them. In response to a question by Mr. Hardy, Mr. Ulmer said that the Wheeling case is now before the Supreme Court of Appeals for West Virginia. He denied that he told the story about Mr. Starr because he had been connected with the Wheeling litigation and said that he bore no prejudice or malice toward Mr. Starr.

Attorney Questioned

Gordon E. Youngman, attorney for RKO, was questioned concerning a letter written by Ned E. Depinet to Warner Brothers Circuit Management Corporation, on March 29, 1934, in connection with a commitment for RKO pictures for the Shubert-Rialto Theatre, St. Louis, and other theatres Warners might acquire in St. Louis. That letter and a similar letter sent March 28, 1934, by George J. Schaefer, of Paramount Distributing Company, to Abel Cary Thomas, of Warner Brothers Circuit Management Corporation, were introduced.

FEDERAL OFFICIALS RECEIVE COMPLAINTS

Twenty-five new complaints for alleged violation of the Sherman anti-trust act have been received in six days from independent exhibitors by Department of Justice officials in St. Louis prosecuting the indictments, for alleged conspiracy charged against Warners, RKO, Paramount, their subsidiaries and officers.

Maurice Schweitzer, St. Louis branch manager for Paramount, on cross-examination, said that it was customary when an exhibitor was building a new house or planned to acquire another theatre to contract in advance for films to be shown by that house. This was intended to explain why Warner Brothers, in March, 1934, obtained commitments for RKO and Paramount pictures, although the actual contracts were not signed until several months later.

Both Sides Score

Both sides scored two points Monday as the government was forced to delay closing of its case because of lengthy arguments over the admissibility of certain exhibits by Russell Hardy, prosecuting attorney. Another debate on the introduction by the government of a list of all Warner theatres was left undecided Monday when court adjourned.

As the court convened Monday for the 15th day of the trial, Judge Moore announced the first victory for Warners by sustaining objections to admitting the franchises and contracts of Skouras Super Theatres which were entered into in 1928 and canceled by Warners four years later. Two previous arguments had been held on this subject.

Clarence D. Hill, Columbia branch manager, then testified as to his duties and stated that the company distributed 37 features in 1934-35, 35 in 1933-34, and 36 in 1932-33.

Next was Clayton D. Lynch, M-G-M manager. He testified along the same line and asserted his company released 41 features in 1934-35, 39 the year previous and 44 in 1932-33. Joseph Garrison of Universal testified he has been branch head since July, 1932, that his company handled 36 features in 1934-35, 35 in 1933-34, and 26 in 1932-33. Ben B. Reingold, of Fox, said Fox had 49 pictures in 1934-35, 51 in 1933-34, and 44 the year before. William Feldstein, of United Artists, stated his company distributed 23 features last season, 17 in 1933-34, and 13 in 1932-33.

In the absence of Austin C. Keough, Paramount secretary, the company's St. Louis counsel stipulated as to the corporate setups of the various affiliated companies indicated. Louis Phillips advised the court that although mentioned in the indictment, Paramount Pictures Distributing Corporation never existed. In the case of Warners, Mr. Wood declared that one of the subsidiaries was mentioned by two different names and inasmuch as there never had been a company by the name of Warner Brothers Circuit Management Corporation this name should be scratched off the list. This was done. Jacob M. Lashly stipulated for RKO Distributing Corporation. Charters of the various companies were also placed in the record as well as the executive structures.

The second defeat on Monday for the government came when Mr. Reed objected to the introduction of Warners' financial report dated August 25, 1934, and was sustained.

Mr. Hardy said: "The government wanted to show the resources of Warners, its size and calibre and that it was capable of effectuating this conspiracy by carrying out the threats testified to by witnesses."

Mr. Reed contended that it was "irrelevant, immaterial and calculated to inflame and prejudice the jury."

Mr. Hardy countered with, "In this case the government is not making a general fact about the wealth of Warners. If this company were poor, it wouldn't have been able to make a conspiracy effective. We wish to be permitted to show the resources of Warners and the power to do the things they threatened.

"Warners threatened to use their entire resources to destroy these men and to strike terror in any small corporation," Mr. Hardy said.

Again Mr. Reed retaliated, declaring that the case mentioned by the government was a monopoly case and had nothing to do with the issue before the court. He said, "Hardy some time ago stated he was not trying to prove a monopoly and yet he cites a monopoly case.

"The question is not whether we struck terror into others, but whether we restrained trade and not whom we scared," the ex-Senator concluded.

The two government victories came in succession when Hardy attempted to introduce lists of the bondholders in Central Properties Corporation and St. Louis Properties Corporation in addition to submitting an intervening petition by Warners against the reorganization plan of the bondholders' committee for the Ambassador, Missouri and New Grand Central. Objections by Mr. Wood in both instances were overruled.

The government finally closed its case at 11:40 A.M. Tuesday, the 16th day of the anti-trust trial against the five film executives, their companies and subsidiaries, but not before Warners had scored another point.

This came when Judge George H. Moore sustained the objection made by former Senator James A. Reed Monday to the inclusion of a list of all Warner theatres.

Five Witnesses Tuesday

That a directed verdict for each of the defendant corporations and individuals would be asked of Judge Moore when Russell Hardy rested his case was indicated Monday by defense counsel.

But five witnesses were heard Tuesday. They were called by the government to establish that without Warner Brothers, First National, Paramount and RKO pictures there was not a sufficient available supply of high class pictures to supply the needs of the Ambassador, Missouri and New Grand Central.

Judge Moore announced that he had sustained the defense objection to the introduction of the contracts of the Skouras Brothers Super Theatres Corporation, made in 1928 for Warner and Paramount pictures, and the cancellation of those franchises on July 29, 1932. Later, with much argument of counsel on various legal points, the court made these rulings: Sustained objection of defense to use of financial statement of Warner Brothers Pictures, Inc., to support government's contention it would show the company was big and powerful enough to carry out alleged threats to do certain things as part of the conspiracy, but did permit the introduction of a list of bond purchases made by the Warner interests between February, 1932, and March 31, 1934, totaling $300,000.

BOX OFFICE CHAMPIONS FOR SEPTEMBER

(1) Top Hat: Produced by Pandro S. Berman. Directed by Mark Sandrich. Words and music by Irving Berlin. Screen play by Dwight Taylor and Allan Scott. Story by Dwight Taylor. Musical director, Max Steiner. Gowns by Bernard Newman. Photographed by David Abel. Photographic effects by Vernon Walker. Ensembles staged by Hermes Pan. Art director, Van Nest Polglase. Associate, Carroll Clark. Set dressing by Thomas Little. Cast: Fred Astaire, Ginger Rogers, Edward Everett Horton, Helen Broderick, Erik Rhodes, Eric Blore. Released September 6, 1935.

(2) Steamboat Round the Bend: Produced by Sol M. Wurtzel. Directed by John Ford. Screen play by Dudley Nichols and Lamar Trotti. From the novel by Ben Lucien Burman. Photographed by George Schneiderman. Sound, Albert Protzman. Film editor, Al De Gaetano. Art direction, William Darling, Albert Hogsett. Musical director, Samuel Kaylin. Cast: Will Rogers, Anne Shirley, Irvin S. Cobb, Eugene Pallette, John McGuire, Berton Churchill, Francis Ford, Roger Imhof, Raymond Hatton, Hobart Bosworth, Stepin Fetchit. Released September 6, 1935.

(3) Anna Karenina: Produced by David O. Selznick. Directed by Clarence Brown. From the novel by Count Leo Tolstoy. Screen play by Clemence Dane and Salka Viertel. Dialogue adaptation by S. N. Behrman. Musical score by Herbert Stothart. Photographed by William Daniels. Consultant, Count Andrey Tolstoy. Ballet staged by Margarete Wallman. Mazurka staged by Chester Hale. Film editor, Robert J. Kern. Cast: Greta Garbo, Fredric March, Freddie Bartholomew, Maureen O'Sullivan, May Robson, Basil Rathbone. Released September 6, 1935.

(3) China Seas: Associate producer, Albert Lewin. Directed by Tay Garnett. Screen play by Jules Furthman and James Kevin McGuinness. From the book by Crosbie Garstin. Musical score by Herbert Stothart. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, James Havens, David Townsend, Edwin B. Willis. Photographed by Ray June. Film editor, William LeVanway. Assistant director, Joe Newman. Gowns by Adrian. Cast: Clark Gable, Jean Harlow, Wallace Beery, Lewis Stone. Released Aug. 16, 1935.

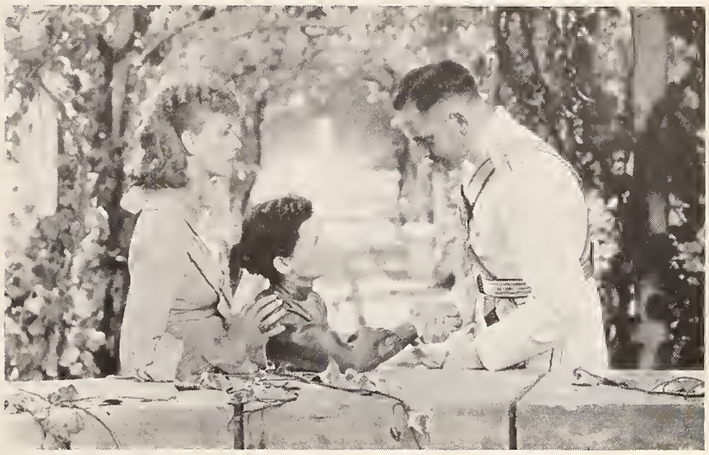
TOP HAT RKO Radio

CHINA SEAS M G M

(4) Diamond Jim: Produced by Edmund Grainger. Directed by Edward Sutherland. Assistant director, Joseph McDonough. From the biography by Parker Morell. Adaptation by Harry Clork and Doris Malloy. Screen play by Preston Sturges. Photographed by George Robinson. Furs by Willard H. George. Art director, Charles D. Hall. Film editor, Daniel Mandell. Gowns by Vera West. Editorial supervision, Maurice Pivar. Sound supervision, Gilbert Kurland. Music by Franz Waxman. Musical director, Bakaleinikoff. Cast: Edward Arnold, Jean Arthur, Binnie Barnes, Cesar Romero. Released Sept. 2, 1935.

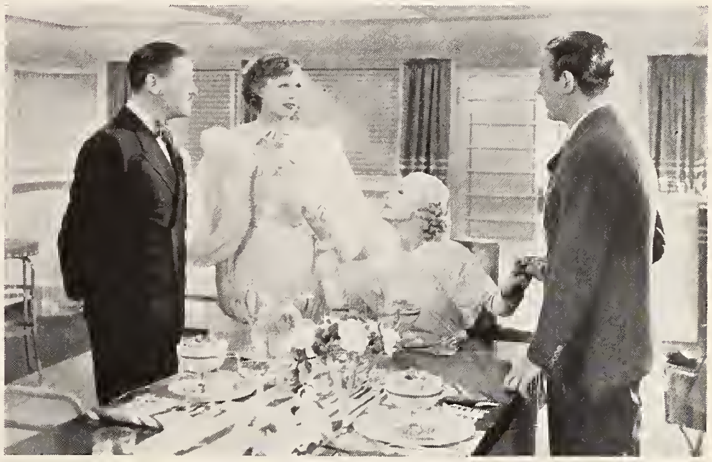
(5) The Big Broadcast of 1936: Produced by Benjamin Glazer. Directed by Norman Taurog. Screen play by Walter DeLeon, Francis Martin and Ralph Spence. Music and lyrics by Ralph Rainger, Richard Whiting, Leo Robin, Dorothy Parker, Mack Gordon, Harry Revel, Ray Noble. Musical director, Nathaniel Finston. Art direction by Hans Dreier and Robert Usher. Special photographic effects by Gordon Jennings and Farciot Edouart. Edited by Elsworth Hoagland. Sound recording, E. P. Merritt and J. N. Cope. Dance ensembles staged by LeRoy Prinz. Photographed by Leo Tover. Cast: Jack Oakie, George Burns, Gracie Allen, Lyda Roberti, Wendy Barrie, Charlie Ruggles, Ethel Merman, Amos 'n' Andy and Bing Crosby. Released September 20, 1935.

STEAMBOAT ROUND THE BEND Fox



ANNA KARENINA M G M

DIAMOND JIM Universal



BIG BROADCAST OF 1936 Paramount

THE DARK ANGEL United Artists

THE CALL OF THE WILD United Artists

(5) The Dark Angel: Produced by Samuel Goldwyn. Directed by Sidney Franklin. Screen play by Lillian Hellman and Mordaunt Sharp. From a play by Guy Bolton. Photography by Gregg Toland. Costumes by Omar Kiam. Musical director, Alfred Newman. Art director, Richard Day. Film editor, Stuart Heisler. Sound technician, Vinton Vernon. Cast: Fredric March, Merle Oberon, Herbert Marshall, Janet Beecher, John Halliday, Henrietta Crosman, Frieda Inescort, Claude Allister. Released September 6, 1935.

(5) The Call of the Wild: Produced by 20th Century Pictures, Inc., Darryl Zanuck. Based on the story by Jack London. Directed by William Wellman. Associate producers, William Goetz and Raymond Griffith. Screen play by Gene Fowler and Leonard Praskins. Film editor, Hanson Fritch. Photographed by Charles Rosher. Musical score by Alfred Newman. Cast: Clark Gable, Loretta Young, Jack Oakie, Reginald Owen, Frank Conroy, Katharine DeMille, Sidney Toler, James Burke. Released August 9, 1935.

Sheehan Returns; Silent on Plans

No commitments of any kind pertaining to his future activities were made by Winfield Sheehan, former Fox production head, during his three months' vacation abroad, he said on his return to New York this week. Mr. Sheehan emphasized that the trip had been solely for vacation purposes and declined to comment on current reports linking him with production activities for various companies regardless of his specific denial that he had discussed any future business connections during his absence. Mr. Sheehan was accompanied by his wife, Marie Jeritza, singer.

It is his opinion that England now is a definite competitor for the world's film trade, the British government, press and public, furnishing loyal and practical support to their film industry. He said: "In England today there are more individual picture producing companies than in America and many millions of pounds have been freshly invested this year." "British picture production is gaining by experience and improving its entertainment quality," he added.

However, Mr. Sheehan said, "American motion pictures continue to be the popular and most pronounced entertainment in Europe. Hollywood is recognized as the world's creative amusement capital, although there is competition in the field."

On the subject of England he further declared that, "The best known and most popular authors and dramatists in England have joined the new movement and are engaged in a detailed examination and study of talking pictures' enriched position. This contribution appears certain to improve the entertainment character and story quality.

"At present, the cost of producing an average motion picture in England equals the Hollywood cost. They also face the problem of too many theatres and an excessive number of seats for the population. Throughout Europe, but especially England, Italy and Spain, the picture theatres this year have enjoyed a record prosperity, despite high taxation. A greater number of persons than ever before have paid admissions, which are generally 30 per cent higher than in America," Mr. Sheehan concluded.

Mr. Sheehan plans to remain in New York about four weeks before proceeding to the coast. Indications are that he may discuss new production associations while in New York and others on his arrival in Hollywood.

Fox "Met" Fees Face Attacks in Court

Objections to all the applications for allowances and expenses, aggregating more than $800,000, for services in the reorganization of Fox Metropolitan Playhouses were voiced at a hearing recently before Federal Judge Julian W. Mack in New York by Gustavus A. Rogers, attorney and chairman of a Fox Theatres stockholders' protective committee. Mr. Rogers contended that all the applications were excessive and many of them should be disallowed in toto by the court.

Milton C. Weisman, proponent of the Fox Metropolitan reorganization plan as receiver for Fox Theatres, also voiced objections.

RUSSIAN FILM SCRIPT BAFFLES HOLLYWOOD

Scenario writers declare that the largest number of writers ever to "work over" one script is 22. The story is "Soviet," having to do with modern Russia, which not even that many men seem to be able to present in a manner that is filmable.

Writing costs charged against the picture during its four years of "preparation" are said to be about $200.000

Films Get Equal Chance in Mexico

Paving the way for the return of American films to Mexico, Finance Minister Eduardo Suarez has announced that he will place them, along with all English pictures imported into Mexico, in the same category and on an equal competitive basis with native productions, according to a dispatch of Universal Service from Mexico City.

Rogers Memorial Drive To Start November 4

Coordination of plans for the drive for funds for the Will Rogers Memorial Commission is now being worked out in Hollywood by John C. Flinn, secretary of the operations committee. The drive will start November 4, Rogers' birthday.

Mr. Flinn arrived in Hollywood last week for conferences with California members of the commission and one of the plans being discussed is that of incorporation, in order that the commission may be perpetuated. The incorporation certificate will be filed soon in Washington, D. C., it has been indicated.

Arrangements are also being made by Captain Eddie Rickenbacker, campaign director, to open special Will Rogers Memorial accounts with 17,000 banks throughout the country to which the public may contribute.

Edward M. Fay has been named active state chairman of the Will Rogers Memorial Committee of Rhode Island by Governor Theodore Francis Green and the chief executive, himself a personal friend of the comedian, will act as honorary chairman.

National Theatre Heads To Convene Next Week

Divisional operating heads of National Theatre units, formerly Fox West Coast, will convene in New York next week for conferences on future operating policies with Spyros Skouras, president of the organization. Attending will be: Charles Skouras and Arch Bowles, California; Rick Ricketson, Denver; Elmer C. Rhoden, Kansas City; Harold J. Fitzgerald, Milwaukee; Frank L. Newman, Sr., Seattle, and David Idzal, Fox, Detroit.

Baumstone Joins Pictorial

Harold Baumstone has joined the Pictorial Film Library, Inc., New York, in an executive capacity.

AMPA Honors Sport Champions

Twelve champions of sport, presented by Thornton Fisher, himself well known in athletic circles, as master-of-ceremonies, were scheduled to be guests at the weekly luncheon of the Associated Motion Picture Advertisers on Thursday at Jack Dempsey's restaurant, off New York's Broadway.

At last Thursday's luncheon, Bide Dudley, theatrical critic and columnist on the old New York *World* and now in the same activity on Station WOR and the Mutual broadcasting chain, told the advertising and publicity directors to "pay a little attention to radio and don't let the newspapers awe you."

Asserting that radio reaches a larger audience than newspapers, Mr. Dudley pointedly expressed his opinion of the neglect of theatrical critics of the radio.

Frank Buck, principal speaker, related some of his experiences in the jungles and in shooting 120,000 feet of film for his latest picture, to be released under the title of "Fang and Claw" by RKO Radio in November.

It was "critics' day," and Julius Cohen of the *Journal of Commerce* spoke briefly, and on the dais also were Bland Johaneson of the *Mirror*, Irene Thirer of the *Post*, Marguerite Tazelaar of the *Herald-Tribune*, as well as Louis Calhern, the actor.

Gordon S. White, AMPA president, referred to the critics as "the people who pan our pictures and who pan us 52 times a year, and yet we love them." He said motion picture publicity men sometimes envy the critics' "freedom of expression."

A speaker introduced as "Dr. Igor Hodapp, famed Central European film authority," harangued the gathering in hilarious dialect, later revealing himself as Pete Mack of the National Broadcasting Company.

Boris Morros, who this week left his post as managing director of the Paramount Theatre on Broadway to join the west coast studio in a production capacity, said farewell.

Consolidated Has Quarterly Profit

For the three months ended September 30, 1935, Consolidated Film Industries' net earnings after deducting all charges including depreciation and federal taxes amounted to $345,362.25, which is equal to 50 cents per share on 400,000 shares of preferred stock outstanding and 28 cents per share on 524,973 shares of common stock outstanding.

For the nine months ending September 30, the net earnings after deducting depreciation and federal taxes amounted to $823,019.64, which is equal to $1.50 per share on the 400,000 shares of $2.00 preferred stock outstanding and 42 cents per share on the 524,973 shares of common outstanding.

Last year for the three months ending September 29, the net, before deducting federal income taxes, was $356,971. For the nine-month period the net, after deducting federal income taxes, was $1,506,212.67.

MOTION PICTURE ON THRESHOLD OF GREATEST DAY, HAYS TELLS SMPE

President Homer Tasker and Other Officers Reelected at Society's 38th Semi-annual Convention in Washington

The motion picture of the future is destined to play a part in the daily life of the nation second to nothing else in importance, members of the Society of Motion Picture Engineers were told Wednesday night by Will H. Hays, president of the Motion Picture Producers and Distributors of America, at the banquet of the organization's thirty-eighth semi-annual convention at the Wardman Park hotel in Washington.

The industry today is on the threshold of a development which will make those of the past dwindle into insignificance, Mr. Hays said, with the three-dimension picture, natural color and perfect sound due for introduction in the not distant future.

Homer G. Tasker was reelected president at the opening session on Monday of the four-day convention, and the other officers also were reelected without opposition. They are: executive vice-president, Emery Huse; editorial vice-president, J. L. Crabtree; convention vice-president, W. C. Kunzmann; secretary, J. H. Kurlander; treasurer, T. E. Shea. The meeting lasted through Thursday.

Taking as his subject "A Vision of the New Screen," Mr. Hays said in his banquet address that much of the credit for what has been accomplished in raising the artistic level of motion pictures, as well as for that which is to come, is due to the technicians.

"Only a few years have elapsed," Mr. Hays pointed out, "since the moving shadows received a voice, and the utterly silent picture of yesterday seems like a poor crippled thing stumbling along in speechlessness, desperately trying to make itself understood by placards and pantomime.

"Your efforts," he told the engineers, "will result in developments of tomorrow, challenging the writers, directors and artists to employ their talents to the utmost to make full use of the infinite resources you put at their disposal.

Surveying fields other than that of entertainment, Mr. Hays reviewed the contributions of newsreels and short product to the historical record of our times and expressed appreciation of the inclusion of a film library in the new National Archives.

Also, he declared, the stage of technical progress has now been reached which warrants the extension of the motion picture into the field of teaching.

"We may imagine the visual surface of a screen animated with a stereoscopic background with every natural color undiminished. We may face, in a great rendition of opera, a scene more impressive in its vividness and naturalness than an opening night at La Scala or the Metropolitan, taking the finest artistry of the world to every town and city.

The convention opened with optimistic predictions voiced by Mr. Tasker, who said:

"Motion picture patrons, within the next five years, will see the practical perfection of sound in motion pictures; harmonious, true-to-life color, and stereoscopic or third dimension pictures which make every object on the screen stand out in bold relief."

Delegates were given an idea of the possibilities of third-dimension pictures by Professor C. Kennedy of Smith College, who projected still pictures on a screen which, when viewed through special glasses furnished the audience, assumed lifelike proportions.

Debate following Professor Kennedy's exposition revolved around the question whether the public would be willing to wear glasses in order to obtain the relief effect, and while it was conceded that there might be sufficient interest in such pictures as a novelty, considerable doubt was voiced as to general, every-day acceptance of this method.

Attention Centered on Color, Sound, Third Dimension and Theatre Lighting; Progress Medal to Dr. E. C. Wente

Possibilities in the field of visual education were canvassed by the engineers, following talks of government officials explaining federal interest in educational films.

Films made by the Army during the war were produced with a view not only to obtaining an historical record of the conflict, but also to their use in training officers and men, it was explained by Major M. E. Gillette.

Vast potentialities are seen in motion pictures as an educational medium, said C. M. Koon of the Office of Education of the Interior Department. Considerable success has attended the efforts to further the cause of visual education, he said, and indications are that the use of 16 mm. sound films will lead to rapid advances in this field.

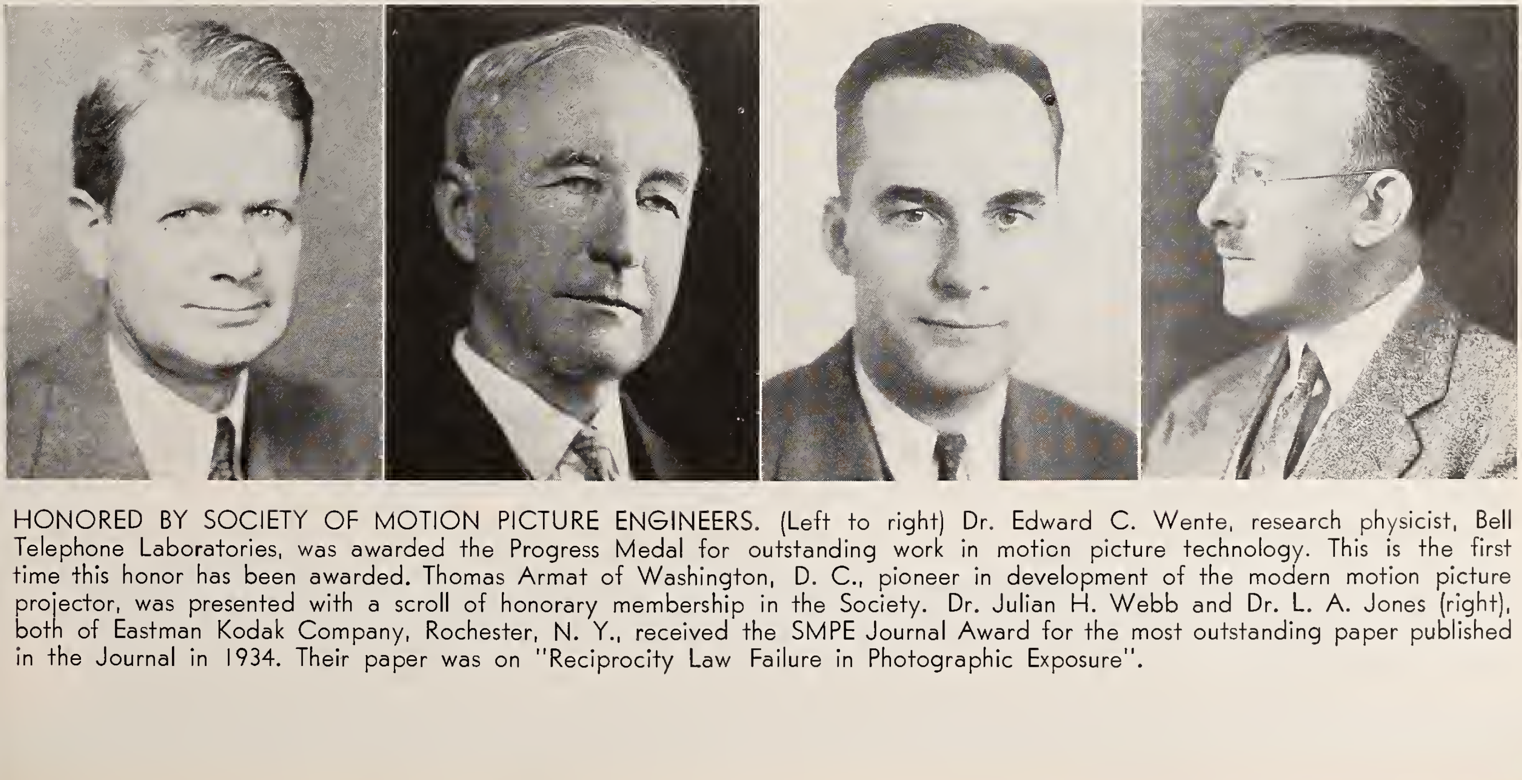
Educational institutions also are interested, according to F. H. Conant of Massachusetts Institute of Technology, in an explanation of the program adopted by the Institute to facilitate teaching in science and engineering.

Potentialities of color, as well as anomalies of vision—many persons being what is termed partially color blind in one respect or another—were brought out by officials of the Bureau of Standards during a session held in the auditorium of that agency.

Fundamental factors that determine the light output of the motion screen projector were discussed by A. A. Cook of Bausch & Lomb Optical Company.

Also devoting himself to projection problems, F. H. Richardson, projection engineer of New

(Continued on following page)



HONORED BY SOCIETY OF MOTION PICTURE ENGINEERS. (Left to right) Dr. Edward C. Wente, research physicist, Bell Telephone Laboratories, was awarded the Progress Medal for outstanding work in motion picture technology. This is the first time this honor has been awarded. Thomas Armat of Washington, D. C., pioneer in development of the modern motion picture projector, was presented with a scroll of honorary membership in the Society. Dr. Julian H. Webb and Dr. L. A. Jones (right), both of Eastman Kodak Company, Rochester, N. Y., received the SMPE Journal Award for the most outstanding paper published in the Journal in 1934. Their paper was on "Reciprocity Law Failure in Photographic Exposure".

SMPE MEMBERSHIP REACHES 1,182

(*Continued from preceding page*)

York, who conducts the technological department in Motion Picture Herald, told the film engineers that the basic reason for the prevalence of projection faults is found in the lack of real projection departments.

Theatre lighting and acoustics were considered at length during the convention, a number of papers being read on various phases of these problems, as well as the question of air filtration.

The evolution of the principal elements of sound motion pictures may be traced back to the invention of the telephone, it was declared by E. C. Wente of the Bell Telephone Laboratories.

During the four days of the convention, the engineers took up a number of other questions, including the 16 mm. film. A demonstration in color with synchronized sound was given by H. H. Jones of Buffalo, N. Y.

The banquet was featured by the presentation of its newly created Progress Medal to Dr. Edward C. Wente, research physicist, in charge of acoustical investigations of Bell Telephone Laboratories. Presentation was made by Mr. Tasker.

The medal is to be awarded each year by the Society as recognition for outstanding inventions in motion picture technology. Dr. Wente was chosen for his work in acoustics and acoustical instruments with special reference to their application to the recording, transmission and reproduction of speech and music.

Thomas Armat Honored

An honorary membership was voted to Thomas Armat, who pioneered in projection design, on the proposal of his name for formal recognition by Glenn E. Matthews, a member of the historical committee. Mr. Matthews read a paper describing Mr. Armat's part in early developing of a projecting machine embodying an intermittent movement with a long period of rest and illumination of the pictures on the film. The first public demonstration took place in Koster and Bial's Music Hall in New York April 23, 1896.

Colored motion pictures are in keeping with the outstanding revolutionary changes in industry such as streamlined trains, Diesel engines, synthetic enamels and beer in cans, said Howard Ketcham, New York color engineer. He was of the opinion color films will replace black and white "when they embody a means of reproducing color with fidelity throughout the entire range of the visible spectrum, when color costs approximate black and white production figures and represent a minimum change in production technique." His conclusions were that the present use of color is distracting, that adequate color direction is a vital need, and that the industry is not ready for tints on a permanent basis.

Screen Brightness

One of the most important topics discussed was screen brightness. Clifton Tuttle of the Eastman Kodak Company, chairman of the SMPE's projection screen brightness committee, gave data regarding certain transmission characteristics of release prints and described the apparatus for measuring screen brightness.

Physical factors pertinent to screen brightness and a review of the existing data accumulated for 20 years were recounted by S. K. Wolf of Electrical Research Products, Inc. Screen illumination used now is rather higher than that used in the earlier days and is becoming temporarily stabilized at values approximating those recommended for interior of illuminating engineers, he said.

BLOOM ATTACKS COPYRIGHT BILL

Congressman Sol Bloom of New York, a one-time theatre man, in addressing the SMPE delegates in Washington this week, turned his fire on the Duffy copyright bill, which has passed the Senate and now is pending in the House.

If this bill is carried to the extreme to which it would permit, he said, it would mean the destruction of the motion picture industry, because in permitting the copyright of design, the copyright holders could indefinitely hold up development and production of equipment through injunction and infringement proceedings.

The laws of photometry were briefly reviewed by R. P. Teele of the United States Bureau of Standards, and D. B. Judd of the Bureau discussed color blindness. A discussion of tests on cellulose films was presented by S. E. Sheppard, P. T. Newsome and S. S. Sweet of Eastman Kodak Company.

President Tasker in his address arrived at the conclusion that Eugene Marey is the one really entitled to the designation of "Father of the Motion Picture," basing his conclusion on the fact that it is Marey who, in 1886, made the first successful consecutive photographs of motion as applied to animal life and birds and also of the planet Venus as it passed across the disc of the sun.

The entertainment value and broad appeal of American pictures are powerful factors in retaining a substantial portion of the important foreign markets, said Nathan D. Golden, of the motion picture division of the Bureau of Foreign and Domestic Commerce. While he is convinced that "American quality films will never be submerged abroad," Mr. Golden at the same time analyzed some of the major difficulties confronting American film exports.

E. R. Geib, chairman of the membership and admissions committee, reported the addition of 288 new members, bringing the total membership, after necessary deductions, to 1,182, the largest in the Society's history.

An amendment to the constitution to extend the presidential term to two years, the same as the other officers, will be voted on by mail ballot, according to a proposal at the convention.

Among changes in the by-laws approved was one clarifying the voting powers of the various classifications of membership. Under the new by-laws only the fellows and active members have the right to vote and participate in the SMPE affairs.

Ben Shlanger, architect, gave it as his opinion that theatres in the future would not exceed 2,000 capacity for the proper presentation of standard films. A. S. Dickinson of the MPPDA told of the movement to put into effect the 2,000-foot reel throughout the industry by April 1, 1936.

Seventeen manufacturers displayed their latest equipment developments in the lobby of the Wardman Park. Dominating the scene were 16 mm. projectors for sound and silent films.

The subject of color engaged the attention of the delegates Tuesday afternoon when they adjourned to the auditorium of the United States Bureau of Standards for a discussion presided over by Lyman J. Briggs, the Bureau's director. K. S. Gibson of the Bureau was a speaker.

Two programs of feature films and short subjects were screened.

Partial Registration

Through Tuesday morning, the following had registered for the semi-annual convention of the Society of Motion Picture Engineers:

California—M. Lushing, L. C. Phillips, Elmer C and Mrs. Richardson.

Colorado—Don M. Alexander.

Connecticut—Mrs. James R. Cameron, H. and Mrs. Roger, C. E. Hamann.

District of Columbia—A. J. Olmstead, DeForest Ormes, William R. McCarthy, Mrs. Lorrainne Noble, W. T. Pettus, J. A. Pratt, Meyer Reiss, S. B. Riddick, Emory J. Stovall, R. P. Teele, Miss Audrey Becker, Don Bennett, A. Julian Brylawski, Thomas Burke, H. T. and Mrs. Cowling, C. A. Carrello, Raymond Davis, Watson Davis, Raymond and Mrs. Evans, Mrs. B. Foley, Carl Fasold, Gerald G. and Mrs. Gross, N. D. Golden, Mary Gillette, Mrs. Rose G. Golden, J. E. Gibson, Philip Gleason, George Goergens, Jr., Cline M. Koon, Capt. and Mrs. John G. Bradley, Maj. and Mrs. M. E. Gillette, Mrs. E. D. Kern.

Illinois—Donald Bean, E. B. Devry, Herman A. Devry, Reed N. Haythorne, R. F. and Mrs. Mitchell, A. Shapiro.

Indiana—Frank Friman.

Iowa—H. O. Jones.

Maryland—Louis Wallman.

Massachusetts—Joseph S. and Mrs. Cifre, Arthur C. Hardy, C. H. Gleason.

Michigan—Karl Brenkert, A. J. Bradford.

Minnesota—R. H. Watkins.

New Jersey—C. N. Batsel, J. C. Burnett, J. K. Ederkin, James Frank, Jr., J. H. and Mrs. Kurlander, Reg T. Lamb, D. R. White, A. T. and Mrs. Williams.

New York—Fred E. and Mrs. Altman, Arthur Carpenter, E. K. Carver, Allan A. Cook, Otto W. Cook, John I. Crabtree, A. S. Dickinson, H. H. Duer, H. N. and Mrs. Euler, Porer Evans, Keith Famulener, G. P. Foute, H. P. Gage, Frank Giovanelli, O. M. and Mrs. Glunt, H. Griffin, Frank Holmeister, H. J. and Mrs. Holman, Sylvan Harris, R. C. Hubbard, L. A. Jones, H. Jordan, Paul Kocsis, H. R. Kossman, George Lane, J. F. Leventhal, E. M. and Mrs. Lowry, W. A. McNair, Glenn E. Matthews, J. A. Miller, P. A. McGuire, Oscar F. and Mrs. Neu, Helene Neu, J. A. Norling, W. B. Rayton, F. H. Richardson, Nellie Richardson, Frederick W. Roberts, Maurice G. Ricker, William Schade, E. O. and Mrs. Scriven, S. E. Sheppard, A. B. Simmons, Timothy E. and Mrs. Shea, W. J. Sette, E. I. Sponable, H. G. Tasker, Clifton Tuttle, Harris B. and Mrs. Tuttle, E. A. and Mrs. Williford, H. C. Wellman, D. A. and Mrs. Young, Richard Brady.

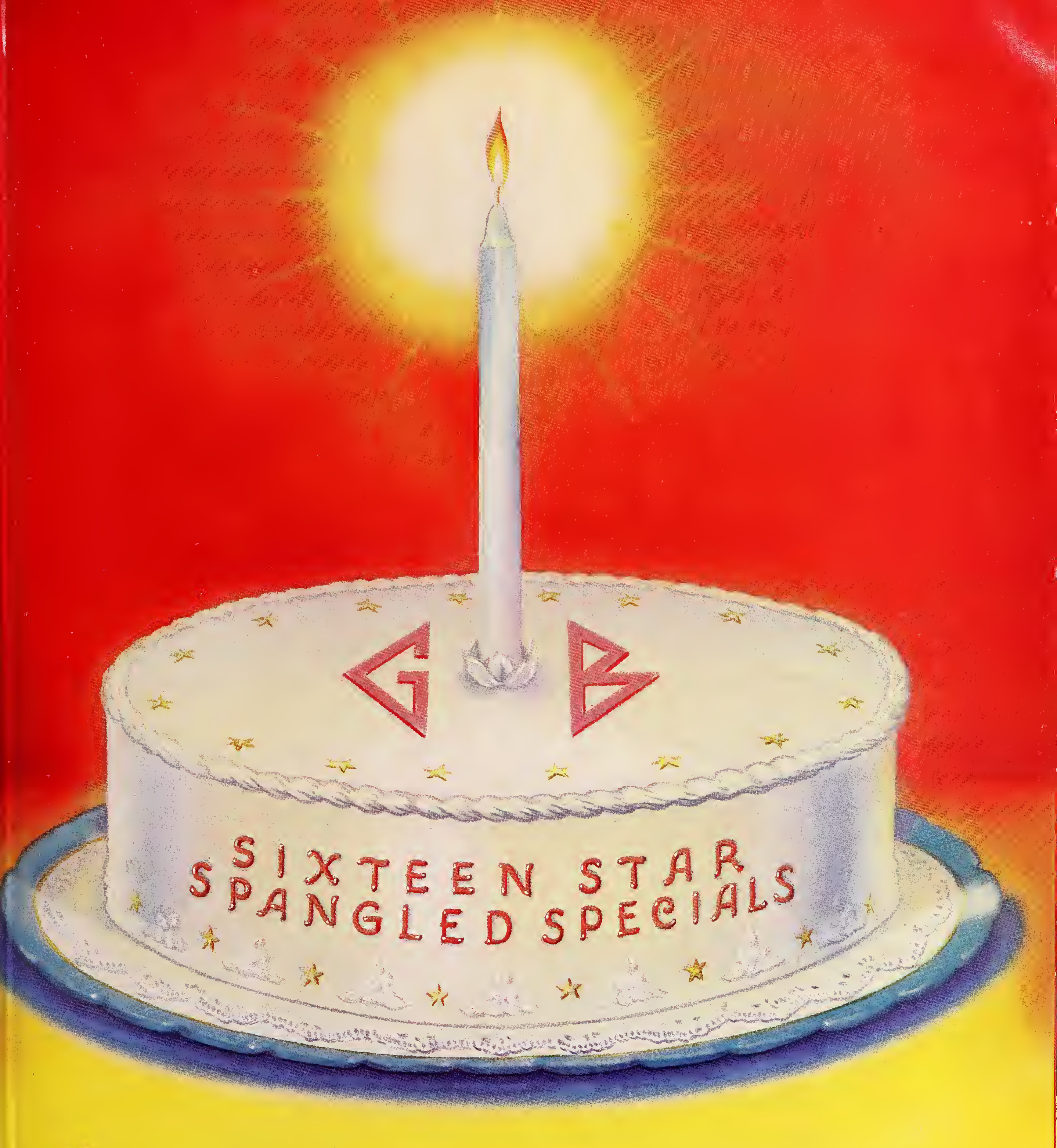
Ohio—F. E. Carlson, C. C. Dash, A. C. Downes, W. E. and Mrs. Hartman, David Joy, W. C. Kunzmann, E. R. Geib.

Pennsylvania—E. L. Anderson, Mrs. James Frank, Jr., Irving Samuels.

Foreign

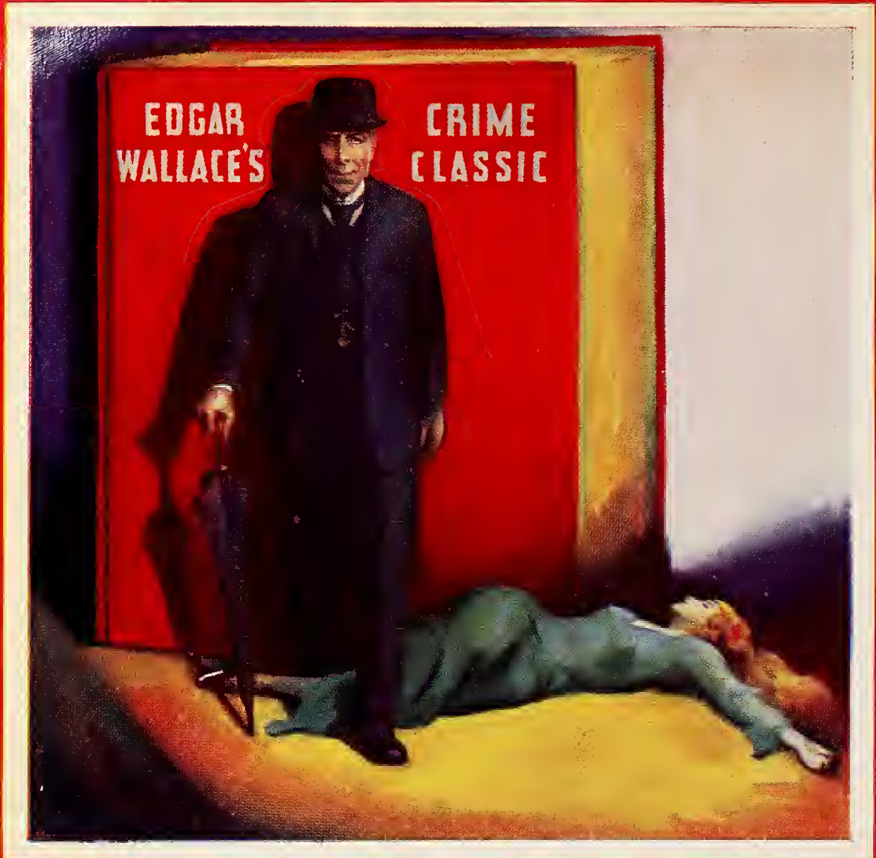
Canada—Maurice Metzger, Montreal.

Sweden—Evert Aulin, Stockholm.


GB
SIXTEEN STAR
SPANGLED SPECIALS

FIRST ANNIVERSARY

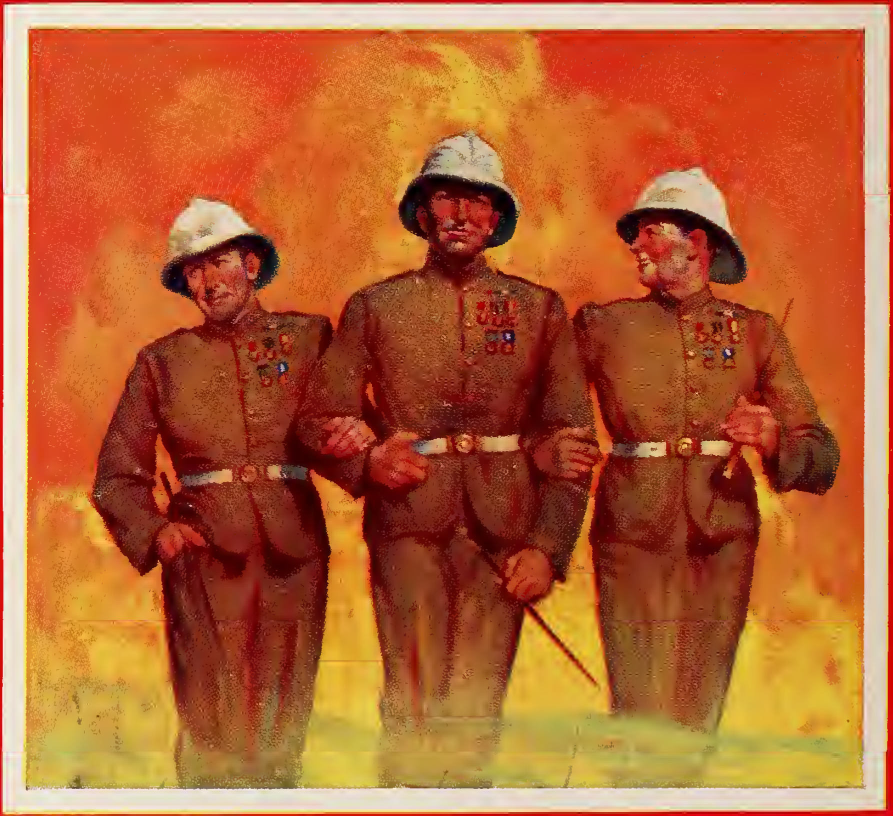
GB
SIXTEEN·STAR
SPANGLED SPECIALS



GEORGE ARLISS
The MIND *of* MR. REEDER*

George Arliss as a detective. Who makes all detectives look like defectives. Director, Milton Rosmer. . .

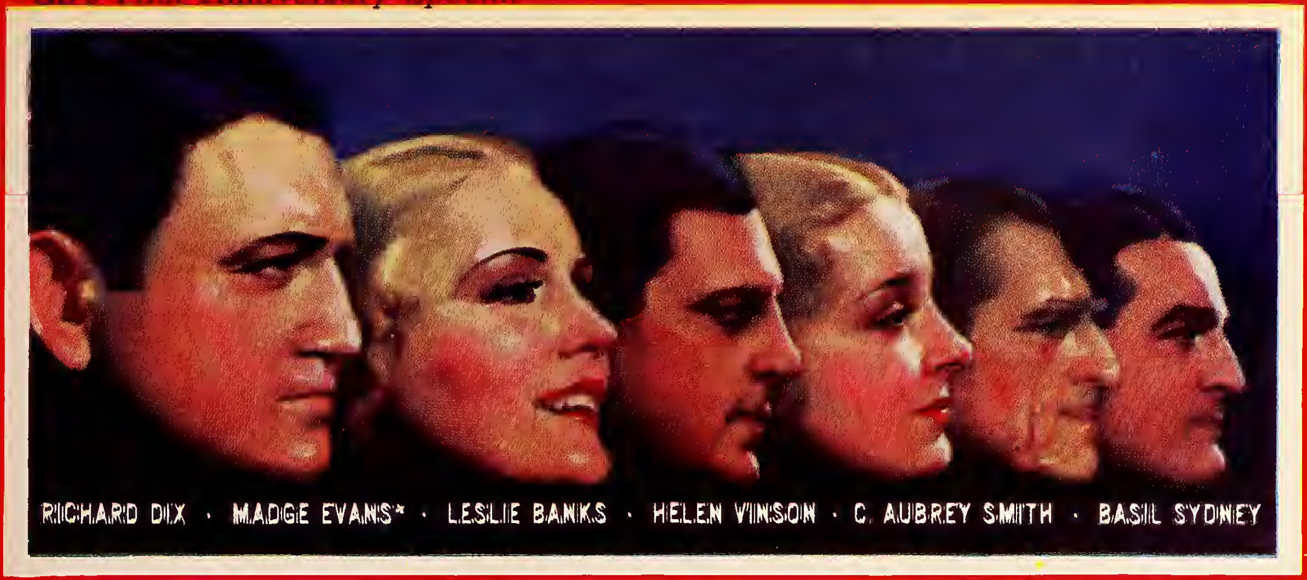
* Tentative title.



KIPLING'S
SOLDIERS THREE . .

India. Nautch girls. Tiger hunts. Plus. The Soldiers Three. Plus. The Colonel's lady. And Judy O'Grady. Director, Walter Forde. . . . .

FIRST ANNIVERSARY


RICHARD DIX · MADGE EVANS* · LESLIE BANKS · HELEN VINSON · C. AUBREY SMITH · BASIL SYDNEY

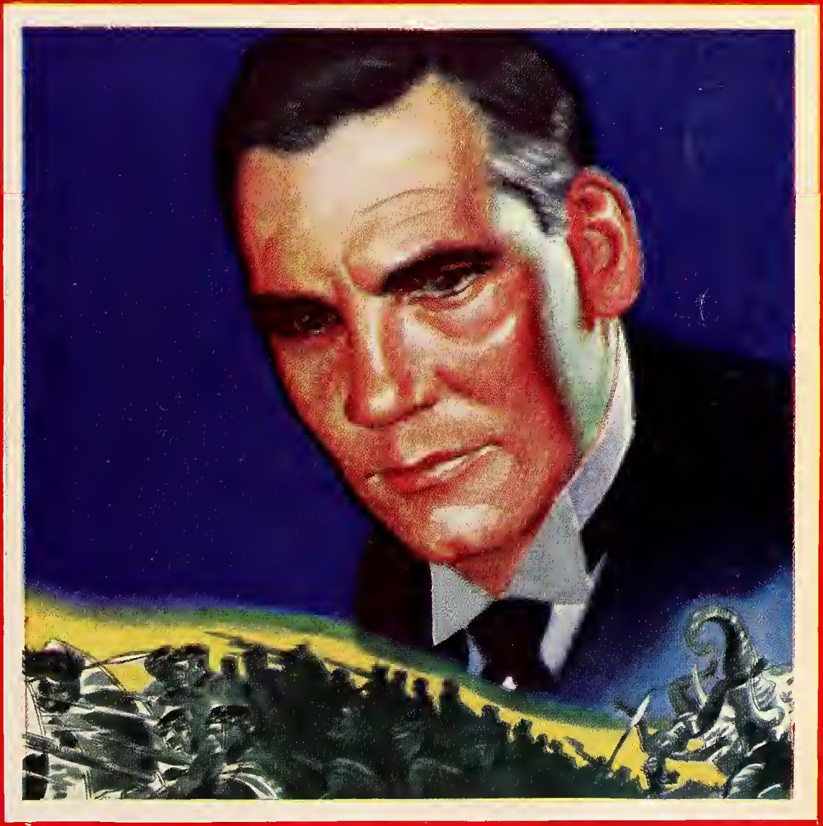
The Next Wonder of the World!

TRANSATLANTIC TUNNEL

(New York to London)

GB thanks Walter Huston and George Arliss for graciously contributing portrayals of the President of the U.S. and the Prime Minister of England. Director, Maurice Elvey.

*Courtesy M G M

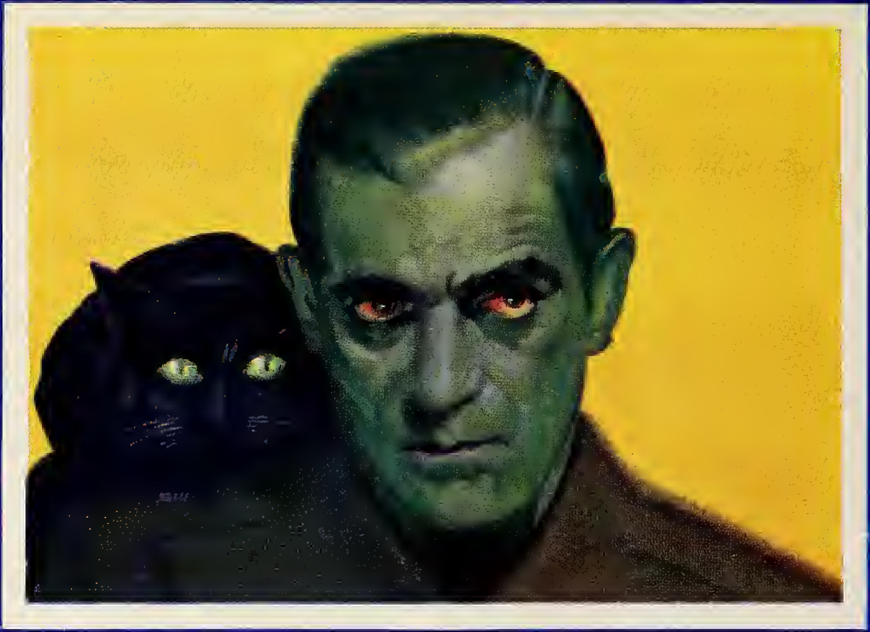


WALTER HUSTON
RHODES, THE EMPIRE BUILDER

The star of DODSWORTH. In the impossible. A better role than DODSWORTH. Rhodes, the diamond king. Director, Berthold Viertel.

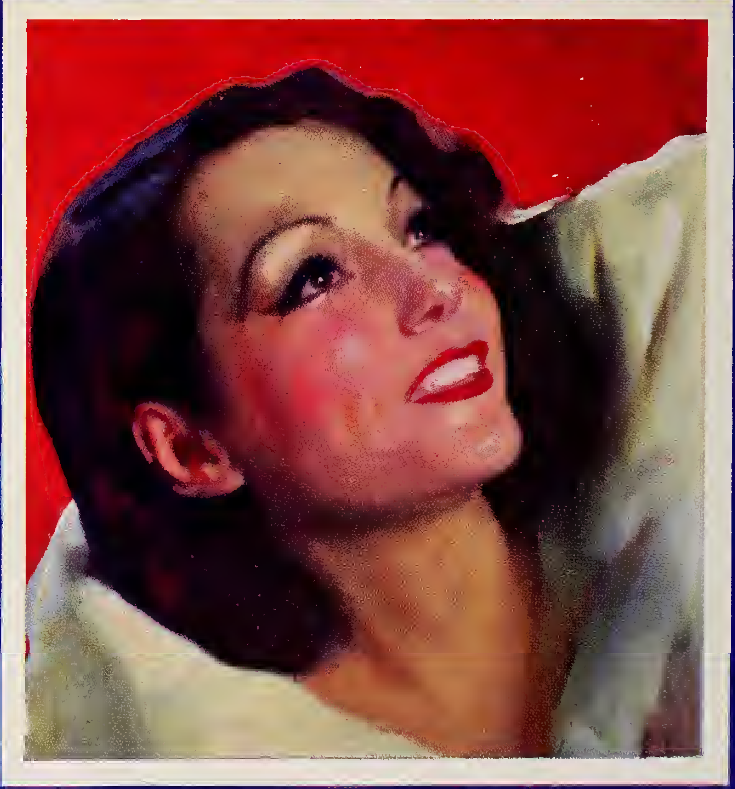
FIRST ANNIVERSARY

GB
SIXTEEN STAR
SPANGLED SPECIALS



BORIS KARLOFF
DR. NIKOLA

Frankenstein out-Frankensteined. Karloff in a carload of thrills. Director, Graham Cutts.



LUPE VELEZ
THE MORALS *of* MARCUS

IAN HUNTER and ADRIANNE ALLEN

The little mite of dynamite. As a harem spitfire. Story by William J. Locke. Director, Miles Mander.

A Real Art Production
Produced by Julius Hagen

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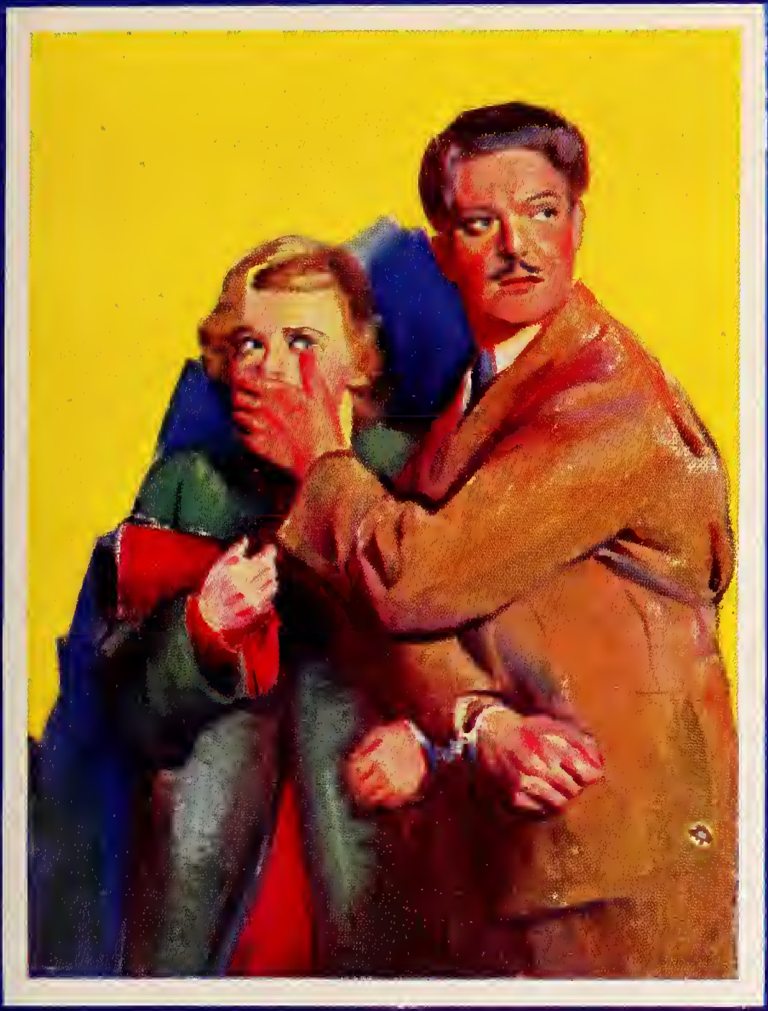
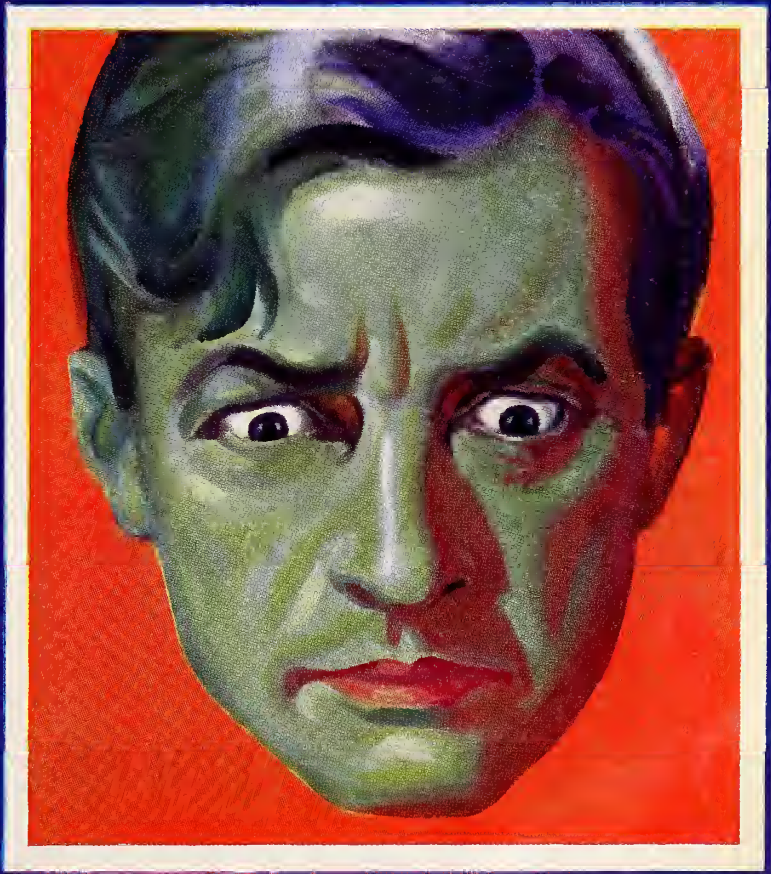
FIRST ANNIVERSARY



Robert DONAT • *Madeleine* CARROLL
THE 39 STEPS

116,734 admissions. First week Roxy. Held Over! And how! Story by Col. John Buchan. Director, Alfred Hitchcock. . . . . . .



CLAUDE RAINS
THE CLAIRVOYANT

with FAY WRAY

Hexed by the evil eye. "The Invisible Man" makes the future visible. Director, Maurice Elvey.

FIRST ANNIVERSARY

G B
SIXTEEN STAR SPANGLED SPECIALS

TIMED TO THE MINUTE

BORN FOR GLORY

The Big Parade of the High Seas

BETTY BALFOUR . JOHN MILLS . BARRY MACKAY
Story by C. S. Forester . Director, Walter Forde

Alias JACK HULBERT

BULLDOG DRUMMOND

with Fay Wray, Claude Hulbert, Ralph Richardson. Latest and greatest of the Bulldog Drummond thrillers. Author, "Sapper". Director, Walter Forde. . . . . . .

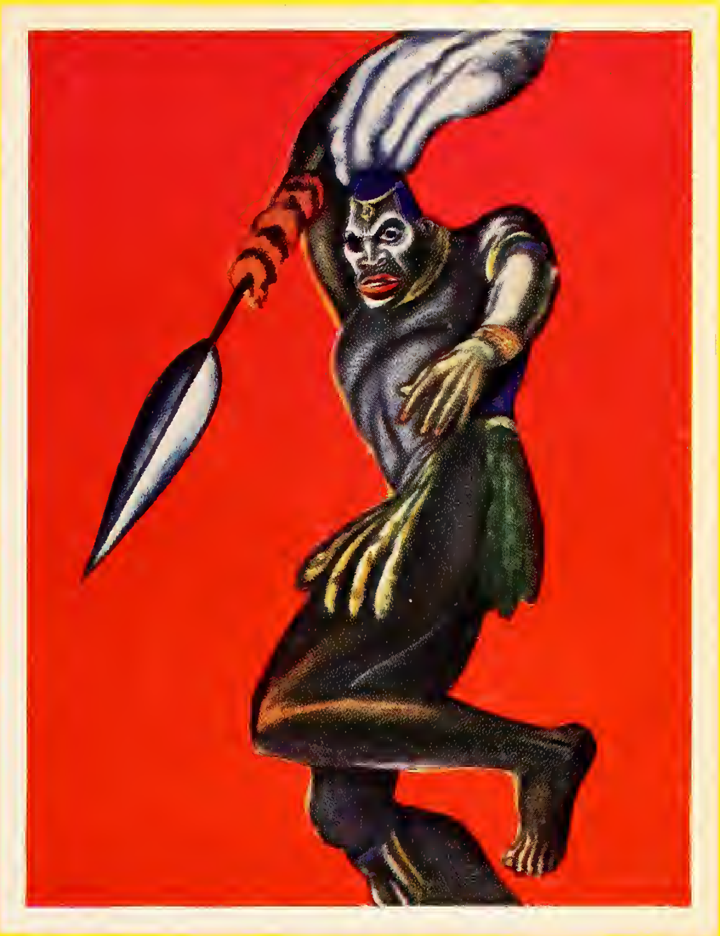
GB

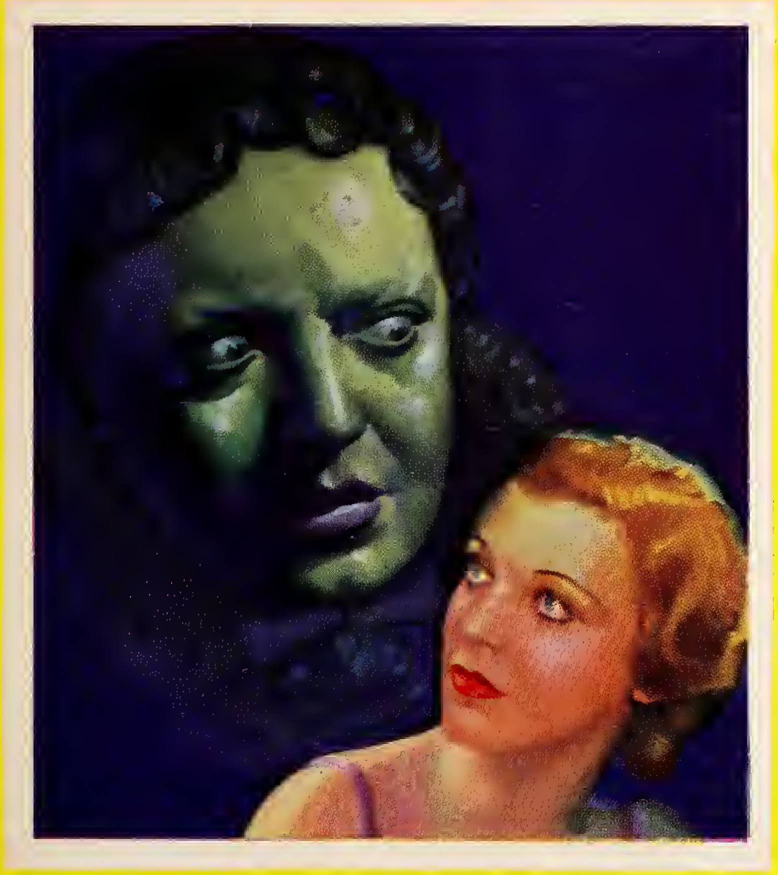
FIRST ANNIVERSARY

KING SOLOMON'S MINES

Abyssinian Amazons . . . Ethiopian Warriors . . . KING SOLOMON'S MINES. Hidden from white conquerors. In the deepest jungles of Ethiopia.

Story by Rider Haggard





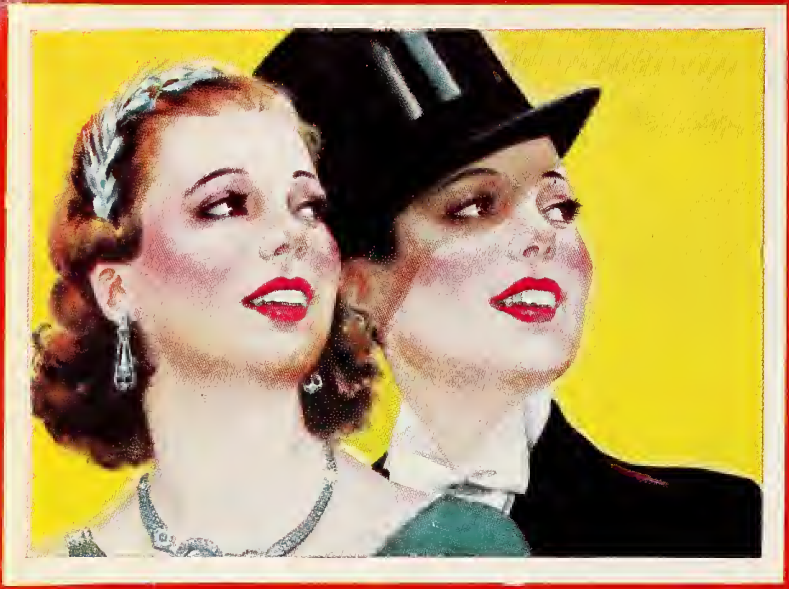
Peter LORRE • *Madeleine* CARROLL

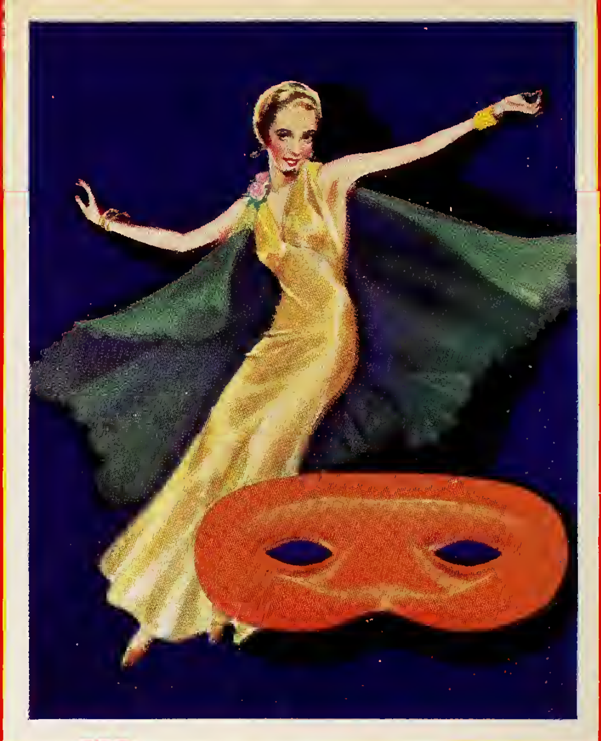
SECRET AGENT

Peter Lorre. As the Hairless Mexican. The most hair-raising role ever seen upon the screen. Story by W. Somerset Maugham. Director, Alfred Hitchcock. . . . . . .

FIRST ANNIVERSARY

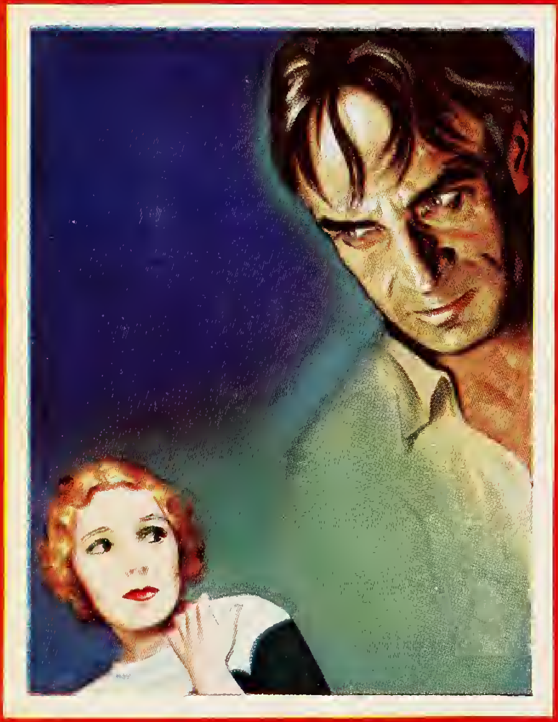
G B
SIXTEEN STAR SPANGLED SPECIALS

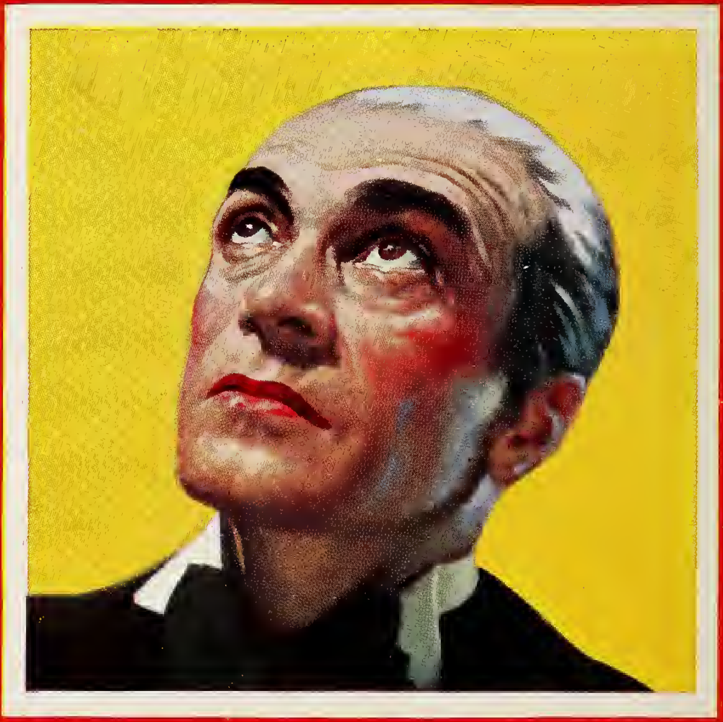




JESSIE MATTHEWS • The Dancing Divinity. In the Two Speediest Dancing Pictures Ever Filmed.

FIRST A GIRL Director, Victor Saville • MODERN MASQUERADE





Women fight . . . for CONRAD VEIDT

KING OF THE DAMNED
with Helen Vinson. Story by John Chancellor. Director, Walter Forde

THE PASSING OF THE THIRD FLOOR BACK
Story by Jerome K. Jerome. Director, Berthold Viertel.

FIRST ANNIVERSARY

G B
SIXTEEN STAR SPANGLED SPECIALS

Physical Distribution • Fox Exchanges • Canada, Regal Films, Ltd.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Indian-War Press Agent Comes Back

IN THE VANGUARD of a worldwide roundup of the erstwhile associates of Colonel William F. (Buffalo Bill) Cody, now being organized by Cecil Blount De Mille for his forthcoming "Buffalo Bill" Paramount production, there stands out above the others 49-year-old Courtney Riley Cooper, Missouri-born, cornfed writer of the plains. With most of the colorful old cronies of Buffalo Bill's shortly to converge on the gold-paved, luxuriously-limousined streets of Hollywood, there is sure to be a grand old reunion with Cooper, for it was Courtney Riley Cooper—ranking literary authority on the old west and biographer of Buffalo Bill, who served the illustrous old Indian-fighting army scout as press agent. Yep, even Buffalo Bill had a press agent on the plains.

It seems that, one day, some 20-odd years ago, long-and-silver-haired Cody walked into the city room of the Denver *Post*, routed Cooper out from under a desk—where he was trying to hide for having quoted the Colonel with wholly ungrammatical fidelity in an interview. But, rather than administering the thrashing that Cooper had expected from the well-set Cody, the Colonel commended him as the only reporter who had ever quoted him accurately. He made him his press agent on the spot.

And now the tale of the fearless plains-ridin' Buffalo Bill is to be retold on the modern talking screen, after having been repeated with some regularity, especially in the early days, since 1893, when the list of the very first motion pictures included a 50-foot subject with and about Colonel Cody himself, his Sioux Indian ghost dancers and the well-known Annie Oakley, famed as *Little Sure Shot* of Buffalo Bill's Wild West show.

Coincidentally, vivid events in the life of Annie Oakley, the simple Ohio backwoods girl who astounded the world with her almost unbelievable feats of rifle markmanship, are being brought to the screen this week in an RKO drama of that name, and starring Barbara Stanwyck.

Born in a log cabin in Patterson township, Darke County, Ohio, Annie at the age of nine was supporting her family by her prowess with a rifle. In five years she had paid off the mortgage on the family farm, and in succeeding years became so famous she joined the Buffalo Bill Wild West show and toured the world, giving exhibitions and defeating every man who challenged her markmanship.

Annie could split a playing card held with its thin edge toward her; could pepper a card scaled into the air 13 times before it hit the ground; could puncture dimes tossed into the air. She broke flying balls with her rifle held high above her head, and once shot steadily for nine hours, using three 16-gauge hammer shotguns which she loaded herself, breaking 4,772 out of 5,000 balls.

▽

It wasn't a "high hat" that prompted Rubinoff, the radio maestro, to demand a "stand-in" instrument for his precious Stradivarius violin, during the making of "Thanks A Million" for 20th Century-Fox. The insurance companies demanded it fearing serious damage to the $100,000 Strad under the powerful studio lights.

Add to life's little ironies, United Artists' trade paper advertisement of a few days ago in which they reproduced the following telegram:

CA40—DENVER COLO. 1
AL LICHTMAN UNITED ARTISTS CORPN-
729 SEVENTH AVE NYC.

DENVER THEATRE HONORED BY WORLD PREMIERE SAMUEL GOLDWYN'S BARBARY COAST OPENED TONIGHT BREAKING OUR HOUSE RECORD THRILLING TO SEE LINES OF WAITING CROWDS MAKES US SING HAPPY DAYS ARE HERE AGAIN STOP NEWSPAPER AND PATRON COMMENTS HIGHLY FAVORABLE SHOULD BE GREAT SUCCESS NATIONALLY REGARDS—
HARRY HUFFMAN.

The Postal telegram was reproduced in the ad to give the effect that it was tacked to an office door. Underneath it was scrawled this inscription: "Dear Mr. Lichtman, this telegram arrived just after you left for the coast. Upon your return you'll find it tacked on your door."

Well, Mr. Lichtman returned to New York from that trip to the coast, but there was no telegram tacked to the door; in fact, there was no door—in so far as United Artists was concerned there was no Lichtman.

Ironically, too, the "Barbary Coast" that was praised so highly for its box office performance by Denver Circuit Owner Huffman in his telegram, was one of the products that Samuel Goldwyn complained was not bringing him enough rental revenue, the very complaint that led to the blowup out of which came Mr. Lichtman's resignation from the United Artists presidency.

▽

Lloyd's refusal to Disney for a $5,000,000 insurance policy on Mickey Mouse may or may not have been disappointing to Walt, but it got him another several thousand dollars' worth of press mention for nothing—which was not disappointing.

Disney simply could not resist confessing to the press that the great international insurance underwriters of Lloyd's had based their refusal on the grounds that Mickey is not a proper subect for insurance because he is "immortal."

▽

On the occasion when a "Bank Night" winning-ticket-holder is not in the theatre to claim the cash prize, the consideration is added to the following week's gift, continuing thus week after week until a winner is present. One New Haven exhibitor worked his Bank Night stake up to $5,000—and then announced he would give his theatre away and keep the prize himself.

▽

Not in the wildest imagination of Hollywood's highly-imaginative mystery-story writers have we heard anything as weird as the Robert (Believe-It-or-Not) Ripley yarn that was spun over the NBC network the other evening, about the photograph that was imprinted on the flesh of a man struck by lightning providing a clue that saved an attending physician from jail on a theft charge. The photograph of the doctor, imprinted on an ailing client as he administered over him, furnished the physician with the alibi that he was not at the scene of the robbery, as he had been accused.

▽

Tim (Colonel Timothy John Fitzgerald) McCoy, the movie star feature today of the Ringling Brothers circus, is the only movie star in Hollywood who plays leading roles and never kisses the heroine.

▽

Haile Selassie is the New York theatre patrons' favorite in newsreel shots, his appearance even at the sedate Center theatre in Rockefeller Center bringing thunderous applause the while Mussolini prompts boos and catcalls.

Out-Barnuming Phineas Barnum

NEW YORK'S socalled "arty" cinemaites turned out the other evening to hear Monsieur Francois Doublier lecture to the New Film Alliance at Hubbel Auditorium in Steinway Hall. Few present, if any, realized that the baldheaded Frenchmen who regaled them with stories of how at one time in the long ago negatives going through laboratory processing were actually "bathed" in bath tubs, then dried with Turkish towels, was one of the very first commercial motion picture exhibitors of the world, bringing films and portable equipment, carried on his back, to cities and hamlets of the Old World, from the Baltic Sea to the Golden Horn, some 40 years ago.

M. Doublier, too, claims the distinction of being the *first* newsreel cameraman, having toured Europe from 1896 to 1900, in connection with the portable performances, taking pictures of important events. After he "shot" the coronation anniversary ceremonies, or something, of Czar Nicholas, he quit, because "there were no more scenes to be photographed, no more important events to be covered." That was in 1900!

M. Doublier was an assistant in the late 1890's to Lumiere, another Frenchmen, who was sweeping the European countries with his Cinematographe invention. He was one of the Lumiere camera-showmen who, starting in the summer of 1894, began long tours through Europe with the Lumiere portable outfits.

Posters everywhere announced the coming of the great Cinematographe and the wondrous making of local pictures, which were shown a few days later to the same audience. Throngs gathered at the appointed places to see the marvel and to be in the pictures taken. The capacity of the Lumiere Cinematographe camera was about 13 meters at one loading, or 45 seconds of exposure—today they load about 670 seconds of exposure in a standard sound camera. Anyway, to insure the continued audience of large numbers, each paying admission, M. Doublier, like his colleagues, often cranked an empty camera at the crowds for hours on end.

M. Doublier attained a signal stroke of showmanship in southern Russia. When he arrived with the Cinematographe in Kiev, he found the large Jewish population tremendously interested in the revelations of the famous Dreyfus military affair in France.

The Dreyfus case at the time was a worldwide issue. Monsieur Dreyfus, a French army captain, had been falsely accused and sentenced for life to the hell hole of Devil's Island as a traitor to La Belle France. Years later, after international protestations of millions of liberals, the French Government granted him a re-trial, which brought complete vindication for the captain, his reinstatement in rank, and a decoration from the government, which apologized most profusely for the "mistake," discovered when the advocate general of the original court martial was himself found to be a spy.

It was a far greater issue than Massachusetts' Sacco-Vanzetti case, and out-Mooneyd California's 20-year-old Mooney case. So, sorting through his stocks of films on arriving at Kiev, M. Doublier selected

(Continued on following page)

ASIDES & INTERLUDES

(Continued from preceding page)

bits of a military parade. At the head of a column was a tall, perky officer. This captain he labeled Dreyfus. Further sorting brought forth a picture of a French government building which would pass easily in Russia for the scene of the captain's trial. A long range picture of some warships at Bordeaux became in Doublier's ready fancy a picture of Dreyfus being taken away to exile and prison, disgraced, stripped of his buttons, his sabre broken in two. For a month this synthetic sensation played to a capacity business in Kiev, and thence through the whole country about.

This fiction would probably have been deemed most unseemly by the dignified Lumieres, had they known it, back at their studios in Lyon in the south of France. But Monsieur Doublier deemed it most profitable.

Today, Doublier is manager of the little Major Film Laboratories at the Fort Lee hilltop in New Jersey across from the Manhattan skyline, there continuing experimentations, this time on color in motion pictures.

Forty years in the business and never in Hollywood—Monsieur Doublier.

▽

King Prajadhipok, of Siam, is taking a correspondence course in swimming from Hollywood. Johnny Weissmuller, Metro's Tarzan, is to be swimming teacher. He is arranging to photograph a series of his own swimming strokes, to send, with detailed explanations, to the Siamese monarch at Bangkok.

King Prajadhipok, who is intensely interested in swimming, in his little teakwood-rice-bullock-and-buffalo-growing country in the Malay Peninsula, met Johnny when he visited Culver City recently. Since then the two have corresponded. The Siamese king asked many questions about swimming, and finally "suggested," half in fun and whole in earnest, that if he had pictures of Johnny's strokes he could follow the lessons better.

▽

An effect never before revealed on the motion picture screen is promised by Universal in "The Invisible Ray," Boris Karloff-Bela Lugosi shudder picture—incorporating a void on the screen where face and hands of Karloff should be.

▽

Donald Woods has been working so hard in Hollywood that he has had practically no time to devote to his wife and kiddies, so they say. Finally, with a moment off, he rushed home and was so overjoyed at the sight of his wife that he gave her a tremendous hug and broke one of her ribs. That's their story.

▽

Many an exhibitor in the large centers thinks he has plenty of hell, but even the small towner has some hard luck at times.

Paul Poag, manager in Del Rio, Texas, of Robb and Rowley's three theatres, started out the other midnight in an automobile with his wife to take a print of Will Rogers' "Steamboat 'Round the Bend" to the circuit's theatres at San Angelo for a Sunday booking. Crossing Dry Devil's River, ordinarily dry, sudden raging waters marooned them. The water came up over the hood of the car, stalling the engine. They stayed in it until the water rose over the floorboard, then got out and waded to a high spot, where they waited for 55 hours for aid from an airplane. Meanwhile, a tiny plane set down in a dry spot about 30 yards long and picked up the films.

The other day, in search of information about the status today of music in the movies, Gus McCarthy, of our Hollywood reportorial organization, wandered into the Hall of Music on Avenue A in the beautiful Fox Movietone lot in California, the Hall to which Winfield Sheehan gave such tremendous thought and labor. It is a noble building wherein all that is the last word in mechanical and scientific advancement is available to accommodate and show off the rich outcroppings of any muse. But Gus got a shock. Before his eyes was the most elaborate display of gent's toggery—suits and coats and vests—he ever saw. He thought he was in the wrong place, maybe the wardrobe building. So, outside he went and looked up the granite and cement facade, but there chiseled in the marble in letters of gold were the words: "Hall of Music."

Gus paused for a moment to squint around and then he saw another sign: It was an "A"-shaped board facing two directions, covered with sign cloth and bearing in flaming crimson letters:—"*Herman Politz.*" Inside again and there was Herman himself, coyly waiting to take orders for suits and coats—and thereby a pants presser finally makes the grade in Hollywood, selling vests in a Hall that we remember Winnie dedicating to the "advancement of all that is noble in an art that is universal—the charm of music."

Gus is afraid of what he's going to run into at Columbia.

▽

We have in hand many responses to the recent appeal of the Loew-owned Broadway Capitol theatre for information about the allegiance of Pitcairn Island in the Pacific—which plea was broadcast through these columns after Capitol patrons had probed further into the history of the island when it was screened in a short subject at that theatre.

"Does *any* nation own or control it?" queried the Capitol for its patrons. Searches through the great New York Public Library and into the State Department at Washington had failed to unearth an answer.

Pitcairn Island has grown from an uncharted, unknown spot of 150 years ago to its present size of 52 families, all bearing the names of four ancestors who mutinied on His Great Britain Majesty's warship, "Bounty."

Now, from Morris Rosenthal, of the Bridgeport, Conn., Majestic theatre, we learn that the islanders divided the place among themselves and own it, but that 25 years after the mutineers settled there the British assumed the protection of the island and it is at present under their guardianship.

Another reader, Frank Feinberg, New York, elaborates somewhat on Mr. Rosenthal's remarks, reporting that the affairs of the island are conducted by a council of seven members, with a president, who acts also as chief magistrate, and a vice-president, who is also government secretary. They are subject to "His Majesty's High Commissioner for the Western Pacific," who is at present Sir A. G. M. Fletcher.

The High Commissioner is assisted by deputies and has jurisdiction, in accordance with an Order in Council of 1893, for the purpose of carrying out provisions of the Pacific Islanders' Protection Acts of Great Britain of 1872 and 1875, and to settle disputes between British subjects living on the Pacific Islands.

Seldom does a ship pass the island, and only once every few years does one stop there. Local and radio bulletins posted on a tree trunk provide the news. Trees, fish and fields provide food and shelter. The Polynesians have gotten mixed into the little colony.

H. M. Doherty Named Warner Club's Head

H. M. Doherty, who has been associated with Warner Brothers for the past twelve years, has been elected president of the national Warner Club. He succeeds Max Blackman, who held the post for one year.

J. T. Holmes has been named to replace Tom Martin as treasurer. These were the only two changes in the list of officers, with Louis Aldrich continuing as secretary, Ruth Weisberg vice-president in charge of welfare and Jules Levey vice-president handling new memberships.

Eighty delegates from all the clubs throughout the country attended the annual meeting recently at the Warner home office.

RCA Photophone Announces Combined Film-Sound Unit

A combination film projector, "High Fidelity" sound head, and lamphouse on a single casting, for use in theatres and auditoriums having no equipment, or where old equipment is to be replaced, has been announced by RCA.

According to Edwin M. Hartley, RCA Photophone manager, the combination of sound, projection and illumination in a single unit, rather than as separate systems linked together, makes possible a substantial saving in the initial expenditure, as well as in the cost of installation and maintenance.

The sound mechanism in the new equipment is identical with other Photophone soundheads utilizing the rotary stabilizer unit and optical systems. The projector is equivalent in operation to the new Super-Simplex silent projector, and was developed especially by International Projector.

Production Delayed on WLS Barn Dance Film

Production on the WLS Barn Dance Show picture has been delayed for several weeks in Chicago. The picture was originally scheduled to start this month with Charles "Chuck" Reisner directing but he was unable to leave Hollywood and the producers are now negotiating with Luther Reed to replace Mr. Reisner.

The picture will be shown in halls and auditoriums, particularly in the middle west, where the Barn Dance radio program is popular, through the WLS Artists' Bureau, on a percentage basis.

Hanson Raises Circuit Total to Nine in Canada

The number of houses in the new circuit of Hanson Theatres, Ltd., in Canada, has jumped to nine with the acquisition of four theatres from Moorehead and Filman, independent operators. All of the newly acquired theatres are in Ontario, located at London, Barrie, Orilla and Ottawa. The remodeled Tivoli at St. Thomas has reopened as the Granada, also a unit in the Hanson circuit.

Garrett Joins Gaumont British

Charles Garrett, for several years connected with theatres and exchanges in Havana, and previously with Pathe in the publicity department, has joined the publicity and advertising staff of A. P. Waxman of Gaumont British.

COURT CUTS $2,194,616 FROM BILLS IN PARAMOUNT REORGANIZATION

Judge Coxe Takes Two-thirds Off Total of $3,239,828 in Fees and Expenses Asked in 53 Applications

A slash of $2,194,616.67 in the total of $3,239,828.15 in fees and expenses requested in 53 applications for services in the reorganization of Paramount Publix was made by Judge Alfred C. Coxe in the United States district court in New York, who announced his decision Wednesday.

This represents a reduction of two-thirds in the total applied for and leaves the total allowed by the court as $1,045,211. Only 10 of the petitions were granted without reduction. Seventeen applications totaling $905,800 were disallowed entirely and the balance of 26 claims was reduced by $1,289,816.

Of the total allowed, $766,426.50 is for fees of trustees, committees, lawyers, experts and others, and $278,784.98 is allowed for expenses. Requests for expenses totaled $398,796.

Prior allowances for fees and expenses granted and paid aggregated $458,029. This brings the total allowed by the court to $1,503,241. In addition, Paramount Publix has disbursed for expenses in connection with the proceedings about $400,000.

Judge Coxe made the deepest slash in the application of Root, Clark, Buckner and Ballantine, the law firm which served as counsel to the receivers and trustees through the two and one-half years of the reorganization proceedings. The firm entered the largest single application, for $700,000 in fees and $7,679 for expenses. The application was reduced to $200,000 fees and the expenses were allowed as requested. With $250,000 in fees allowed several months ago, this firm receives a total of $450,000.

Cook, Nathan and Lehman, as counsel to the Paramount stockholders' committee and to Paramount as a debtor corporation, was allowed $115,000 of the $250,000 it requested. The stockholders' protective committee's application for $170,000 in fees was denied, and its request for $170,875 for expenses was reduced.

Judge Coxe's opinion was that Barney Balaban, a member of the committee, was essentially a Paramount employee and as such not entitled to compensation for services. Maurice Newton and Gerald Brooks, other members, were disqualified by the court for compensation because they had engaged in trading in Paramount securities while members of the committee.

The same yardstick was applied to Frank A. Vanderlip, chairman of a bondholders' committee, who asked $50,000 for himself and $30,000 for four other members. Mr. Vanderlip, who had traded in Paramount bonds, was disqualified for compensation, as was Lawrence Stern's application for $7,500, for the same reason.

Applying the rule that numerous counsel who intervened for independent committees and creditors and for themselves only duplicated the services of the principal committees and that their services were of a personal nature to their clients and therefore they should look to them for compensation, the court rejected all applications of this nature, holding also that nothing of value was thus brought to the reorganization.

How Much They Claimed and What the Court Allowed Them

Following is the complete schedule of allowances, as compared with amount sought, by factors in the rehabilitation of Paramount:

		Allowances Requested		*Allowed*	
No.	*Petitioner*	*Services*	*Expenses*	*Services*	*Expenses*
1.	Charles D. Hilles	$128,000.00	....	$60,000.00	....
2.	Eugene W. Leake	118,000.00	....	60,000.00	....
3.	Charles E. Richardson	87,000.00	....	35,000.00	....
4.	Adolph Zukor	18,545.04	....	7,500.00	....
5.	Root, Clark, Buckner & Ballantine	700,000.00	$7,679.08	200,000.00	$7,679.08
6.	Choate, Hall & Stewart	35,000.00	881.93	25,000.00	881.93
7.	Cobb, Hoke, Benson, Krause & Faegre	4,500.00	59.31	3,500.00	59.31
8.	Pillsbury, Madison & Sutro	3,525.00	9.83	2,500.00	9.83
9.	Sonnenschein, Berkson, Lautmann, Levinson & Morse	5,750.00	285.16	4,000.00	80.16
10.	Strauss & Hedges	501.08	....	501.08	....
11.	Kiddle, Margeson & Hornidge	700.00	14.00	700.00	14.00
12.	Harry Meyer	150.00	31.50	150.00	31.50
13.	Hornidge & Dowd	1,980.00	26.81	1,980.00	26.81
14.	Winston, Strawn & Shaw	1,500.00	16.23	1,500.00	16.23
15.	Johnston, Tory & Johnston	750.00	6.75	750.00	6.75
16.	Price, Waterhouse & Co.	10,484.00	....	7,500.00	....
17.	George W. Myer, Jr.	1,200.00	....	1,200.00	....
18.	Joseph P. Day and Peter Grimm	10,000.00	....	2,000.00	....
19.	Rosenberg, Goldmark & Colin	18,500.00	228.70	2,500.00	209.75
20.	Cook, Nathan & Lehman	250,000.00	3,759.10	115,000.00	3,019.18
21.	Stockholders Committee	70,000.00	170,875.56	....	110,533.59
	Richard W. Matthews, Secretary	5,000.00	....	3,000.00	....
22.	Vanderlip Committee	80,000.00	143,253.61	7,500.00	116,554.55
23.	Davis, Polk, Wardwell, Gardiner & Reed	150,000.00	....	75,000.00	....
24.	Bank Committee	50,000.00	25,728.95	....	20,559.91
25.	Beekman, Bogue & Clark	75,000.00	....	35,000.00	....
26.	Kuhn, Loeb & Co.	100,000.00	14,287.29	....	....
27.	Cravath, DeGersdorff, Swaine & Wood	150,000.00	812.15	....	....
28.	Munger Committee	6,000.00	1,945.72	3,000.00	1,800.72
29.	Szold & Brandwen	75,000.00	78.59	20,000.00	78.59
30.	Gen. (Merchandise) Creditors Comm.	13,500.00	1,197.40	....	784.88
31.	Nathan Burkan	50,000.00	....	15,000.00	....
32.	Malcolm Sumner and Edwin L. Garvin	150,000.00	431.59	....	....
33.	Orrin R. Judd and J. Andrew Crafts	11,000.00	....	....	....
34.	Myron Robinson	12,500.00	....	....	....
35.	The Chase National Bank of N. Y.	1,975.22	....	1,975.22	....
36.	Milbank, Tweed, Hope & Webb	1,000.00	....	1,000.00	....
37.	Grimm Committee	40,000.00	16,914.39	7,000.00	15,334.39
38.	Stroock & Stroock	100,000.00	....	40,000.00	....
39.	Schenck Committee	2,500.00	297.14	2,000.00	297.14
40.	Weiss, Pels & Grant	10,000.00	84.33	7,500.00	84.33
41.	Chemical Bank & Trust Company	21,424.00	307.15	10,372.70	307.15
42.	Cotton, Franklin, Wright & Gordon	8,000.00	48.61	3,500.00	....
43.	The New York Trust Company	3,297.50	415.20	3,297.50	415.20
44.	A. J. Schanfarber, A. M. Frumberg, Edgar J. Schoen and Samuel Zirn	75,000.00	7,868.40	....	....
45.	Samuel Zirn	75,000.00	1,207.09	....	....
46.	Adolph Feldblum	3,000.00	20.00	....	....
47.	Saul E. Rogers	10,000.00	....	....	....
48.	Louis Martin Levy	750.00	....	....	....
49.	Bibb, Dederick & Osbourne	25,000.00	....	....	....
50.	Archibald Palmer	15,000.00	....	....	....
51.	Jacob J. Lesser	37,500.00	12.00	....	....
52.	Samuel Spring	7,500.00	....	....	....
53.	Louis Boehm	10,000.00	12.74	....	....
	TOTALS	$2,841,031.84	$398,796.31	$766,426.50	$278,784.98
	Less deduction for Beekman, Bogue & Clark payment				18,500.00
					$260,284.98

CALIFORNIA'S TAXES CAUSE HEARST TO MOVE

Predicts Motion Picture Folk Will Follow While Mayer Adds "I Told You So"

William Randolph Hearst, multi-millionaire owner of widely diversified interests, announced this week that California's high income taxes are compelling him to transfer his permanent address from his native California to New York, abandoning at once his San Simeon ranch and its castles, cattle and fruit orchards.

Mr. Hearst's prediction that others in California will follow, particularly motion picture folk, brought an "I told you so" from Louis Burt Mayer, production general over Metro-Goldwyn-Mayer's studio at Culver City.

Seventy-two-year-old, San Francisco-born Hearst told of his plans in a letter to *Variety Daily,* Hollywood studio publication, and complained that with California's 15 per cent income tax, federal income taxes and the New York taxes, "plus many other taxes," over 80 per cent of his income—"in fact, it may be nearer 90 per cent"—is diverted from his own into state, municipal and federal coffers. His special aversion, however, is the California law and "its peculiar provision that if anyone, even though a citizen of another state, remains in California six months of any year, he thereby becomes for that year a citizen of California and is subject to California income taxes in addition to the taxes he has to pay in the state where he has his actual and legal residence."

Sees General Exodus Warranted

Mr. Hearst, a native son of a native son —his father, George, was a California Senator at Washington—believes that "a number of moving picture people who earn considerable salaries are unwilling to pay the high income tax of California, and are accepting engagements in the east or abroad."

He said he is "inclined to think that if some alert moving picture company should establish studios in Florida, or Delaware, or New York City, or some suitable eastern place, they could get many of the most valuable stars away from Hollywood.

"This would be better for the nation than allowing them and many leading directors to go abroad, to build up English pictures, and foreign pictures generally."

Mr. Hearst is said to be ready to depart immediately from California, arriving in New York late next week.

Louis B. Mayer said he, too, believed it is "inevitable that others will be obliged" to leave California.

Led Income Tax Fight

Mr. Mayer, president of the Association of Motion Picture Producers, the western affiliate of the Motion Picture Producers and Distributors of America, was a leader in the political fight last spring against the proposed California income tax. He said:

"All this definitely confirms what I have expressed during recent months against excessive taxation.

"It is regrettable that the seriousness of this situation has not been realized by the majority of the people. Too many sit back and take too lightly such things until there is a crisis.

"Mr. Hearst's leaving evidences the fear in all our minds of the disastrous consequences of reckless and discriminatory tax legislation," he added. "It seems inevitable that others will be obliged to follow, regardless of their great love for this state."

The California income tax, passed after bitter argument in the legislature, was designed to raise about $10,500,000 annually along with other new levies for the state's 1935-37 budget, which passed the $400,000,000 mark.

After blocking various efforts to impose an income tax running from 25 to 50 per cent of the federal rates—which caused the Hollywood studio colony to threaten to move eastward—Governor Frank Merriam succeeded in enacting the Chatters bill calling for a levy ranging from one to 15 per cent of the income. Exemptions are similar to those under the federal income tax.

Altogether, it was variously estimated that all of California's new levies would add $93,000,000 to $115,000,000 to the state's depleted revenue every two years.

New York Unions And Circuits in 10-Year Agreement

Loew's theatre interests last weekend signed a new 10-year contract with Local 306, Operators' Union, in New York, embodying wage scale provisions agreed upon several weeks ago and providing for mandatory increases every two years on a scale to be agreed upon by a board of four arbitrators, to end the difficulties between unions and theatres that have been in existence for some time.

The contract is cancellable after seven years at the election of either party. According to the union, the pact also provides for one week's vacation with pay for every man annually. This provision was described as an innovation in labor contracts. The arbitration board will consist of two circuit and two union men and will be the final authority in the establishment of the new wage schedules at the end of every two-year period.

The new schedules provide for a rate of $1.86 per hour for neighborhood and subsequent run houses, as compared with the former $2.12½ and continuation of the $2.55 per hour rate for Broadway de luxe houses.

The statement on the signing of the contract was ascribed only to Charles C. Moskowitz of Loew's and Joseph Basson and Frank Ruddock of Local 306. It was also reliably reported that RKO theatre executives would soon reach an amicable settlement with the union.

Rathvon Named by Odlum to Handle RKO Revamping

Peter N. Rathvon, vice-president of the Atlas Corporation, has been named by Floyd B. Odlum to undertake the task of reorganizing RKO and probably will be elected president of the revamped corporation if and when he completes the reorganization.

Merlin H. Aylesworth is understood to be slated for the chairmanship of the board under the arrangement, although earlier reports indicated he would become president.

Atlas Investment Trust, of which Mr. Odlum is president, in association with Lehman Brothers, not only purchased half of Radio Corporation of America's stock and debenture interest in RKO for $5,000,000, but bought with it management as well as an option to purchase the remaining 50 per cent of the RCA holdings for another $5,000,000 within the next two years.

Originally on RCA's books at $16,000,000, writeoffs and reductions have cut the figure of the communication's interest in RKO to $14,644,614. This covers 1,259,463½ shares of common stock, or 48.86 per cent of the total outstanding, and $9,786,655 in 10-year debentures, representing 84 per cent of the total outstanding.

Immediately after it was revealed that the Atlas and Lehman interests were scheduled to take the leading part in drawing up reorganization plans for RKO, Wall Street rumors again had Paramount and RKO in closer connection.

Meanwhile, the New York *Post* hinted that the Odlum interests were after still a third major producing company besides Paramount and RKO. The afternoon paper said that Mr. Odlum had been purchasing secretly for some time the stock of another company, the name of which is still a secret and which will not be revealed for some time. It further stated that the reorganization plan for RKO was nearly ready for presentation to the courts.

Keith and KAO Profits Increase

Marked improvement in the condition of both the B. F. Keith Corporation and the Keith-Albee-Orpheum Corporation is shown in the reports of the two companies for the twenty-six weeks ending June 29.

B. F. Keith showed a profit of $132,797.73 after all charges including depreciation of $336,530.29 and the provision for income taxes of $23,975. For the same period last year the company showed a net loss of $59,198.24.

For the same period Keith-Albee-Orpheum showed a net profit of $113,408.21 after deducting $417,997.25 for depreciation and $33,625 for income taxes. Last year for the same period the company's net was $485.73.

New Standard Increased Attendance

The recent drive against indecent motion pictures and the resultant showing of better films have brought about a larger attendance at motion picture theatres, Carl A. Milliken, secretary of the Motion Picture Producers and Distributors, said at the luncheon meeting of the Hercules Powder Company in the Hotel duPont at Wilmington, Del., this week.

Showdom's miracle worker

DARRYL F. ZANUCK

electrifies the industry with his

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personally produced picture for

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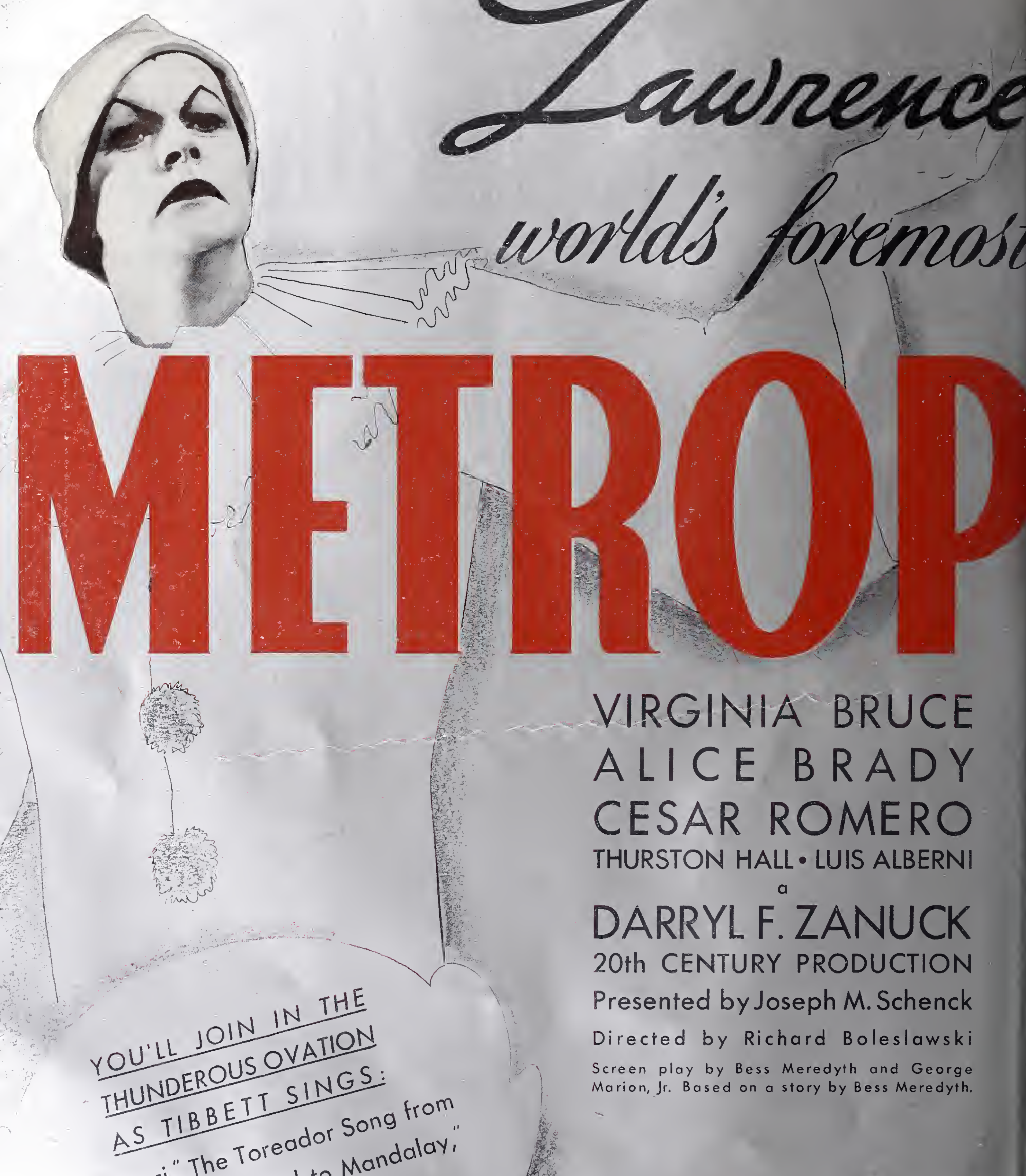
TRUST the ever forward-moving genius of Darryl Zanuck to give you, for the first time, the hidden drama Metropolitan Opera's "Diamond Horseshoe" never sees . . . a warm, living, human portrayal of opera's great and near-great...their mad merriment, vaulting ambitions, intimate emotions . . . a picture of spectacular sweep, glorified by the world's outstanding voice!

METROPOLITAN



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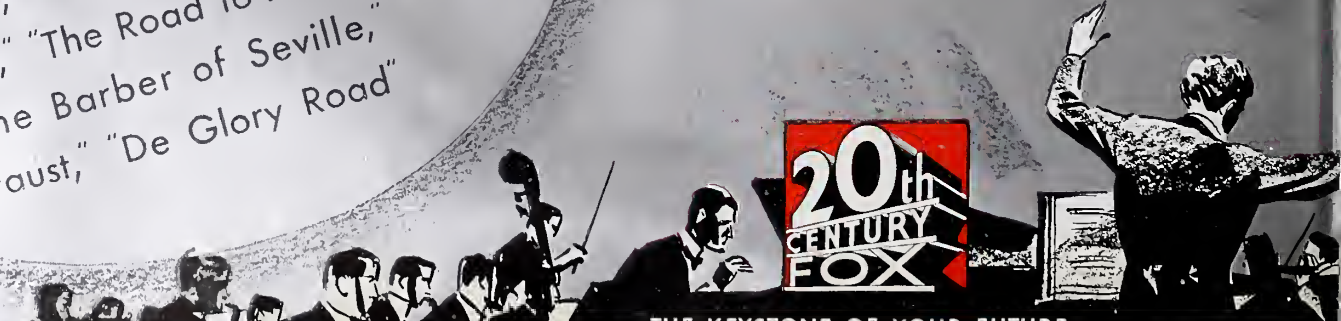
DARRYL F. ZANUCK
20th CENTURY PRODUCTION
Presented by Joseph M. Schenck
Directed by Richard Boleslawski
Screen play by Bess Meredyth and George Marion, Jr. Based on a story by Bess Meredyth.

YOU'LL JOIN IN THE THUNDEROUS OVATION AS TIBBETT SINGS:

"Pagliacci," The Toreador Song from "Carmen," "The Road to Mandalay," "The Barber of Seville," "Faust," "De Glory Road"



20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

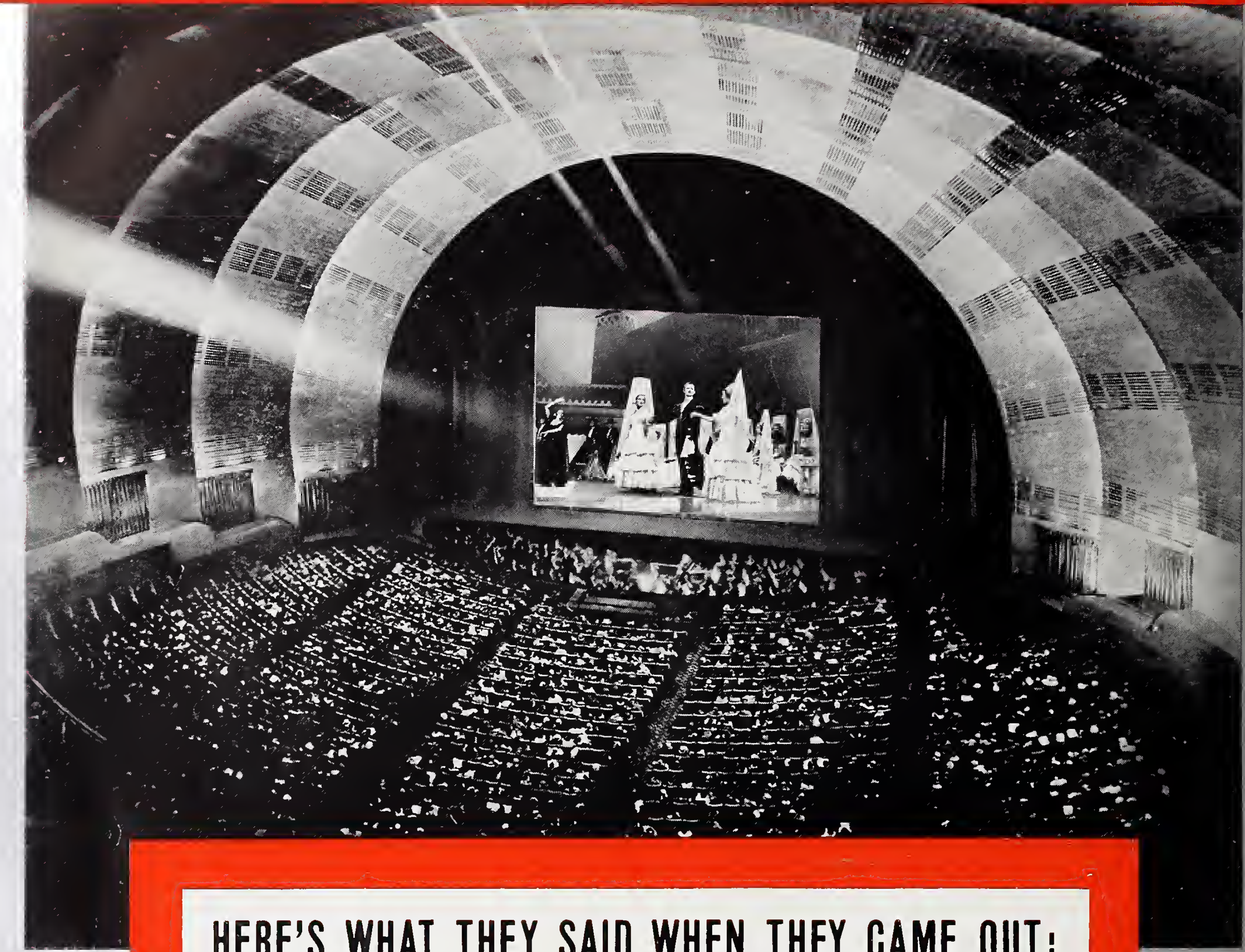
TIBBETT

singer **in**

OLITAN

"With a voice like yours, a woman must forgive you everything!"

CAPACITY-PLUS CROWDS... REVERBERANT APPLAUSE START "METROPOLITAN" ON ITS GLORY ROAD AT RADIO CITY MUSIC HALL



HERE'S WHAT THEY SAID WHEN THEY CAME OUT:

"It's a honey . . . warm, human, vital. Tibbett sings his way to glory!"—*N. Y. World-Telegram.* **"A signal triumph!"**—*N. Y. Journal.* **"Gay, exhilarating . . . Tibbett's happiest vehicle!"**—*N. Y. Daily Mirror.* **"Superbly stirring . . . very likely the best musical film of the season."**—*N. Y. Times.* **"Lawrence Tibbett's greatest picture!"**—*N. Y. Sun.* **"People will get a lot of fun out of it. We hand it high praise."**—*N. Y. Post.* **"Dazzling . . . unusual entertainment!"**—*N. Y. American.* **"Will thrill audiences everywhere!"**—*Film Daily.* **"Should command heavy box office!"**—*Variety Daily.* **"Lawrence Tibbett scores a triumph!"**—*M. P. Daily.* **"Standout hit . . . another triumph for Darryl F. Zanuck!"**—*Hollywood Reporter.*

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

—and "Metropolitan" is just one of the 20th Century-Fox releases that make every day the Exhibitor's Thanksgiving Day in

NOVEMBER 1935

152 FEATURES LISTED FOR THEATRE TIEUPS IN "BOOK WEEK," NEXT MONTH

The attention of motion picture theatre owners is again directed to "National Book Week," to be held this year from November 17th to 23rd, and in this connection the National Board of Review has made for their use in arranging appropriate programs that lend themselves to book tieups, an annual compilation of "Selected Book-Films," prepared in connection with the "Book Week" movement that is sponsored by the National Association of Book Publishers.

The procedure for effecting tieups with book stores, schools, libraries and the like is well known to the exhibitor, these exploitation mediums usually lending aid readily in furthering interest in well known books.

All films selected by the Review Committees of the National Board from September, 1934, to October, 1935, which had their source in novels or published plays and stories are included in the compilation, and in addition films having special book tie-up value, though not adaptations, are recorded.

Some 152 features are offered as likely candidates for tieups during "Book Week," 82 being films adapted from novels, 22 films adapted from published plays and short stories, 18 films based on subjects with definite book value tie-ups, and 26 former selected book-films being re-made. This list provides information for immediate and future activity with book-film programs, uniting library, theatre, school and club interests.

The order of arrangement is: Picture title, source title if different, name of the author, length in reels and the name of the distributor. The symbols preceding the title indicate: **f**—suitable for the family audience, 12 years and older; **m**—suitable for the mature audience, 18 years and older; **j**—suitable for the junior audience under 12 years.

f Alice Adams, (By Booth Tarkington). 11 reels—RKO.
m Anna Karenina, (By Leo Tolstoi). 8 reels—Metro.
fj Arizonian, The, (By Dudley Nichols). 8 reels—RKO.
f Babbitt, (By Sinclair Lewis). 7 reels—First National.
f Bachelor of Arts, (By John Erskine). 6 reels—Fox.
m Becky Sharp, ("Vanity Fair" by William M. Thackeray). 9 reels—RKO.
m Behind The Green Lights, (By C. W. Willemse). 7 reels—Mascot.
m Behold My Wife. ("Translation of A Savage" by Sir Gilbert Parker). 7 reels—Paramount.
m Black Fury, ("Bohunk" by Harry Evans). 8 reels—First National.
m Bordertown, (By Carroll Graham). 8 reels—Warner.
f Brewster's Millions, (By George Barr McCutcheon). 7 reels—United Artists.
f Call Of The Wild, (By Jack London). 8 reels—United Artists.
f Calm Yourself, (By Edward Hope). 8 reels—Metro.
m Captain Hates The Sea, The, (By Wallace Smith). 9 reels—Columbia.
f Captain Hurricane, ("The Taming of Zenas Henry" by Sara W. Bassett). 8 reels—RKO.
m Case of the Curious Bride, The, (By Erle S. Gardner). 7 reels—First National.
f Chasing Yesterday, ("The Crime of Sylvestre Bonnard" by Anatole France). 9 reels—RKO.
m China Seas, (By Crosbie Garstin). 9 reels—Metro.
m Clairvoyant, The (By Ernst Lothar). 7 reels—Gaumont-British.
f David Copperfield (By Charles Dickens). 13 reels—Metro.
f Diamond Jim (Biography by Parker Morell). 10 reels—Universal.
fj Dog of Flanders (By Ouida). 8 reels—RKO.
f Don Quixote (By Miguel Cervantes). 8 reels—Bell.
f Enchanted April (By Elisabeth). 7 reels RKO.
m Escape Me Never (By Margaret Kennedy). 8 reels—United Artists.
m Evelyn Prentice (By W. E. Woodward). 8 reels—Metro.
f Farmer Takes a Wife, The ("Rome Haul," by Walter D. Edmonds). 9 reels—Fox.
fj Fighting Trooper, The ("Footprints," by James Oliver Curwood). 6 reels—Ambassador.
fj Freckles (By Gene Stratton Porter). 8 reels—RKO.
m Glass Key, The (By Dashiell Hammett). 8 reels—Paramount.
f Great Expectations (By Charles Dickens). 11 reels—Universal.
f Great Hotel Murder, The (By Vincent Starrett). 7 reels—Fox.
fj Home on the Range ("Code of the West," by Zane Grey). 6 reels—Paramount.
fj Hoosier Schoolmaster, The (By Edward Eggleston). 7 reels—Monogram.
fj Hopalong Cassidy (By Clarence Mulford). 7 reels--Paramount.
f Imitation of Life (By Fannie Hurst). 12 reels—Universal.
m Informer, The (By Liam O'Flaherty). 10 reels—RKO.
m Jalna (By Maza de la Roche). 9 reels—RKO.
m Java Head (By Joseph Hergesheimer). 7 reels—First Division.
f Keeper of the Bees (By Gene Stratton Porter). 7 reels—Monogram.
f Laddie (By Gene Stratton Porter). 7 reels—RKO.
f Lady Tubbs (By Homer Croy). 7 reels—Universal.
f Last Days of Pompeii, The (By Bulwer-Lytton). 10 reels—RKO.
f Life Begins at 40 (Suggested by Walter Pitkin's book). 8 reels—Fox.
m Liliom (By Ferenc Molnar). 8 reels—Fox.
f Lily of Killarney, The ("Colleen Bawn," by Dion Boucicault). 7 reels—Amer-anglo.
fj Little Colonel, The (By Anna Fellows Johnson). 8 reels—Fox.
m Little Friend (By Ernst Lothar). 9 reels—Gaumont-British.
fj Little Men (By Louisa M. Alcott). 8 reels—Mascot.
f Little Minister, The (By Sir James M. Barrie). 11 reels—RKO.
f Lives of a Bengal Lancer, The (Based on Francis Yeat's-Brown's book). 11 reels—Paramount.
m Mad Love ("Les Mains d'Orlac," by Maurice Renard). 7 reels—Metro.
f Maria Chapdelaine (By Louis Hemon). 8 reels—France-Film.
f Miserables, Les (By Victor Hugo). 10 reels—United Artists.
f Mississippi ("Magnolia," by Booth Tarkington). 8 reels—Paramount.
f Mighty Barnum, The ("Barnum," by M. R. Werner). 8 reels—United Artists.
f Murder on a Honeymoon ("The Puzzle of the Pepper Tree," by Stuart Palmer). 8 reels—RKO.
fj New Adventures of Tarzan, The (By Edgar Rice Burroughs). 8 reels—Burroughs-Tarzan Enterprises.
f Oil for the Lamps of China (By Alice Tisdale Hobart). 9 reels—First National.
f One More Spring (By Robert Nathan). 8 reels—Fox.
m Painted Veil, The (By W. Somerset Maugham). 9 reels—Metro.
f Paris in Spring ("Two on a Tower," by Dwight Taylor). 9 reels—Paramount.
f Party Wire (By Bruce Manning). 7 reels—Columbia.
m Phantom Fiend, The ("The Lodger," by Mrs. Belloc Lowndes). 7 reels—First Division.
m Power (By Lion Feuchtwanger). 10 reels—Gaumont-British.
m Private Worlds (By Phyllis Bottome). 9 reels—Paramount.
m Right to Live ("The Sacred Flame," by W. Somerset Maugham). 6 reels—Warner.
f Roberta ("Gowns by Roberta," by Alice Duer Miller). 12 reels—RKO.
f Rocky Mountain Mystery, The ("Golden Dreams," by Zane Grey). 7 reels—Paramount.
f Ruggles of Red Gap (By Harry Leon Wilson). 10 reels—Paramount.
f Sanders of the River (By Edgar Wallace). 8 reels—United Artists.
f Scarlet Pimpernel, The (By Baroness Orczy). 9 reels—United Artists.
fj Sequoia ("Malibu," by Vance J. Hoyt). 7 reels—Metro.
f She (By H. Rider Haggard). 11 reels—RKO.
m Star of Midnight (By Arthur Somers Roche). 10 reels—RKO.
f Steamboat Round the Bend (By Ben Lucien Burman). 8 reels—Fox.
fj Stormy (By Cherry Wilson). 7 reels—Universal.
f 39 Steps, The (By John Buchan). 8 reels—Gaumont-British.
m Thunder in the East ("La Bataille," by Claude Farrer). 7 reels—United Artists.
f Triumph of Sherlock Holmes, The ("Valley of Fear," by Conan Doyle). 8 reels—First Division.
f Two Sinners ("Two Black Sheep," by Warwick Deeping). 7 reels—Republic.

(Continued on following page)

BOOK WEEK PICTURES

(Continued from preceding page)

m Vanessa—Her Love Story ("Vanessa," by Hugh Walpole). 9 reels—Metro.
m Village Tale (By Phil Stong). 9 reels—RKO.
fj Wanderer of the Wasteland (Novel by Zane Grey). 7 reels—Paramount.
f When a Man's a Man (By Harold Bell Wright). 7 reels—Fox.
m We Live Again ("Resurrection," by Leo Tolstoi). 7 reels—United Artists.

Films Adapted From Published Plays and Short Stories

fj Alibi Ike (Story by Ring Lardner). 7 reels—Warner.
f Band Plays On, The (Story, "Backfield," by Byron Morgan and J. R. Brens). 9 reels—Metro.
f Bishop Misbehaves, The (Play by Frederick Jackson). 9 reels—Metro.
f Cardinal Richelieu (Play by Bulwer-Lytton). 7 reels—United Artists.
f County Chairman, The (Play by George Ade). 8 reels—Fox.
f Daring Young Man, The (Story, "Safe in Jail," by Claude Binyon and Sidney Skolsky). 7 reels—Fox.
m Dark Angel, The (Play by Guy Bolton). 10 reels—United Artists.
f Doubting Thomas (Play, "The Torch Bearers," by George Kelly). 7 reels—Fox.
f Every Night at Eight (Story, "Three on a Mike," by Stanley Garvey). 9 reels—Paramount.
f Father Brown, Detective (Stories by G. K. Chesterton). 7 reels—Paramount.
m Four Hours to Kill (Play, "Small Miracle," by Norman Krasna). 8 reels—Paramount.
f Going Highbrow (Story, "Social Pirates," by Ralph Spence). 6 reels—Warner.
f Good Fairy, The (Play by Ferenc Molnar). 10 reels—Universal.
f Last Outpost, The (Story by F. Britten Austin). 8 reels—Paramount.
f Maybe It's Love (Play, "Saturday's Children," by Maxwell Anderson). 6 reels—First National.
f Midsummer Night's Dream (Play by William Shakespeare). 12 reels—Warner.
m No More Ladies (Play by A. E. Thomas). 9 reels—Metro.
f Nut Farm, The (Play by John C. Brownell). 6 reels—Monogram.
f Our Little Girl (Story, "Heaven's Gate," by Florence Leighton Pfalzgraf). 6 reels—Fox.
f Princess O'Hara (Story by Damon Runyon). 9 reels—Universal.
f Return of Peter Grimm, The (Play by David Belasco). 9 reels—RKO.
f Two Fisted (Play, "Is Zat So?" by James Gleason and Richard Tabor). 6 reels—Paramount.

Films Based on Subjects with Book Value Tie-ups

fj Annapolis Farewell (Life at the Academy). 9 reels—Paramount.
fj Baboona (Aerial epic over Africa). 7 reels—Fox.
f Clive of India ("With Clive in India," by G. A. Henty). 8 reels—United Artists.
f Crusades, The—13 reels—Paramount.
m Dictator, The (Danish history during King Christian's reign). 9 reels—Gaumont-British.
f Divine Spark, The (Romance of Bellini, the Italian composer). 8 reels—Gaumont-British.
f Harmony Lane (Life of Stephen Foster and his compositions). 8 reels—Mascot.
f Hei Tiki (Old Maori tribal legends). 7 reels—First Division.
f Here's to Romance (Nino Martini and Mme. Schumann-Heink singing). 8 reels—Fox.
f Iron Duke, The (Life of Wellington). 8 reels—Gaumont-British.
fj Little America (Admiral Byrd's Second Expedition). 6 reels—Paramount.
f Love Me Forever (Miss Moore's operatic renditions). 10 reels—Columbia.
f Lover Divine (Schubert's "Unfinished Symphony"). 9 reels—Gaumont-British.
f Naughty Marietta (Operetta by Victor Herbert). 11 reels—Metro.
m Nell Gwyn (England during Charles II's reign). 6 reels—United Artists.
f Shipmates (Four years at Annapolis). 10 reels—First National.
f Strauss Waltz, The (Story of the "Blue Danube"). 7 reels—Tom Arnold.
f Waltz Time in Vienna (Origin of the waltz). 9 reels—Ufa.

Former Selected Book-Films Being Re-made

The Birth of a Nation
Broken Blossoms
Bunker Bean
Captain Blood
Excess Baggage
The Hunchback of Notre Dame
The Light That Failed
Oliver Twist
The Passing of the Third Floor Back
Peter Ibbetson
The Phantom of the Opera
The Prisoner of Zenda
Quality Street
Ramona
Rose Marie
Rose of the Rancho
Seven Keys to Baldpate
Show Boat
Silas Marner
The Student Prince
A Tale of Two Cities
The Three Musketeers
The Trail of the Lonesome Pine
20,000 Leagues Under the Sea
Uncle Tom's Cabin
Way Down East

Mabel Drew Joins Horne; Contest Judges Chosen

Mabel Drew, who formerly handled radio publicity for United Artists, has joined the staff of Hal Horne and is doing the radio publicity for his Mickey Mouse Magazine.

Joe Cook, Rube Goldberg, comic strip artist, and Sam Taylor, radio commentator, have been chosen the judges in the "Silly Invention" contest being staged in the current issue of the magazine.

Four Michigan Theatres Add Weekend Vaudeville

Four theatres in southeastern Michigan have added vaudeville to their week-end programs, with the Majestic, Wyandotte, playing it for one day, while the State at Pontiac, Majestic at Fort Huron and the Michigan at Ann Arbor, are showing three days. The last three houses are operated by the Butterfield Circuit.

Duals Show Slight Increase in Denver

Never a menace, at least as far as first-runs are concerned, double bills in Denver have increased only slightly during the past year. At present eighteen houses are using double bills, three of these only occasionally, however, with four dime and one neighborhood houses being the only ones to use them constantly. Seventeen do not double bill at all.

In some neighborhoods, notably South Denver, double billing is in the minority. In North Denver all five houses double bill at least once a week, and some of them on two programs or more a week.

In the first runs only the Paramount and the Broadway have double billed since the first of the year, each of them five times. Harry Huffman, who controls these, as well as two other first runs, two downtown subsequent runs and one neighborhood theatre, is opposed to the policy, however.

In New York Leo Brecher, operator of the Plaza Theatre in the fashionable Park Avenue district, is conducting a vote among his patrons on dual bills and the ballots so far show an eighty-five per cent vote against two pictures on one program.

Current scales and double billing are to be continued in Famous Players Canadian theatres in Canada, according to J. J. Fitzgibbons, at present in Vancouver, B. C., for a convention of British Columbia managers.

Predict Supreme Court Test on Ten Cent Scale

Predictions are being made in Minneapolis that the Shuberts' attempts in court to force film service for its ten cent admission will be carried to the U. S. Supreme Court. Attorneys for the defendants insist distributors have a right to choose customers.

The case is now under advisement before U. S. District Judge Gunmar Nordbye, who has heard testimony on a petition for an injunction to prevent distributors from carrying out an alleged conspiracy against him.

Patent Suit Dismissed In Wilmington Court

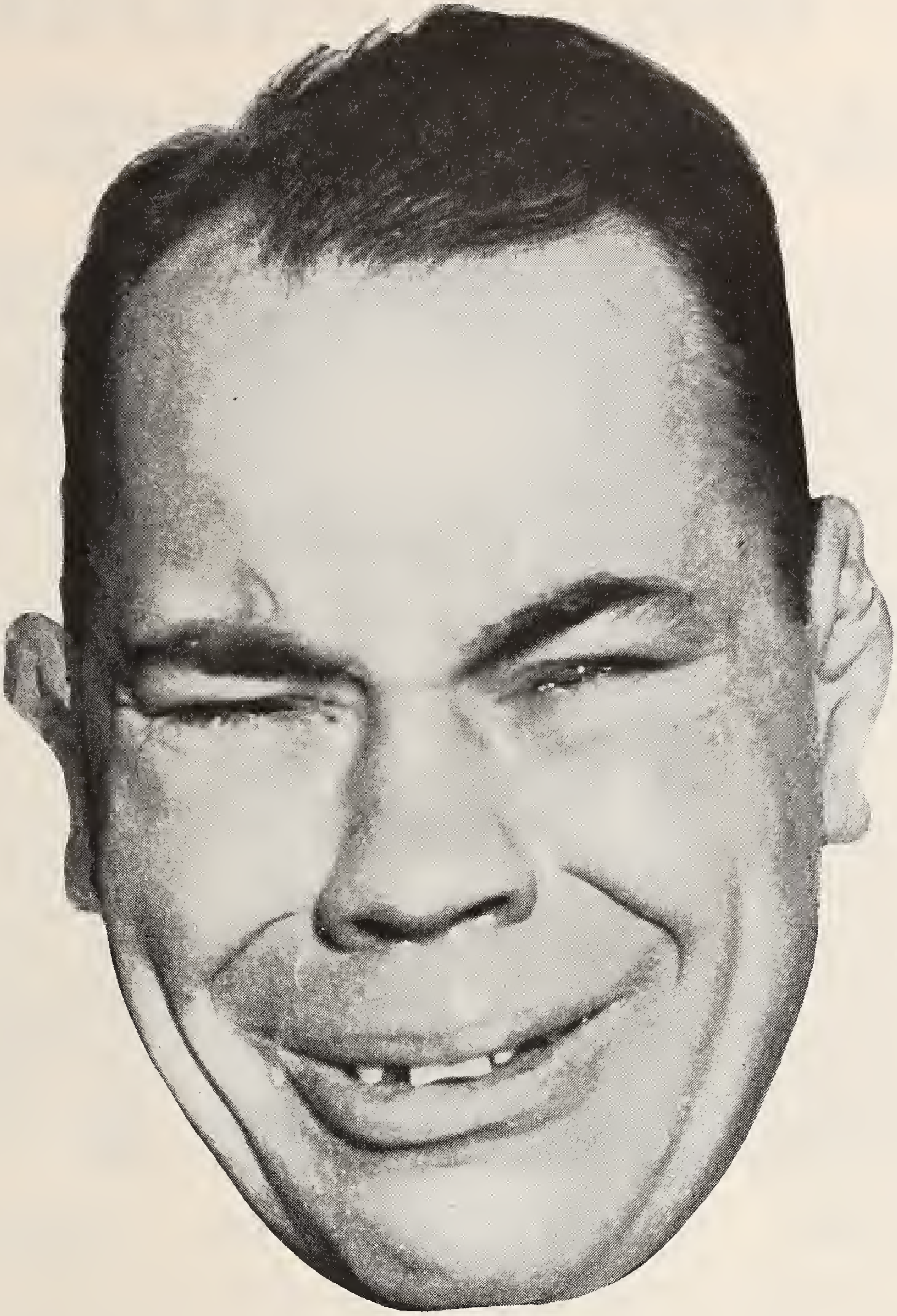
The patent infringement suit against Sound Studios of New York, Inc., and defended by Electrical Research Products, Inc., has been dismissed in the United States district court of Wilmington, Del., by Judge John P. Nields. Frank L. Dyer, Atlantic City attorney, filed the suit, charging Sound Studios with infringement on three patents for long-playing phonograph records.

Plan "Faust" in Color

The New York Theatre Guild will make a Technicolor picture in Hollywood of the opera "Faust," Mrs. Natalie Kalmus, executive of the Technicolor corporation, has announced. Although complete details are unavailable, Mrs. Kalmus will go to New York shortly to make color tests for the picture.

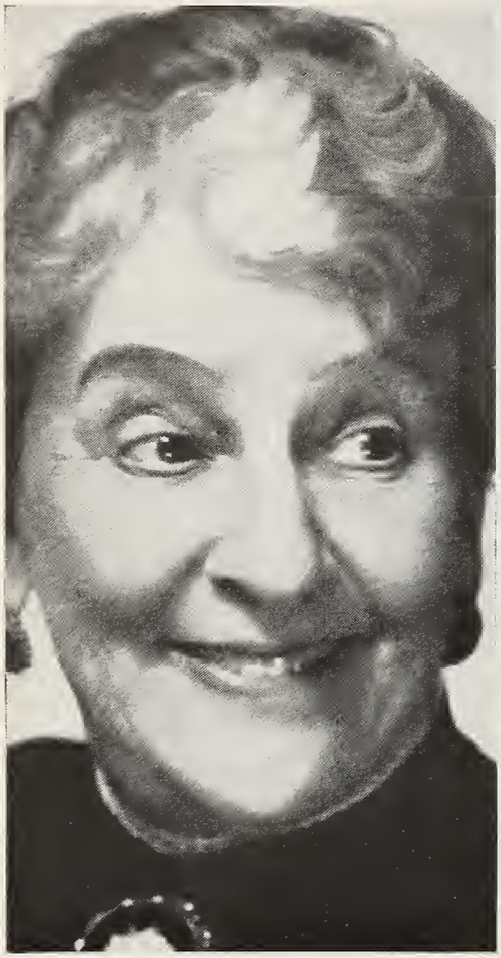
Noones Named New Censor

Joseph Noones has been appointed to the Division of Public Safety in the State of Massachusetts in charge of censoring films under the Massachusetts Sunday Law. Mr. Noones was a motorcycle policeman.



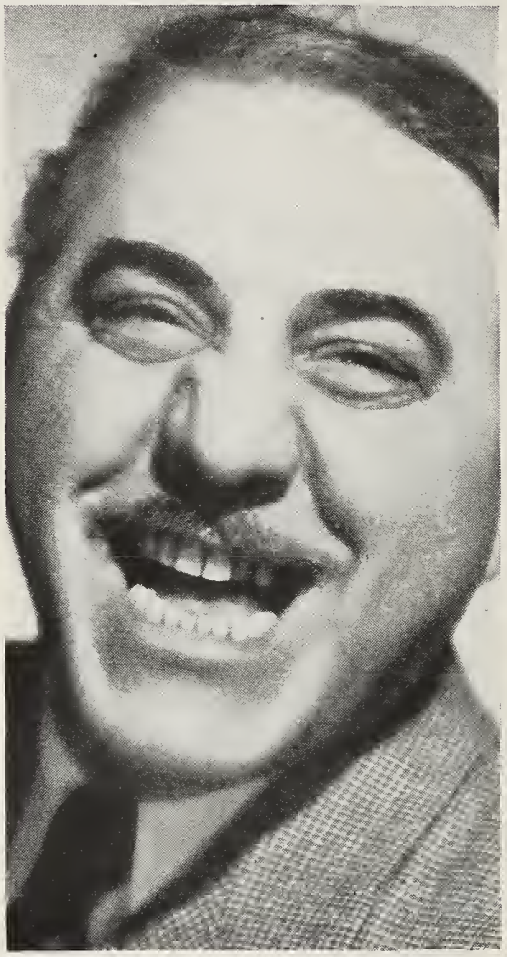
NO MATTER HOW TOUGH
OR HARDBOILED YOU ARE
WE *dare* YOU
NOT TO CRY LIKE A BABY
WHEN YOU SEE • • • •

THESE PERFECTLY IN A STORY NO HUM



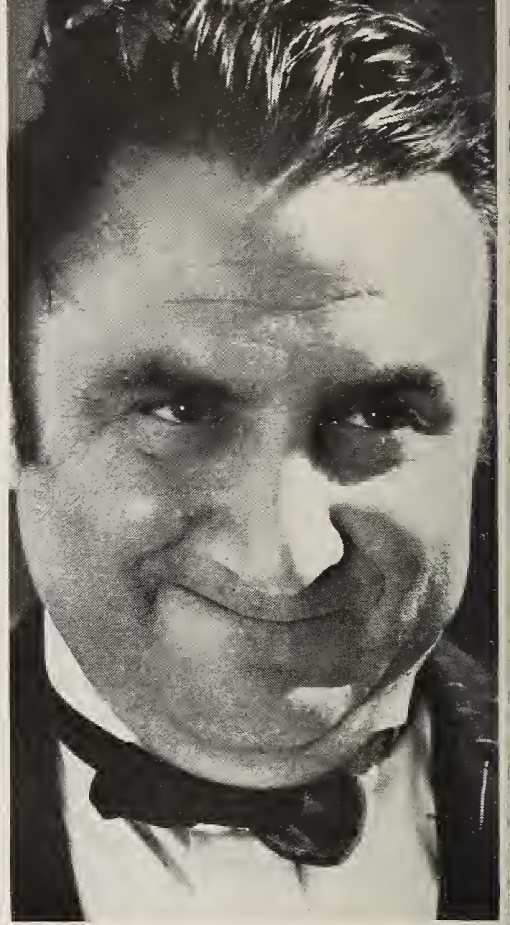
MAY ROBSON

Crowned the Queen of Hearts in her tender role of the world's richest and loneliest spinster, who kidnaps a whole family!



HENRY ARMETTA

You've laughed at him before, but never have you roared as you will when you see him as the panicky barber with a houseful of orphans!



HERMAN BING

As the gossipy grocer, teamed with Henry Armetta for the funniest comedy combination since "Cohen and Kelly"!

3 KIDS and

with JOHN MILJAN, FERDINAND GOTTSCHALK, WILLIAM BENEDICT, HENRY KOLKER, TOM DUGA
A UNIVERSAL PICTURE Presented by CARL LAEMMLE

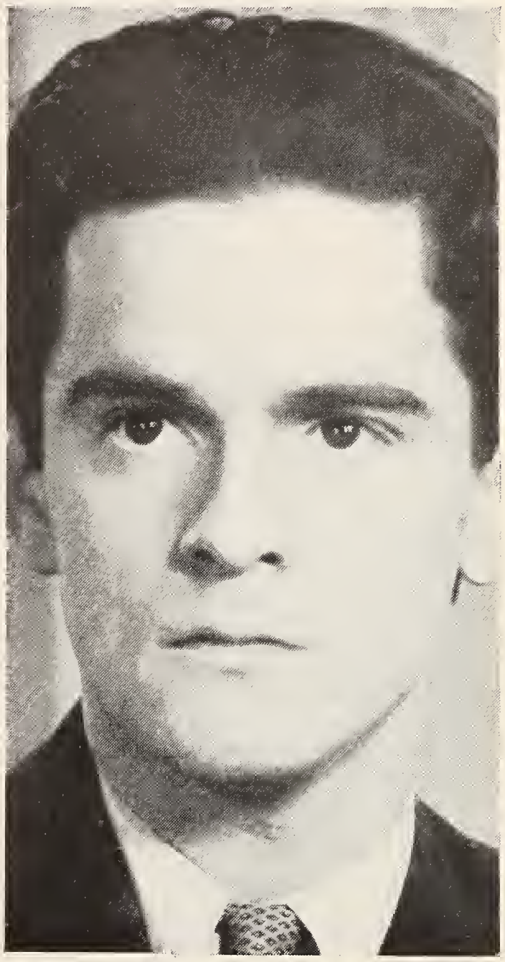
MARVELOUS PEOPLE
AN BEING CAN RESIST!

BILLY BURRUD

He'll twine himself around every heart. When he smiles, life takes on a new meaning and the world is a better place to live in!

CHARLOTTE HENRY

As the wistful Hell's Kitchen waif, whose toughest job is to keep her little "brothers" straight in New York's toughest environment!



FRANKIE DARRO

As Tenth Avenue's toughest kid, who is ready to give up his life for the cranky millionairess— because "the old battle-ax is like a mother" to him!

a QUEEN

Screenplay by Barry Trivers and Sam Ornitz
Directed by EDWARD LUDWIG
A Ben Verschleiser Production

CHANCE GAMES WIN IN COURTS, IDEA SPREADS

Complaints Against Exhibitor Use Dismissed in Buffalo and Philadelphia; Practice Grows

Chance games won decisive victories on several fronts this week, courts in Buffalo and Philadelphia dismissing complaints against exhibitor users, the while the practice extended to 80 Fox West Coast theatres, to every Fox Midwest theatre and to 30 out of 40 houses in New Orleans.

Not until December will the legal status of chance games be decided in New England, and court action was further delayed in New York. New Orleans was anticipating a chance game "cleanup."

Meanwhile Affiliated Enterprises, "Bank Night" copyright owners, was proceeding to prosecute alleged copyright infringers, and at the same time threatened others.

Buffalo's local ordinance has no punitive clause, and, therefore, a test case which brought about the arrest of Max Rosing, of the Roosevelt theatre, was thrown out of city court by order of the justice.

In Philadelphia, a grand jury dismissed lottery cases against Allen Lewis, Emanuel Lewis, John Ehrlich and I. Schwartz, exhibitors, who have been using Bank Night and Lucky.

The decision strengthened the belief of Pennsylvania exhibitors that the law will not interfere with prize giveaways. The dismissed complaints had been passed on to the grand jury from the magistrates' court.

Litigation Pending in New England

The litigation in New Hampshire that is expected to determine whether Bank Night is a lottery under the laws of that commonwealth was set for hearing in the state supreme court early in December. Bank Night was recently banned by New Hampshire's Attorney-General Johnson, and a declaratory judgment is now sought.

In adjoining Maine, Bank Night is also having trouble as a result of a so-called "drive" against lotteries.

In Massachusetts, it was denied that the finding of a cash giveaway scheme a lottery in a Fall River court will have any effect on Bank Night.

Special sessions court in Brooklyn, New York, delayed until this Thursday the trial of a lottery law test case against the Winthrop theatre, represented by Milton C. Weisman, counsel for the Independent Theatre Owners Association of New York.

New Orleans heard reports that a drive may be conducted by municipal authorities against chance games now so common in the neighborhood theatres in the suburbs.

Circuits Start Practice

Materialization of Fox West Coast's threat to play chance games on the wholesale because independents refused to abandon the practice in competition to Fox properties, came this week with the launching of Bank Night in 80 West Coast theatres in southern California.

At the same time, word came from Kansas City that Bank Night has been set for every Fox Midwest theatre in Greater Kansas City for the winter season. A drawing is to be held at one Fox theatre only every night, but a patron attending any one of the theatres may participate in that drawing, out of which there will come an award of $100.

In New Orleans the idea was spreading, too, some 30 out of 40 houses adopting the plan in one form or another. The downtown theatres, however, are as yet free of the practice.

Several suits against alleged infringers of Bank Night, and threats to others, came from Affiliated Enterprises, copyright owners.

Eugene Reed, Bank Night attorney, warned in New Haven that unless cases of alleged infringements in the state are adjusted shortly suits will be started. Threatened exhibitors ignored the warning.

In Minneapolis, Federal Judge Molyneux sounded the deathknell of "Jackpot" in holding that the plan infringes upon Bank Night, according to word relayed from Sam Helpern, counsel for Affiliated Enterprises.

Affiliated filed suit in the United States district court at Topeka, Kansas, charging Blair Enterprises, Inc., circuit operators, with infringement of Bank Night through operation of Cash Night.

First Division Makes Additions to Personnel

Augmenting several appointments made recently at various exchanges, Harry H. Thomas, president, has made the following additions in territorial personnel: Sam Milberg, salesman at Albany; M. C. Howard and W. M. Specht, salesmen at the Atlanta exchanges for the Florida and Georgia territories respectively; Harry Goldman and Eugene Gross, salesmen at Boston; I. Levine, located at New Haven, has been assigned to cover the Connecticut territory; Joseph P. Lefke, salesman at Cleveland; Tony Ricci and Jack Farkas have been appointed salesmen out of the New York exchange to cover New Jersey and Long Island, and Frank Hamerman is now in charge at Philadelphia.

Leon L. Goldberg has been appointed division manager for the Cincinnati, Louisville and Indianapolis offices. Abe Kaufman is the new manager of the Louisville and Indianapolis exchanges, handling key points out of those cities, assisted by Joseph Goldberg. Sam Abrams also has been appointed salesman to cover western Kentucky and Tennessee.

The First Division home offices in Radio City have been enlarged and the Pathe Film Corporation home office staff has transferred its headquarters there.

Acquires Story Material

English talking film rights to several current French pictures were brought back by Elek John Ludvigh, former Paramount executive, last week when he returned from a European trip.

Shimon & Hiller Form Co.

Louis C. Shimon for years advertising and exploitation manager of theatres, and Norman J. Hiller, printer, have joined forces in the formation of an advertising and printing company.

Reopens Cornish Theatre

The Cornish theatre, Cornish, Me., has been reopened by S. A. Kimball, operator of the Sokokis theatre, Limerick, Me.

TRAVELERS

Anna Bell Ward, general manager Phoenix Amusement Company, Lexington, Ky., and her sister, Mrs. Robert Burnett, manager of the Madison and State Theatres, Richmond, Ky., sailed Tuesday aboard the *Queen of Bermuda* for a two-weeks stay. They return to New York November 5.

Winfield Sheehan and Mrs. Sheehan, Fredric March and Mrs. March, Mrs. Mark Ostrer, Charlotte Greenwood, Harry Horner, and mothers of film stars, Mrs. Daniel Sully (Douglas Fairbanks) and Mrs. Elizabeth La Plante, arrived in New York Tuesday aboard the *Majestic*.

Fritz Leiber, Shakespearian actor, left New York for Hollywood to begin work on Warner's "Anthony Adverse."

Mme. Ernestine Schumann-Heink arrived in New York from the Coast.

Thomas Jones of Paramount International arrived on the *Normandie* Monday.

Sam Morris, Warner foreign representative, arrived Tuesday on the *Majestic*.

Brian Marlow arrived in New York from Hollywood.

Victor Krupa of Peerless Film Processing Company arrived on the Coast to supervise the installation of four new processing machines in the Horsley Laboratory.

Constance Talmadge, Katherine Carver and Lester Cowan and Mrs. Cowan arrived in New York aboard the *Santa Elena*.

Ted Toddy, exploitation man in the Southeast, left New York for the Coast.

Harry H. Thomas, president of First Division, is on a quick trip covering exchanges in Detroit, Chicago, Kansas City, Des Moines and Memphis.

Al Friedlander, vice-president of First Division, who recently arrived on the Coast, is continuing on to Seattle, Salt Lake and Denver.

Merian C. Cooper and Mrs. Cooper, Arthur Caesar and Westbrook Pegler are aboard the *Ile de France*, bound for Europe.

L. W. Conroy, general operating manager in the East for ERPI, left New York for a two-weeks trip in the Southeast.

John Howard and Lionel Stander arrived in New York from the Coast to work in Hecht and MacArthur's "Soak the Rich."

Boris Morros left New York for his new position as musical director for Paramount on the Coast.

Peggy Fears leaves for London shortly.

Cleon Throckmorton arrived in New York on the *Ile de France*.

Laird Doyle, Warner scenario writer, who has been in Europe for the past two months working on an Italian-Ethiopian story deal, has arrived in New York on his way to Hollywood.

Louis Weiss arrived in New York from Hollywood with three episodes of the "Custer's Last Stand" serial.

Ralph Rainger and Leo Robin, song writers under contract to Paramount, are in New York for a month's vacation.

Anthony Veiller has returned to the Coast to resume work for Radio after a three-months vacation in England.

Arthur Jarratt, GB theatre head, accompanied by Mrs. Jarrett, is aboard the *Aquitania* bound for England.

Merritt Hulburd, story editor for Samuel Goldwyn, is en route to New York from Hollywood.

William Beaudine, director of Paramount Studios, Mrs. Beaudine and their daughter, Lucille, who is under contract to the Gaumont-British Company, London, sailed on the Washington for Europe.

Max Reinhardt is en route to New York after a visit to the studios on the West Coast.

Martin Mooney, New York newspaperman, left New York for Hollywood to begin work on his new contract as a writer for Warner.

THE CUTTING ROOM

Advance outlines of productions nearing completion as seen by Gus McCarthy of Motion Picture Herald's Hollywood Bureau

AH WILDERNESS

MGM

This is typical American drama. Localed in a small town, it is the story of an average man, his home, family and civic life. It tells of his hopes and triumphs, his happiness and tragedy. It is, particularly, a story of a father and his son, of the high plans he makes for the boy's future, the heartache that is his when he fears the boy has gone wrong and all his grand ambitions are tumbled in the dust. Also it is the story of the boy's girl, her decenecy, honesty and love. It pulsates to the forces that, almost without exception, are part of the life of every American family, whether they live in a secluded town or a hustling, bustling big city.

Besides the merit of the story and the prestige of the performers who interpret it, there is much about this production to arouse popular and showmanship attention. The history of "Ah Wilderness" should not be overlooked. An Eugene O'Neill story and stage play, it has an emotional heart appeal not in common with several of his other works. As a legitimate stage and stock feature, it has been presented almost every place in the land. Thus there is already an advance interest of attractiveness fully as much for the masses as it has for the intelligentsia.

Regardless of the value of the story, the cast is of sufficient class to engage the attention of smart showmen. It will present Lionel Barrymore, Aline MacMahon, Eric Linden, Cecelia Parker and Wallace Beery in the main parts. Among the supporting players are Frank Albertson, Eddie Nugent, Mickey Rooney, Helen Flint, Tommy Dugan and James Donlan. Also to be seen are a number of child stars of other years, including Peggy Montgomery, Dick Winslow, Muriel McCormick and Buddy Messinger.

Direction is by Clarence Brown, who made "Anna Karenina," Garbo's current starring picture. The screen play is by Albert Hackett and Frances Goodrich.

HARD LUCK DAME

Warner

Aptly titled, this is the story of a woman pursued by a permanent jinx. With Bette Davis in the lead role, it's the yarn of an actress who, living her gaudy life to the fullest extent, continually finds herself the focal point of a strange series of glaring scandals, divorces and suicides that eventually lead to her professional ruination. A haggard, uninviting creature, something about her attracts the attention of a man who on a slumming party rescues her from a shoddy gin mill. Love taking its expected place, an emotion which she strives to stifle as she is already married, she permits her admirer to back a new play which he hopes will restore her to her former position on the stage. But a new scandal involving her and her husband intervenes to wreck the happy plans, only to have the girl get a grip on herself and begging another chance gives a performance that brings New York's theatregoers worshipping at her feet as she returns to her husband as a sure safeguard against the ruinous jinx reappearing again.

The story and screen play are originals by Laird Doyle, with direction by Alfred E. Green, who recently completed "Here's to Romance."

The cast supporting Miss Davis, whose box office value is acknowledged, is of exceptional strength. It features Franchot Tone, a fixture in many MGM pictures, soon to be seen in "Mutiny on the Bounty," as the one who falls in love with and wants to help Miss Davis. Margaret Lindsay will be seen as his fiancee, whom he eventually marries. Alison Skipworth is Tone's housekeeper who helps Miss Davis get a new grip on herself and bring about the reconciliation with her estranged husband, John Eldredge. Other players are Walter Walker, Richard Carle, George Irving and Douglas Wood.

I FOUND STELLA PARISH

Warner

Contrary to strict title significance this is not a mystery story. Essentially it is straight drama, based on an absorbing circumstance, including much that stirs the most tender emotions and finishing with a heart-touching triumphant climax that should impress any type audience. Additionally, in presenting Kay Francis in her first picture of the new season Warner program, it gives her a role which in addition to being glove fitting to her screen character should be a tremendous boost for her future appearances.

The story is a drama of mother love. It tells of a great actress, who at the pinnacle of success lives in the fear that her sordid past will rise to ruin her. The only cherished memory of that past is her little daughter, whom she keeps in secret seclusion. When her husband, blackmail bent, appears she flees London, comes to America and gradually sinks to the level of a burlesque show performer. Found by the producer who loves her, only to have her love spurned, and a newspaper correspondent who he has enlisted to assist in the search, she is brought back to England by a ruse, to re-establish herself as a glamorous toast of the stage only when she is convinced that it is her motherly duty to her child.

Sybil Jason, who made her screen debut in "Little Big Shot," is seen as the child. Paul Lukas has the role of her manager producer and Ian Keith will be seen as the correspondent who, though Miss Francis believe he is harming her, is the personality in whom she finds real love. Barton MacLane is the heavy in the role of the husband and Jessie Ralph will be seen as the child's nurse. Other players presented are Walter Kingsford, Eddie Acuff, who created a favorable impression in "Shipmates Forever," Harry Beresford, Robert Strange and Joseph Sawyer.

MARY BURNS, FUGITIVE

Paramount

Absorbing story content plus star value and strength of supporting cast, in addition to writing and direction credits, keynote the showmanship trend of this picture. In atmosphere, while bringing up the public enemy, crook gangster, escaped jailbirds in conflict with the g-men, established entertainment and exploitation favorites, the story is essentially a drama, rather than a flamboyant gangster picture.

Penned by Gene Towne and Graham Baker, specialists in this type of screen and reading material, who also collaborated with Louis Stevens on the screen play, the production, a Walter Wanger contribution to Paramount's program, is directed by William K. Howard, also credited with the forthcoming "Rendezvous."

Sylvia Sidney, last seen in "Accent on Youth," is presented in the title role. In the story, without knowing his identity, she marries a wanted public enemy. Jailed as an accomplice, she escapes, and after getting a job in a hospital kitchen, she meets and falls in love with a patient. Her trail picked up, the federal men believe she will lead them to the hideout of her husband. In a smashing climax, she kills her husband as he menaces her new love, to be awarded a pardon enabling her to find a happy married life.

Supporting Miss Sidney, Alan Baxter will be seen as the public enemy, and Melvyn Douglas as the person with whom she finds real love. Pert Kelton will be seen as a stool pigeon tool of the officers, who aids Miss Sidney to escape jail. The various other crook, g-men and incidental characters are assumed by Wallace Ford, Brian Dunleavy, outstanding in "Barbary Coast"; Frank Sully, Frances Gregg, Charles Waldron, William Pawley, James Mack, and others.

FRISCO WATERFRONT

Republic

This is an unusual story of how a woman inspired a man to a great ambition. Despite the sound of its title, it is not a ship or dock or wharf story. Two men, enemies, are candidates for the governorship. Both are seriously injured in an auto accident. Under the influence of anesthetics, one re-lives his life. Starting from the point where he was married, all takes place in flashback. Returning from war, the young husband is unable to readjust himself; he goes to pieces and is eventually deserted by his wife, who marries his enemy. Spurred by a desire to show both, he goes in for politics and becomes successful. As the rivals are candidates for governor, he dreams that they must combine forces, but as the other man dies, the hero is left to find that his wife took the strange course which she did in order to drive him to the possibilities she knew would be his either with or without her.

Ben Lyon and Rod LaRocque are featured as the bitter rivals in love and politics as well as business. The girl is Helen Twelvetrees, now appearing in "She Got Her Man" and "Spanish Cape Mystery." The supporting cast lists Russell Hopton, James Burke, Henry Kolker, Purnell Pratt, Lee Shumway and Norman Houston.

Story and screen play are by Norman Houston, with direction by Arthur Lubin, and the feature is a Trem Carr Production.

With the sense of the title likely to cause confusion as to the feature's character in the public mind, it appears that more than usual attention will have to be given to making the story content evident. It might be necessary, by the judicious use of carefully thought out catch lines, to feature this fact above the players and naturally above the title.

Reopen Pittsburgh House

Morse and Rothenberg, New England theatre operators, have taken a six months lease on the Pitt, Pittsburgh, and will reopen the house at the lowest scale in the downtown sector.

Now playing at

RADIO CITY MUSIC HALL

A COLUMBIA production that sets new standards in acting, story-telling and direction. It is one of the year's finest pictures.

Columbia
Pictures
presents

A FEATHER IN HER HAT

with PAULINE LORD
BASIL RATHBONE • LOUIS HAYWARD
BILLIE BURKE • WENDY BARRIE

Based on the novel by I. A. R. Wylie • Directed by Alfred Santell

A COLUMBIA PICTURE

'Swell!'
rave the CRITICS

▲▲▲ and you'll get a great kick yourself out of Columbia's newest comedy hit!

George
RAFT
Joan
BENNETT
in

She Couldn't Take It

with
WALTER CONNOLLY • BILLIE BURKE

a B. P. Schulberg production • *Directed by Tay Garnett*

A COLUMBIA PICTURE

ARGENTINE PRODUCERS CANNOT ALTER BOOKS

A Buenos Aires court has ruled that the motion picture producers in the Argentine cannot purchase the film rights to a book, rewrite the plot, then use the book's title for the resultant picture and thus allow the public to believe they will see a picturization of the story. The ruling was the result of a suit brought by the author of the book called "The Interne," who claimed that the film from his book had been rewritten in an inferior manner to damage his reputation.

The court also prohibited further showings of the picture and ordered the confiscation of all copies of the film throughout the country.

New England Circuit Suits Are Revived

The present litigation of approximately $250,000 launched by the Morse and Rothenberg circuit against the Shea Circuit and the Maine and New Hampshire Theatres, Inc., Paramount affiliate, controlling some forty theatres in New England, is believed to be an outgrowth of a similar action of some four years ago. Such is the opinion of John Ford, head of the latter theatre combine.

At that time, Federal Judge James M. Lowell, now deceased, refused to allow the suit proceedings to continue because of lack of sufficient grounds, it is said.

The present action, framed on anti-trust grounds, is because of the alleged corraling of available product from the Morse and Rothenberg houses. George S. Ryan, consul for E. M. Loew and for Bank Night in recent successful suits, is heading the prosecution.

The news of the impending court action first reached Mr. Ford through an article in a trade paper, according to the executive, but until late last week he had not been served in the action, he further said.

A flurry of similar suits will doubtless become a likelihood, in view of the way that clearance board decisions have been generally scrapped in New England, if the Morse and Rothenberg circuit is at all successful in its litigation.

Dates for GTE Hearings Set by Delaware Court

The hearing on a supplemental petition filed in the chancery court in Wilmington, Del., by United States Senator Daniel O. Hastings, of Delaware, receiver for General Theatres Equipment, Inc., has been set for October 31 by Chief Justice Layton.

Senator Hastings is seeking authority to enter into certain agreements with the Chase National Bank, of New York, and the Amerex Holding Corporation, in connection with their claims against General Theatres Equipment.

The hearing of plans for the reorganization of the company has also been set for November 13 by the court.

ARGENTINE LOOKS TO BETTER SEASON

But Americans Must Make Better Choice of Product to Stay in Public Favor There

by N. BRUSKI

Buenos Aires Correspondent

While the motion picture season in Argentina, south of the Equator, starts the second half of March in the first-run houses and during April in the many boroughs and subsequent-runs, prospects are rather bright for next year as the country slowly recovers.

The Argentine has had its share of the world depression and the national government as well as the state and municipal authorities have been obliged to readjust their budgets. This has played havoc with the show business as a whole in the matter of taxes and to this condition must be added a lessening of audiences. Unemployment is as much a reality in this country as elsewhere, though the problem is not as great, as we are not an industrial country.

While improvement is in the air, this season has not shown for the motion picture business the improvement that the leading men expected in comparison with the total volume obtained in 1934.

Public More Discriminating

Though the Argentine public is not as movie-conscious as the American, it is alive to its artistic values. At the same time, it is very particular as to the films, and not necessarily enthusiastic over productions that are hits in other countries. We do feel, therefore, that the American distributors, whose productions cover the greater part of Argentine programs, should make a more fitting selection of the material to be shown, and send to this country only those films that will suit Argentine taste and demands.

Predictions for 1936 point to better results than in the present season, if serious attention is given to selectivity points.

The building of new and modern theatres in the downtown district to eliminate the antiquated houses is slow, but positive improvement in our economic development; the great efforts of the Argentine showmen to provide their showhouses with better programs and modern comforts are all factors that will contribute for a successful 1936 season.

Local Industry Growing

In this country world film producers find a commendable market, but as the national film industry is slowly gathering strength, it is worthy of note that these films are placed on a comparative footing with American productions in the neighborhood houses, where they form a necessary part of programs, though they still require foreign films to keep open their doors. Future competition will evidently be greater, which means that the American producers must be alert.

Another important factor that American producers will have to consider seriously is the dialogue. When sound was a novelty, financial results were large; but it is now becoming the source of growing discontent to audiences not in a position to understand other languages than Spanish and limited to superimposed titles.

Local production eventually will take a leading place. No manager of an American major or independent company can deny that, except the first-run public, showhouses play to far greater grosses with a national production than with the best the foreign market can offer.

Though the Argentine cannot be placed on a comparative basis with the American domestic market, it is undoubtedly an excellent customer for American films. To the efficient equipment that local production already possesses, the addition of a modern High Fidelity sound truck, brought down to this country through the local distributor of Liberty Pictures, Jack Lustberg, is of considerable importance.

Likewise, new sound cameras have just arrived, and an RCA American sound engineer is en route to Buenos Aires from New York. This month an important local producer commences operations with these new sound elements, while three more local producers will alternate with the first mentioned in a day and night schedule. New studio projects are in the making. Finances are being arranged solidly throughout.

Fleischer Improves His Third Dimension System

Announcement that he has developed a third-dimension process for screen cartoons as a result of experiments extending over a period of years, was made recently by Max Fleischer, producer of "Popeye the Sailor," "Betty Boop" and other film caricatures for Paramount release.

"I have just completed a series of experiments with some new attachments to our equipment which will not only increase depth effects in our pictures by 75 per cent, but will have the effect of our characters operating well within the scene instead of in the foreground as heretofore," Mr. Fleischer reported to Paramount.

"A preliminary test has proved the new development to be practical, and I am rushing our machinists to the utmost in an effort to apply the new departure to 'Sinbad,' the two-reel color picture now in preparation."

It was said that Mr. Fleischer expects within a few weeks to receive notification from Washington that patents have been granted.

Berkowitz Adding Offices

Sam Berkowitz, president of Far West Exchanges with offices in San Francisco and Los Angeles, is adding branches in Portland and Seattle to serve the northwest territory and in Denver and Salt Lake City to serve the mountain states. The opening of these new offices will further Berkowitz's plan eventually to serve all territories west of Kansas City.

New Canadian Film Company

Premier Pictures Corporation, Ltd., with a capital of $50,000, has been incorporated in Ottawa for the production of pictures in the dominion.

TRIUM

GIGANTIC!

"A mighty picture, gigantic in size, dramatic in theme, rousing in its lusty activity . . . All the elements of lively entertainment. A sure hit!"—*Bland Johaneson, Daily Mirror*

SPECTACULAR!

"Thrilling and exciting beyond description . . . Pageantry and swashbuckling movement that make it the most spectacular picture DeMille has yet produced."

—*William Boehnel, World-Telegram*

A GRAND SHOW!

"A grand show . . . Most impressive mass excitement the screen has offered in years. Pulls an audience irresistibly to the edge of its seat."—*Andre Sennwald, New York Times*

OUTSTANDING!

"Outstanding example of effective pageantry . . . DeMille augments pictorial richness with sweeping action . . . A decidedly impressive production."

—*Rose Pelswick, New York Journal*

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"THE CRUSADES"

with LORETTA YOUNG • HENRY WILCOXON

and a cast of thousands . . . A Paramount Picture

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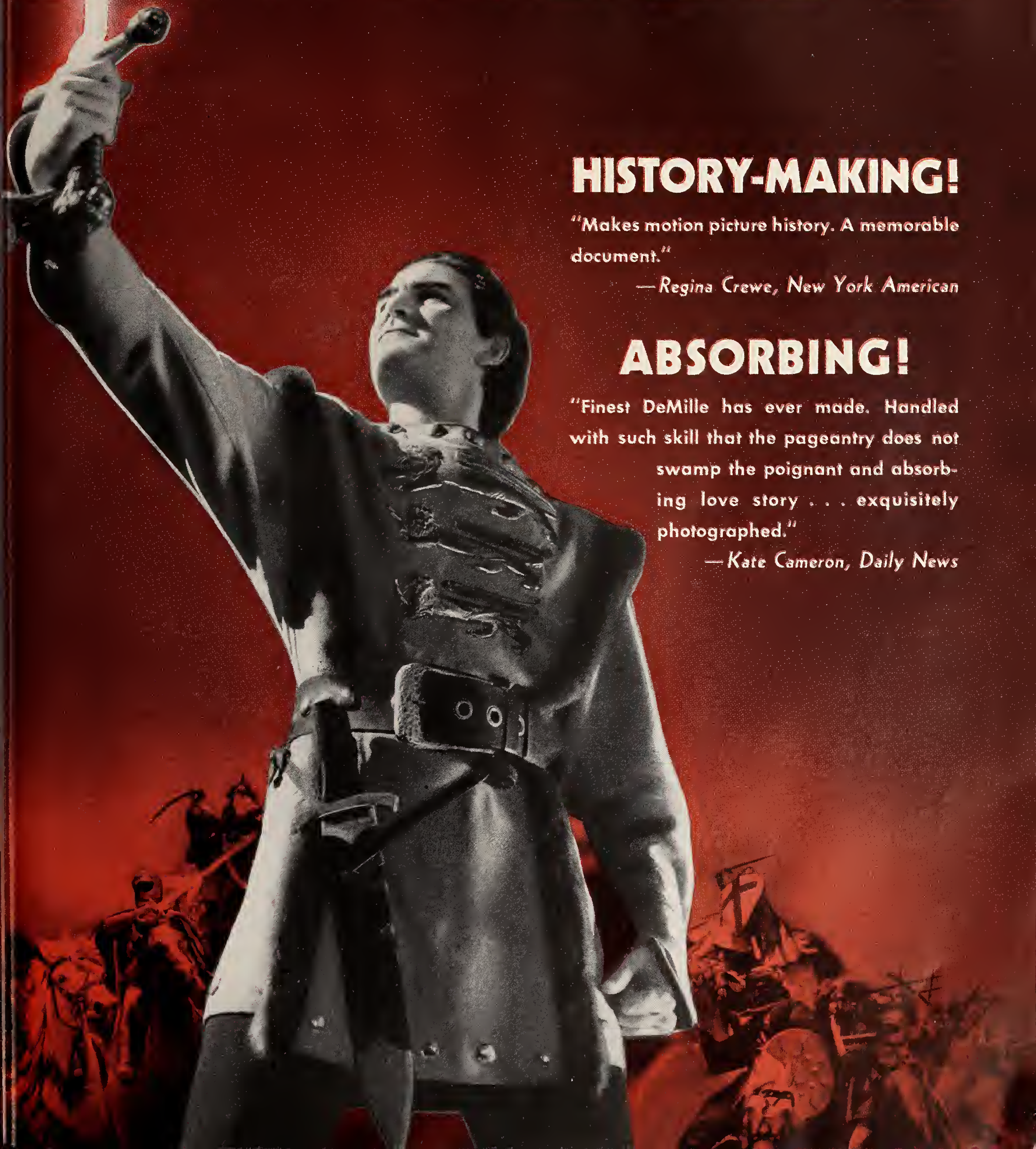


HISTORY-MAKING!

"Makes motion picture history. A memorable document."

—*Regina Crewe, New York American*

ABSORBING!

"Finest DeMille has ever made. Handled with such skill that the pageantry does not swamp the poignant and absorbing love story . . . exquisitely photographed."

—*Kate Cameron, Daily News*

British Prefer Own Films If Quality Equals American

Story More Important Than Stars, Korda Survey Shows

by BRUCE ALLAN

London Correspondent

Nine out of 10 Britons prefer British pictures to American, provided they are of equal quality. This preference, 92.03 per cent, to be exact, was registered in the first 10,000 replies in London Film Productions' study of public film tastes, by means of a newspaper questionnaire. Some very interesting conclusions as to the likes, dislikes and demands of the British public may be deduced from these presumably typical expressions of opinion.

The original questions, which were published in full-page advertisement form in national newspapers, were partly general and partly particular; entrants were asked to state views and preferences, and they were also asked to "place" specific films.

Information under the last-named heading yields an interesting table of precedence of British films, so far as conclusions of this character can be regarded as authoritative when they are, admittedly, based on a relatively small public vote and apply to films of varying release dates.

Out of the 10,000 entrants, 8,469 or 84.69 per cent had seen "The Private Life of Henry the Eighth," 7,666 (76.66 per cent) "Catherine the Great," 7,447 (74.77 per cent) "I Was a Spy," and 7,350 (73.50 per cent) "The Iron Duke." "The Man Who Knew Too Much" had been viewed by 6,710 (67.10 per cent) and various other films, due to late release (in some cases to the fact that general release had not yet been reached), had been seen by a relatively small percentage of the 10,000.

Indicates Public Likings

This rather reduces the value of a table stating the order of preference in which these films are placed by the voters. "Henry VIII" was first in this table also. On the basis that entrants chose first, second and third choices, to which three, two and one points were awarded, this subject won a percentage of 16.6 of possible points. Second in the list, however, was "The Man Who Knew Too Much," which had a percentage of 8.0, although it had been seen by, roughly, 1,700 fewer persons than "Henry VIII," being only ninth in the "films seen" table. It seems that a really definite order of merit for these films will be difficult to arrive at in the absence of uniformity of viewing opportunity. Nevertheless, the tables have value as "token" indications of public likings.

The general questions yielded some definitely interesting, and sometimes surprising expressions of opinion, though again the question arises whether general conclusions can safely be drawn from a relatively small number of replies. The chief of these questions, and a summary of the public answers, follows. (Where the total percentage exceeds 100 per cent, entrants replied: "Both" or in similar terms, and points were credited to both sides.)

Do you consider that British films have improved during the past five years? Percentages of replies: Yes, 99.5; No, 0.5.

If of equal merit, do you prefer British or American films? Percentages of replies: British, 92.03; American, 10.5. ·

Do you consider a film dull unless it has love interest? Percentages of replies: No, 88.93; Yes, 12.57.

Do you prefer films that are purely entertainment or films with a serious message? Percentages of replies: Entertainment, 66.66; "message," 54.14.

Are you interested in such subjects as "Things to Come," or "Conquest of the Air?" Percentages of replies: Yes, 80.49; No, 19.32. (These subjects may be regarded as typical of the type of production in which the love motive is absent or definitely secondary.)

Story Considered More Important

Do you consider the story of a film more important than the actors? Percentages of replies: Yes, 71.13; No, 31.18.

Do you notice the names of producers or directors of films? Percentages of replies: Yes, 65.95; No, 30.47.

Do you prefer costume pictures or modern subjects? Percentages of replies: Modern, 67.55; Costume, 53.58.

Would you like to see Shakespearean plays on the screen? Percentages of replies: Yes, 57.63; No, 41.75.

Would you like to see films in natural colors? Percentages of replies: Yes, 73.60; No, 25.78.

Want "Pimpernel" Sequel

To another question, entrants expressed a preference, by 50.12 to 35.38 per cent, for a sequel to "Scarlet Pimpernel" as against one of "Sanders of the River," but the answers to a number of other questions more particularly applying to London Film Productions have not yet been summarized. Among other things, views were requested as to the three best contemporary authors as potential screen dramatists, the three favorite British screen actors and actresses, the relative appeal of 10 film stories announced by London, and the play of Shakespeare best liked as a screen subject.

The closing date for replies to the questionnaire has been extended until October 31 and in announcing the final results London will name the winners of awards amounting to £1,100 ($5,500) for the best answers to the question: "What book, play, imaginative or historical subject, would you most like to see filmed?"

HOW THEY RANKED BRITISH PICTURES

Questionnaire entrants listed in one, two, three order of merit those British films they had seen. The following tables are arrived at by allocating three points for a first choice, two for a second and one for a third. The percentages are in relation to the total points scored by all films.

	1st	2nd	3rd	Percentage
The Private Life of Henry VIII	2076	1267	973	16.6%
The Man Who Knew Too Much	773	741	870	8.0%
I Was a Spy............	705	757	723	7.2%
Man of Aran............	749	652	607	7.1%
The Scarlet Pimpernel*	733	675	587	7.0%
Blossom Time	658	617	561	6.4%
Catherine the Great....	521	642	601	5.8%
The Wandering Jew....	552	472	418	5.2%
Passion	443	597	468	5.1%
Sanders of the River*...	466	440	670	5.0%
Nell Gwyn	368	565	644	4.9%
Rome Express	380	464	542	4.5%
The Iron Duke..........	348	474	502	4.2%
Escape Me Never*......	320	314	275	3.1%
The Thirty-Nine Steps*	243	312	329	2.8%
Bitter Sweet	192	285	397	2.6%
Lorna Doone	196	257	250	1.7%
That's a Good Girl......	55	122	176	1.0%
Abdul the Damned*....	54	109	86	0.8%
The Dictator*	18	26	28	0.2%

Asterisk (*) refers to pre-releases.

Yes, Beer

Personal comment on the question: "Do you like British or American pictures best if they are of even quality."

"I like beer better than champagne when it tastes the same."

▽

UA's British Plans Grow

United Artists, whose program in the next twelve months will be more than 50 per cent British, made a series of announcements this week which underline the coming importance of London Films' new Denham studio as a source of supply for the American market.

Murray Silverstone said he was negotiating with another new British group which intended to make six pictures at Denham and to spend £2,000,000 ($10,000,000) on them. He also announced that one of the floors at Denham would be reserved to independent units on the condition that distribution outside the United Kingdom be reserved to United Artists.

Five floors are planned at Denham, of which two will be used by London, one by Selznick, Lasky and other UA producers, and one will be available for technical work and, presumably, for Twentieth Century-Fox.

▽

Woolf Announces Lineup

The personnel and production policy of General Film Distributors, Ltd., the new company controlled by C. M. Woolf, were announced this week. On the directorate are Sir Philip Nash, K.C.M.G., C.B. as chairman; and J. Arthur Rank, millionaire miller who also is associated with British National; L. A. Neel, financier and managing director of Capitol Films, Ltd.; L. W. Farrow, a wellknown city accountant, who represents big financial interests, and Maurice Woolf, brother of C. M.

General will distribute in the British Empire the product of Herbert Wilcox Productions; Garrett, Klement; Capitol Productions; Denham Productions; Radius Films; Cecil Films; Hammer Productions, and City Film Corporation. Its year's output is stated to be at least twenty features, of which ten will be made by Herbert Wilcox Productions. In the case of all its production affiliations, considerable finance seems to be assured and ambitious production schedules already have been announced; Garrett, Klement, for instance, has signed Anna Sten and Cary Grant and has a striking lineup of Continental directorial and technical talent.

REDS DEFEATED IN COURT TEST TO SHOW PROPAGANDA FILMS IN U.S.

Detroit Circuit Judge Affirms Police Powers Under Local Censorship Ordinance in Cinema Guild's Protest Case

Communists and other radical elements in Detroit were defeated in attempts to present propaganda films when Judge Theodore J. Richter in circuit court over the weekend denied the Detroit Cinema Guild's application for a writ of mandamus to compel the police department to permit showings of "The Youth of Maxim," which had been banned by the police as Communistic propaganda.

While there have been instances in other localities in which the exhibition of Russian-made films has been prevented by the authorities, this is the first tlime the Reds have sought a test in the courts, and the decision therefore establishes a precedent. It also affirms the broad discretionary powers of the police in enforcing the local censorship ordinance.

In a number of cities, however, theatrical and sponsored showings of Soviet films remain unmolested, while at the same time the Reds are loudly protesting such pictures as "Red Salute," which they consider "anti-Red propaganda."

Charge Pledge Violated

Charges that the release in this country of "The Youth of Maxim" violated the pledge of the Soviet government not to spread propaganda in the United States were made in Detroit, where the scheduled showing met the solid opposition of patriotic and civic organizations. It is believed hardly likely that further attempts will be made to show Soviet films in Detroit either on a theatrical or sponsored basis, though Henry Schuman, leader of the Cinema Guild, announced that an appeal probably would be taken to the Michigan supreme court.

Permit Withdrawn

The court hearing followed the action of Sergeant Joseph M. Kollar, the police censor, in withdrawing his permit for the showing at the Institute of Arts. The permit had been granted for a private showing to Guild members.

Judge Richter held the court has the right to overrule the police commissioner only when "flagrant abuse" of the power is shown, and held that no such abuse existed in this case.

The decision upheld the right of Police Commissioner Heinrich Pickert to ban films under Section 20, Chapter 70 of the compiled ordinances of 1926 providing for the rejection of pictures "if in his judgment they are indecent or immoral."

Nathaniel H. Goldstick, assistant corporation counsel, cited several authorities to prove that anything is immoral which is hostile to the welfare of the general public. He referred to the alleged banning of the Margaret Sanger birth control film

Permit for Private Showing

Fred G. Dewey, attorney for the Cinema Guild, contended: "The best proof that the film should not be banned is that the police issued a permit for its showing in the first place. The censor, on the stand, frankly admitted he revoked the permit because so much pressure was brought to bear on him by persons who did not agree with the discretion he had exercised in issuing the permit."

According to the police department, the print was confiscated when it was learned that the Guild had advertised the film with posters and handbills and was planning to admit the general public.

The police censor is of the opinion that "The Youth of Maxim," with two other Soviet films whose titles were not determined, by reason of glorifying the life of Stalin, Russian dictator, smack of Communistic propaganda.

Produced by Lenfilm, at Leningrad, one of the producing units in the state owned film industry of the Soviet Union, and distributed in this country by Amkino, "The Youth of Maxim" depicts industrial conditions and the struggles of the revolutionary workers' party in the days of the Czar.

Devoted to "Liberal Thought"

The Cinema Guild is an organization devoted largely to "the exposition of liberal thought." Among its activities is the showing of foreign-made pictures. No American films have been shown by the Guild for about a year. Usually these showings are made privately at the Detroit Institute of Arts auditorium (the local forum for liberal thought) and are attended only by Guild members who come in formal attire.

Henry Schuman, leader of the Guild, is the proprietor of a book store which purveys considerable Communistic literature. The facts that the Guild recently attempted to stop the showing of "Red Salute" (United Artists-Reliance) at the United Artists theatre, on the ground it was anti-liberal, and that the Mayfair theatre was picketed during the showing of "Together We Live" (United Artists-Goldwyn) which likewise contained anti-Red sequences, leave little doubt as to the Communist tendencies of the Guild, according to word from Detroit.

Sergeant Kollar marshaled evidence to show that the Cinema Guild actually exploits the genuinely intellectual. Several prominent Detroiters volunteered the information to the police that they were duped into becoming members without knowing the real aims of the Guild, and they now denounce the Guild and its principles. Sergeant Kollar said he had sufficient evidence to prove that the Guild is a more or less important cog in a machine whose purpose is to disseminate Communistic propaganda.

State Sedition Bill Basis

The police censor revoked the permit after holding a screening at the request of American Legion heads and other civic leaders. Also cooperating with the Detroit police in its fight to suppress pictures of this type are leaders of the Catholic church and the Veterans of Foreign Wars.

Officials of the Cinema Guild charged that these groups, together with the Detroit Employers Association, heads of the Detroit (Catholic) University and an organization known as the American Party, were responsible for the last-minute ban.

It was reported that Sergeant Kollar originally based the cancellation on the Dunckel-Baldwin state sedition bill which went into effect recently. The Guild's attorney protested its application in the film confiscation.

Revocation of the permit was followed by a meeting of "the Conference for the Protection of Civil Rights," which elected a committee of 10 to carry a demand to Mayor Couzens that the showing be permitted. The delegation included the Rev. J. H. Bollins, chairman of the Conference; Newton Short, representative of the Detroit Federation of Labor, and representatives from the Communist Party, the Socialist Party and several local trade unions. The conference claimed to represent 300 labor unions and organizations with a combined membership of 400,000.

New Orleans Socialist League Votes Boycott on Theatres Showing "Red Salute;" Soviet Films Invade Toledo Theatres

Radicals made capital of the ban to gain support of a petition demanding repeal of the Dunckel-Baldwin bill.

Reviewers' Opinions Vary

At a second screening of the film, arranged for Judge Richter before the hearing, 40 leading residents and public officials were reported to have expressed varying opinions. Arthur D. Maguire, attorney for the leaders of several Catholic organizations, charged "The Youth of Maxim" was Soviet propaganda constituting a breach of the Litvinoff pledge to President Roosevelt, when the United States recognized Russia, that the Soviets would not interfere with the internal affairs of this country.

On the other hand, Patrick O'Brien, former attorney general of Michigan, was reported as saying that he could see no objection to the film.

Meantime in New York, Chicago, Los Angeles and other large centers Soviet-made films were being shown regularly in theatres or frequently by Red groups in auditoriums without any opposition.

Soviet Films in Toledo

The Educational Films League of Toledo, largely Red, last weekend inaugurated presentation of a Soviet film a month during the winter season. There is evidence that under Soviet-inspired auspices, such as the Friends of the Soviet Union in Chicago, Communist propaganda is being spread on the screens of a number of key cities.

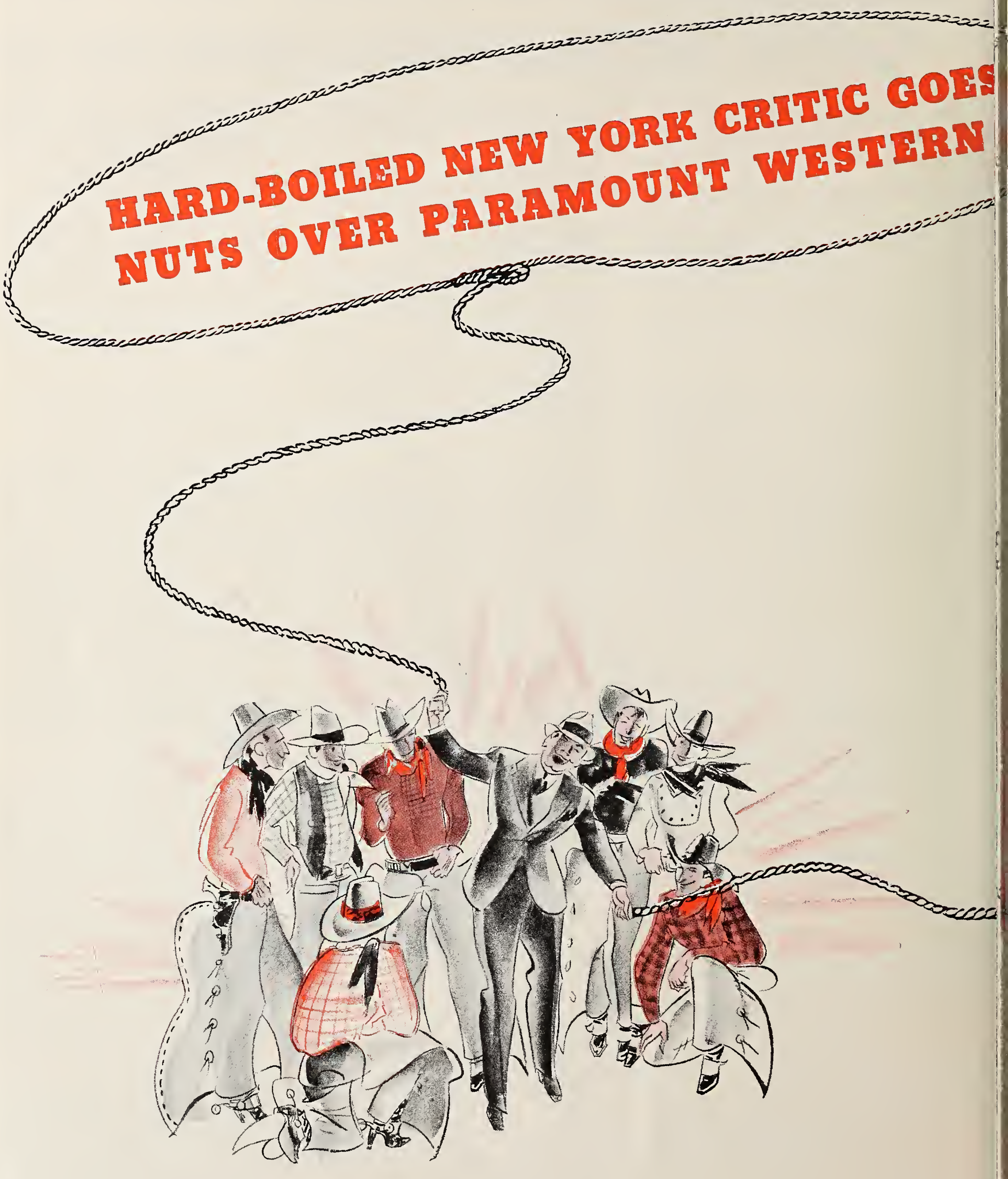
At the same time, the Reds' picketing and demonstrations at theatres have frequently taken the form of riots which have called for police action and have resulted, in New York City alone, in more than 200 arrests in recent weeks.

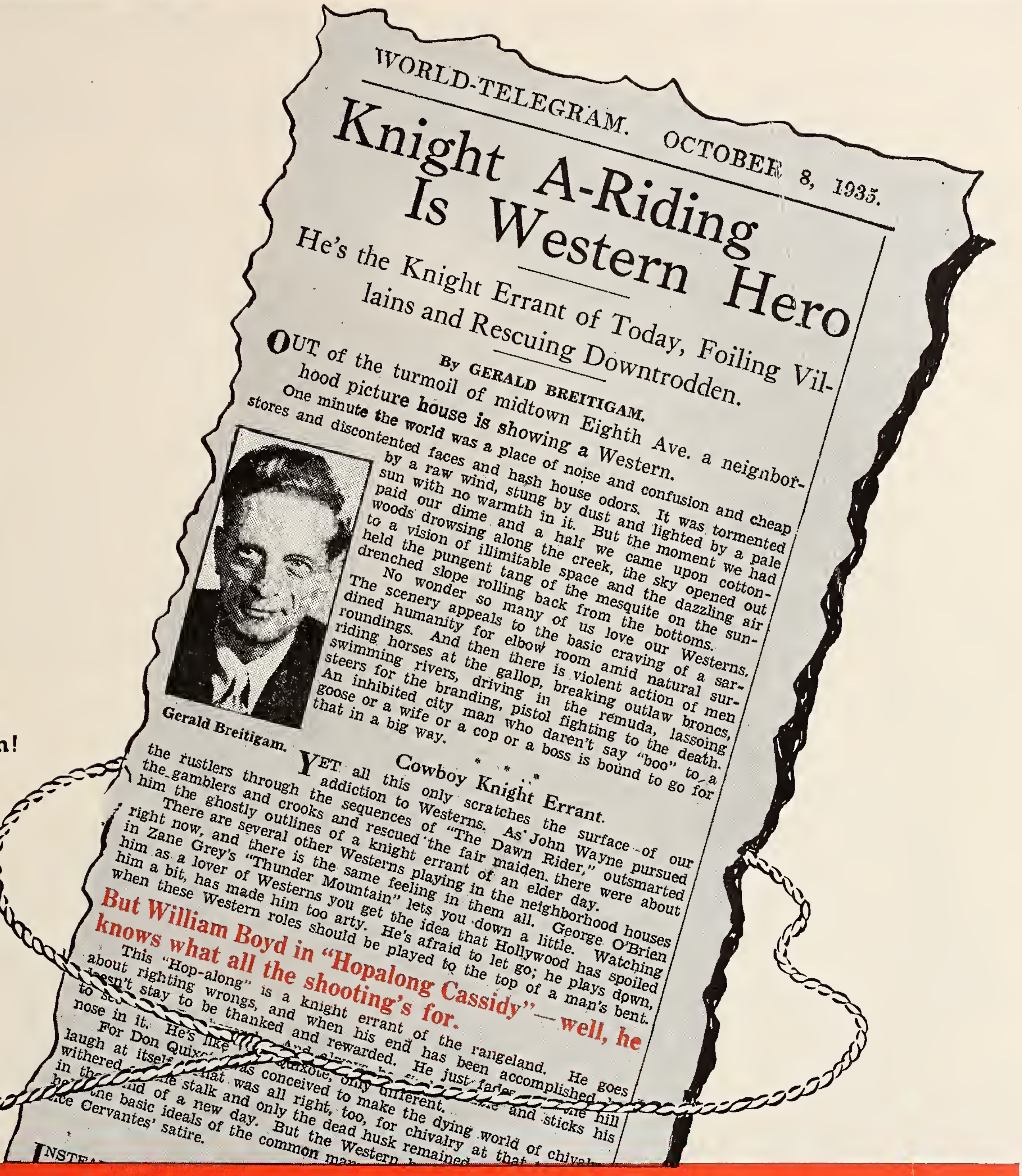
From New Orleans this week came word that the Young Peoples Socialist League has voted to boycott any theatre showing "Red Salute." Some of the students at Tulane University are also agitating against "Red Salute."

Students Picket Theatre

In New Haven, students saying they represented the National Students' League at Yale University, picketed Warner's Roger Sherman theatre in protest against "Red Salute." A police guard was on the scene. A delegation previously had been informed by Arthur Horn, United Artists exchange manager, and I. J. Hoffman, the theatre manager, that they intended to uphold the American institutions of "freedom of the screen" as well as freedom of speech.

Despite that opposition, "Red Salute" is among United Artists' large box office grossers of the season, said Monroe Greenthal, the company's advertising and publicity director.


HARD-BOILED NEW YORK CRITIC GOES
NUTS OVER PARAMOUNT WESTERN



WORLD-TELEGRAM. OCTOBER 8, 1935.

Knight A-Riding Is Western Hero

He's the Knight Errant of Today, Foiling Villains and Rescuing Downtrodden.

By GERALD BREITIGAM.

OUT of the turmoil of midtown Eighth Ave. a neighborhood picture house is showing a Western.

One minute the world was a place of noise and confusion and cheap stores and discontented faces and hash house odors. It was tormented by a raw wind, stung by dust and lighted by a pale sun with no warmth in it. But the moment we had paid our dime and a half we came upon cottonwoods drowsing along the creek, the sky opened out to a vision of illimitable space and the dazzling air held the pungent tang of the mesquite on the sun-drenched slope rolling back from the bottoms.

No wonder so many of us love our Westerns. The scenery appeals to the basic craving of a sardined humanity for elbow room amid natural surroundings. And then there is violent action of men riding horses at the gallop, breaking outlaw broncs, swimming rivers, driving in the remuda, lassoing steers for the branding, pistol fighting to the death. An inhibited city man who daren't say "boo" to a goose or a wife or a cop or a boss is bound to go for that in a big way.

Gerald Breitigam.

* * *

Cowboy Knight Errant.

YET all this only scratches the surface of our addiction to Westerns. As John Wayne pursued the rustlers through the sequences of "The Dawn Rider," outsmarted the gamblers and crooks and rescued the fair maiden, there were about him the ghostly outlines of a knight errant of an elder day.

There are several other Westerns playing in the neighborhood houses right now, and there is the same feeling in them all. George O'Brien in Zane Grey's "Thunder Mountain" lets you down a little. Watching him as a lover of Westerns you get the idea that Hollywood has spoiled him a bit, has made him too arty. He's afraid to let go; he plays down, when these Western roles should be played to the top of a man's bent.

But William Boyd in "Hopalong Cassidy"—well, he knows what all the shooting's for.

This "Hop-along" is a knight errant of the rangeland. He goes about righting wrongs, and when his end has been accomplished [illegible] [illegible]sn't stay to be thanked and rewarded. He just fades [illegible] the hill to se[illegible] and sticks his nose in it. He's like [illegible] And always [illegible] Quixote, only different.

For Don Quixote was conceived to make the dying world of chivalry laugh at itself. That was all right, too, for chivalry at that withered [illegible] stalk and only the dead husk remained in th[illegible]nd of a new day. But the Western he[illegible] the basic ideals of the common man [illegible]ce Cervantes' satire.

INSTEA

Take a bow,
[illegible]arry Sherman!

No. 1

Now Playing . . . and Cleaning Up! Clarence E. Mulford's

"HOPALONG CASSIDY"

with WILLIAM BOYD • JIMMY ELLISON and Paula Stone

No. 2

Another Hopalong Cassidy! Release Oct. 25th

Clarence E. Mulford's

"THE EAGLE'S BROOD"

with WILLIAM BOYD • JIMMY ELLISON and William Farnum

Produced by Harry Sherman • Directed by Howard Bretherton

Paramount Pictures

MEXICO'S PRODUCTION SPURT LAID TO PRIDE AND U. S. MONEY POLICY

Depreciation of Peso, Arrival of Capable Hollywood Technicians, and Presence of Alert Business Men Also Factors

by ELGIN GROSECLOSE

Several things account for the boom in sound picture production that is currently in progress south of the Rio Grande. Basically, of course, it is because Mexicans want their sound pictures in Spanish. Hollywood inconsiderately forgot this desire when, tightening its belt for the depression, it almost completely abandoned the production of Spanish dialogue pictures.

Behind the desire for Spanish dialogue, however, may be national pride, or possibly a natural preference for the liquid accents of their own tongue to the sibilance of English. But more likely it is because a good many persons south of the Rio Grande are unable to read the subtitles—purporting to be translations of the script—which Hollywood inserts. This is a factor which cuts down the market considerably, despite the fact that the subtitles are so atrocious that no one can get much out of them any way.

But the Mexican hunger for Spanish dialogue, Mexican made, would probably have gone unfed had it not been for the coincidence of two or three unconnected events. The first of these was the monetary policy of Washington, which—because Mexican currency is tied to the American—effected a depreciation of the *peso* to about two sevenths of its former value. This made living, always cheap in Mexico, even cheaper. The second was the arrival from Hollywood of several very capable technicians and directors who figured that Mexico, as a result, was a better berth in which to ride out the depression than high priced America. The third was the presence in Mexico of several alert business men with *pesos* at their command and a vision of the possibilities of Mexico as a center for Spanish dialogue picture production.

Dozen Mexican Companies Busy

Today, there are more than a dozen Mexican companies engaged in producing sound pictures, and since 1933, when the movement began to get into swing, with the issuance of "Santa," more than sixty full length features have been produced. Most of the companies still limit their major output to travel and news items and shorts, but more and more are reaching for the prizes of the full length feature, and some, looking to the American market, are producing feature lengths in both Spanish and English editions. Among the best of the two language editions are José Bohr's "Quien Mato a Eva?" (issued in English as "Who Killed Eva?") and "Maria Elena," just released.

Most of the pictures are in the spirit of Hollywood, with westerns and gangster pictures in good demand, but here and there appear pictures with purely Mexican inspiration, and because of the sincerity with which the subjects have been attacked, and the genuineness of the effort, they bid fair to attract a wider audience. Such, for example, is "Sor Juana Inez de la Cruz," based upon the life story of the famous Mexican poetess. "Sor Juana," a costume production, achieved in certain scenes the dimensions of a spectacle, and while it revealed certain weaknesses of casting and movement, was as a whole a sustained, dramatic and thoroughly convincing production.

Newer Stars

Among the newer stars who are winning box-office—and even Hollywood—attention, must be named Andrea Palma, Consuelo Frank, Lupita Gallardo, Beatriz Ramos, Elena D'Orgaz, and the Blanch sisters—Anita and Isabellita. Andrea Palma, who won fame for her portrayals in "Sor Juana" and "El Primo Basillo," was brought to Hollywood this past summer, and she is being followed by Consuelo Frank, who is now engaged in making "Rosa de Francia" for Twentieth-Century-Fox. Andrea Palma, incidentally, is a cousin of Ramon Novarro.

Among directors must be mentioned José Bohr, Argentinian, who has had Hollywood experience and is responsible for the output of Producciones Olga. Arcady Boytler, a Russian, came over in 1933 to produce "La Mujer del Puerto," and has remained to direct a number of the best productions, including "Sor Juana" and "El Tesoro de Pancho Villa." Fernando Fuentes was responsible for some of Consuelo Frank's best work, and it was Ralph Sevilla who directed "Maria Elena" in both Spanish and English.

Equipment Simple

As to the technical side of the industry, it goes without saying that equipment is of the simplest. Cameras, lighting, and sound equipment are imported from Hollywood, and are of the best, but studios, sets, and production organization are behind the procession. Nevertheless, the results achieved might give pause to American film executives who are hypnotized with the belief that it takes money to produce movie "art."

Full length features are being made in Mexico for from fifty to one hundred thousand *pesos*, or from $14,000 to $28,000, which is certainly a ponderable factor when it comes to marketing output. And the Spanish dialogue market at which the Mexican industry is aiming is, it should be remembered, much larger than Mexico itself, and includes the whole Spanish speaking world. That market is, numerically, quite as large as the English speaking.

Acquire Mexican Films

The Foreign Film Exchange in Hollywood, operated by Charles Emanuel in connection with his agency for the National Theatre Gift Stamp Company, has closed a deal with La Mexicana Campania Elabaradone de Peliculas to release Mexican films, produced by that company, in the United States.

'Twelfth Night' to Follow 'Dream'

The Shakespearean cycle in motion pictures, sponsored by Warner Brothers, will next embrace the Bard's "Twelfth Night," produced by Cosmopolitan and Max Reinhardt, starring Marion Davies and probably directed by William Dieterle, following Mr. Reinhardt's production of "Road to Promise," stage play, in New York.

Warners continue to enlist "outside" support for their "Dream" premieres in the large cities, obtaining recommendations from the Women's University Club, Los Angeles; National Council of Jewish Women, California Congress of Parents and Teachers, Daughters of the American Revolution, General Federation of Women's Clubs, and the Council of Catholic Women, California, which purchased the entire Beverly Hills theatre in Hollywood for the October 29th performance, at which Bishop Cantwell will be guest.

Dr. Richard Burton, literary adviser to Warners, returned to New York after delivering a series of lectures before universities and women's clubs and the like.

The company has issued a "study guide" for use in schools. It set the Pittsburgh premiere for October 28th, at the Nixon theatre. Openings were held, attended by widespread campaigns, in Los Angeles, Detroit, Toronto, Cleveland, Philadelphia and St. Louis.

Windels Answers Tax Case

Corporation counsel Paul Windels has filed a return in the Manhattan (New York) supreme court to the application of the Bofan Amusement Company for a reduction of its assessment from $570,000 to $450,000. The Bofan company had objected to the assessment made by the Commissioner of Taxes and Assessments.

Johnson to Principal

Keith Johnson, recently assistant to J. J. Sullivan of Fox West Coast in Los Angeles, has been named sales manager of Principal Pictures by Sol Lesser, president. Mr. Johnson succeeds Louis Hyman, who joined Far West Exchanges last week.

Paramount Retains Marshall

Paramount has taken up its option on Herbert Marshall for two pictures in 1936 and it is expected his next role will be in "Reunion," dealing with spies in the World War.

Warner Club Dance Set

The Warner Club of Pittsburgh's annual dinner dance will be held this year at the William Penn hotel November 3, one week before the Variety Club there stages its yearly "Big Top" banquet. Hariet Petitt heads the committee.

THE ROUSING RING OF CLASHING STEEL ON STEEL! . . . as the grandest romance ever written re-lives in glorious excitement on the screen!

Adventure leaps in tingling veins! ...Feminine hearts stand still!...as fiction's fondest heroes dare to do and die for laughter, love and king!

Dumas' Fiery Classic Hurled Throbbing to the Screen

THE THREE MUSKETEERS

With **WALTER ABEL,** Broadway stage idol, as the audacious D'Artagnan; **PAUL LUKAS,** polished screen lover, as heart-breaking Athos; **MARGOT GRAHAME,** English stage beauty, as the dangerous Milady de Winter; **HEATHER ANGEL,** as Constance; **IAN KEITH,** as de Rochefort . . . **Moroni Olsen, Onslow Stevens, Rosamond Pinchot, John Qualen, Ralph Forbes, Nigel de Brulier.**

RKO-RADIO PICTURE. Directed by **ROWLAND V. LEE**
Screenplay by Dudley Nichols and Rowland V. Lee, Associate Producer, Cliff Reid. Fencing arrangements by Fred Cavens

NEW SEASON WILL SPELL FATE OF AMERICAN PICTURES IN HUNGARY

U. S. Companies' Representatives Hope to Cut Further into Germany's Imports, but Face Added Government Restraints

by ENDRE HEVESI
Budapest Correspondent

The Hungarian branches of American companies have been feeling the competition of the rising local film production and face a difficult season, yet they're hopeful of improved business. During the 1934-35 season twelve feature pictures were produced in Hungary, and six of these had considerable success.. These six pictures took up much of the time of Budapest deluxe as well as provincial theatres.

Those local distributing companies which have taken up independent production as a sideline have found this most profitable because they have been in a position to compel exhibitors to buy imported films from them along with the local product. Home made pictures proved in every case good box office for the exhibitor, so he was willing to buy imports in order to get the local product, and in this way production proved profitable for the distributing firms even if no immediate profits could be made on the picture itself.

This explains the difficulty which American branches experienced in selling imported pictures, since they had no local product to help with the sale of the foreign-mades.

It also explains why distributing concerns are so keen on producing new features this season, and why they have contrived to interest outside capital in production ventures.

New pictures of 1935-36, completed by September 1, were the following:

Plain Girl, Harmonia production.
Love Dreams, Verö.
Miss President, Reflektor.
Hallo Budapest, Thalia.
Candy Store in Buda, Phoebus.
Sweet Stepmother, Hermes.
Addressee Unknown, Müvészfilm.
Grandmamma, Eco.

Pictures in course of shooting in September were "St. Peter's Umbrella," Kolor Production, and "I Can't Live Without Music," Kino, to be followed by "Smile, Please," Keleti; "Last of the Gentry," Cinema; "Queen's Hussar," Verö; "New Squire," Hirsch & Tschuk; "Beginning at Midnight," Keleti.

These fifteen films will be ready for showing by the end of the year, and about five more will be done by April, 1936.

15 Per Cent Hungarian

Twenty locally-made Hungarian-speaking films will leave a considerable mark on the market anyway, but their position was further strengthened by two edicts from Mr. Kozma, Minister for Home Affairs, issued on July 26, 1935. The first of these compels all cinemas to exhibit Hungarian-speaking films in a proportion of at least 10 per cent of all pictures shown. Half of these must be local product, while the other half may be imported, but synchronized locally in Hungarian. After Jan. 31, 1936, the proportion of Hungarian-speaking pictures shown must be at least 15 per cent, two-thirds of which may be foreign synchronized product. Further restriction of imports may follow after July 31, 1936.

Producers of original Hungarian films or synchronizations receive seven permit tickets after each film produced, as a premium. These may be sold or otherwise passed on to other persons.

The second edict rules that features over 1,200 metres of length may be admitted only on presentation of one permit ticket. In other words, the producer of one Hungarian film or Hungarian language synchronization is entitled to import seven foreign pictures on the basis of the tickets received as a premium. Thus the local branches of American producing firms, which do not produce or synchronize pictures here, are compelled to buy the permit tickets from the local distributors who also go in for production. The market price of these permit tickets is between 1,000 and 1,300 pengoes (roughly, $300), meaning that local producers get a premium of 8,000 pengoes for each picture made or synchronized here, while importation expenses for non-producing firms are increased on the average, by 1,000 pengoes a picture.

Plan Collective Action

Local representatives of American companies have repeatedly discussed measures to cope with this situation, but have taken no steps so far, since it appears that American producing firms propose to take collective action in dealing with the Hungarian government.

Obviously, the position of American concerns is made difficult on the local market. Twenty Hungarian films take up 40 weeks of the deluxe theatres' time at the very least. Plainly, it will be worthwhile to import only really first-rate American product, since the competition of locally-made pictures will be too strong for inferior imports, especially in the provinces, where Hungarian-speaking films are doubly welcome.

In spite of these handicaps American representatives are optimistic. They are hoping to sell as many pictures as they did under more favorable conditions last year, since they are counting upon a still further reduction of German imports. In 1934, the import of German films to Hungary was reduced by 21 per cent, whereas American imports increased by 8.4 per cent. There is certainly a prospect of American pictures taking the place of German to an added extent in the coming winter, but this scarcely can make up for the competition of increasing local product.

There is one more setback to American imports: the competition of foreign language pictures made partly or entirely in Hungary. These give distributors an excellent publicity weapon and they may reckon upon the added interest of the public. Two German films, made entirely in Hungary and employing much Hungarian talent, were being produced and directed by Bolváry, also a native Hungarian "Stradivari" and "Es Flüstert die Liebe." These are sure of long runs. Another German picture and an important Anglo-French feature, "Bulyba Taras," directed by Granovsky, had outside shots made in Hungary. All these get enormous gratis advertising, being in their turn excellent publicity for Hungary and a means of getting money into the country.

Local Product Becomes Increasing Source of Competition; Six Domestic Films Widely Shown; Distributors Add Production

The 1935-36 season in the theatres started in the middle of August, but open-air theatres and two or three deluxers played throughout the summer. The following American pictures were shown during summer months:

Fox: "Charlie Chan's Greatest Case," "Adorable," "Little Colonel."
Metro-Goldwyn-Mayer: "West Point of the Air," "Reckless," "Age of Indiscretion," "Sequoia."
United Artists: "Sorrel and Son," "The Bowery," "Gallant Lady."
Paramount: "The Devil Is a Woman," "All the King's Horses," "Behold My Wife."
Universal: "Great Expectations," "Werewolf."
Warner Bros.: "Sweet Adeline."

"West Point," "Sequoia" and "Little Colonel" met with conspicuous success.

On the whole the 1935-36 season will be a difficult one for American producers in Hungary. It will show whether it is worthwhile for them to keep up local branches or merely to sell their product to local distributors.

B. F. Zeidman Forms Unit with Schlaifer

B. F. Zeidman has formed the Zeidman Film Corporation with himself as president and L. J. Schlaifer as vice-president as well as general sales manager. The company plans to produce 16 features in its first year and has announced the purchase of 10 novels as part of the material to be used. Distribution will be handled via franchises to independent exchanges and offices maintained in New York. William Fitelson of Fitelson and Meyer is the organizing lawyer.

Vitaphone to Do "Palooka"

The Vitaphone Corporation has purchased the screen rights of Ham Fisher's cartoon strip, "Joe Palooka," for a series of two-reel shorts to be made at the Brooklyn studio with Shemp Howard portraying the role of Knobby Walsh. The comic strip is currently appearing in some 300 daily newspapers.

SHOWMEN'S REVIEWS

This department deals with new product
from the point of view of the exhibitor
who is to purvey it to his own public

A Night at the Opera

(MGM)

Comedy and Music

From raucous, wild, woozy comedy in action, dialogue and situations to the charm of beautiful music, there is something of unique interest in this picture. For exhibitors, big or little, either specialists or those handling everything in the same manner, the show combines and makes readily available practically every essential necessary to lure the folks up to box offices, its showmanship worth matching its entertainment merit.

No matter whether one appeals to a class or mass clientele or even the kids, there is a host of distinctive entertainment-showmanship features, all parts of a well balanced whole, which can be seized upon and made the major feature of any exploitation campaign. Comedy, naturally, is the dominating quality. In addition with fine production value accenting everything, there is class music, operatic and modernly individualistic. There's a legitimate motivating story which in its capability of stimulating human heart interest is unique in this kind of show. The action has as much movement as a hurricane and most of the dialogue is of the same character. A continuous thread of farcical melodramatic drama runs through the story. Even a bit of geometrically contrived singing and dancing spectacle has been included. Also a promising new personality, Allan Jones, is uncovered and in some instances he actually takes the show away from the featured leads. Surprising twists and developments crop up so often and speedily that interest never is permitted to lag.

For those who want comedy—new, fresh and vivid—it's Groucho, Chico and Harpo Marx, individually and collectively, as they never have been before. Groucho bosses things with his wisecracking sometimes breath-taking chatter. Chico and Harpo are characteristic as often seen, both contributing their specialties, piano and harp interludes. A few of the sidesplitting highlights are Groucho in the opening cafe sequence wherein the fuse is lighted for the ensuing mirth explosions. Follows Groucho and Chico in their contract making specialty. Then the whole three appear in the ship's tiny stateroom, jamming more people into a two-by-four than ever sardines were packed in a can. Comes the folk song spectacle sequence featuring Jones' singing, Chico at the piano (playing to kids and a delight for kids), and Harpo's harping. Then, under Groucho's guidance, the other two with Jones pose as famous visiting aviators to receive the acclaim of New York. There's the detective-baffling furniture shuffling incident and the final anti-climatic mad moments during the night at the opera—a conglomeration of slambang foolishness featuring a flying trapeze Harpo that should leave audiences limp.

For elements to intrigue the music lovers there's Kitty Carlisle in operatic solos; Jones in a folksong spectacle; the two dueting the sentimental ballad "Alone" and together in the stirring arias of "Il Trovatore."

The story is comedy melodrama. Groucho attaches himself to a wealthy dowager, angel of sick grand opera, mainly for the purpose of chiseling a slice off her bank roll. Eventually he appoints himself manager and Cupid's aid to Jones and Miss Carlisle to put the skids under jealous, temperamental Walter King, menace to the loving pair's professional and romantic future. All that is hilariously funny and musically alluring revolves around this premise.

As a combination of these, plus many other entertainment qualities, the show is an intelligent blend of what is required to amuse and the features needed to commercial it. As it combines good theatrical and marketable qualities, the incentive is there for any showman to accept what is offered, select those features which he will believe most valuable in his community and apply them.—McCarthy, Hollywood.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Irving Thalberg. Directed by Sam Wood. Screen play by George S. Kaufman and Morrie Ryskind. From a story by James Kevin McGuinness. Musical score by Herbert Stothart. "Alone" music by Nacio Herb Brown and lyrics by Arthur Freed. "Cosi-Cosa" music by Kaper and Jurmann and lyrics by Ned Washington. Dances by Chester Hale. Recording directed by Douglas Shearer. Art director, Cedric Gibbons. Associates, Ben Carre, Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Merritt B. Gerstad. Film editor, William LeVanway. Assistant director, George Selander. P. C. A. Certificate No. 1613. Running time, when seen in Hollywood, 90 minutes. Release date, November 1, 1935. General audience classification.

CAST

Otis B. Driftwood	Groucho Marx
Fiorello	Chico Marx
Tomasso	Harpo Marx
Rosa	Kitty Carlisle
Ricardo	Allan Jones
Lassparri	Walter King
Gottlieb	Siegfried Rumann
Mrs. Claypool	Margaret Dumont
Captain	Edward Keane
Henderson	Robert Emmet O'Connor

Metropolitan

(20th Century-Fox)

Musical Comedy Drama

In this picture Lawrence Tibbett's singing is the principal entertainment and chief commercial feature. As the story, essentially comedy drama with a light romantic love interest contrast, is developed, every effort is exerted to capitalize the value of his voice. Naturally a musical, dealing with the grand opera phase of that theatrical quality and grand opera folk, in an atmosphere of the difficulties funny and serious encountered in grand opera production and presentation, its successful selling constitutes a problem in arousing interest and at the same time points a way to popular attractiveness.

That the intelligentsia, those who understand and appreciate the worth of finely rendered class music, will respond enthusiastically is hardly to be doubted. The mere assurance that the show offers the accomplished Tibbett at his best should take care of those folk. The problem is: what do the elements on which the picture concentrates mean to the masses of average fans? A little individual consideration, supported by an intelligent understanding of peculiarly local likes and dislikes, should provide an effective solution.

Not exclusively another backstage denouement, the motivating plot is simple. Preceded by a series of sequences establishing romance between Tibbett and Virginia Bruce and the screen characters of other players, it resolves itself into a music embellished comedy drama. Alice Brady, seen as a temperamental but untalented prima donna, tries to produce and then wreck a grand opera presentation. Highlighted by dramatic bits that emphasize Tibbett's affection for Miss Bruce and his desire to feature her in the leading role, to the amazement of Miss Brady and several finely molded comedy contributions by Luis Alberni as the manager and George Martion, Sr., as an irascible old maestro, Miss Brady walks out, taking her financial angle with her. As Tibbett is left to shoulder the entire burden of attending to production detail and starring in the show, Miss Bruce completes her romantic adventure by unwillingly revealing herself as a woman of wealth, who though anxious to obtain a career, without benefit of money provides the wherewithal that the show may go on. The finale has Tibbett singing the prologue to "I Pagliacci."

Though Tibbett sings in solo and with chorus the "Faust Trio," "Largo Al Factotum" from "Barber of Seville," "Toreador Song" from "Carmen" and the prologue, not all the music is operatic. His rendition of "On the Road to Mandalay" and the spiritual, "Glory Road," has the elements to whip up average fan attention to support that which is sure to come from the classes who react to the straight operatic features.

Likewise the comedy character of the production, with Tibbett showing improved interpretative ability, should be given more than usual attention. This quality, which the work of Miss Brady, Alberni and Marion, Sr., aids greatly, may be the means to stimulate general attention. It is suggested that while an intensive drive be undertaken to garner the patronage of the music lovers, much effort to given to extracting the elements in the picture will have wide general appeal.—McCarthy, Hollywood.

A Darryl F. Zanuck-Twentieth Century production. Distributed by Twentieth Century-Fox. Presented by Joseph M. Schenck. Directed by Richard Boleslawski. Musical direction by Alfred Newman. Screen play by Bess Meredyth and George Marion, Jr. Based on a story by Bess Meredyth. Photographed by Rudolph Mate. Art director, Richard Day. Film editor, Barbara McLean. Costumes by Arthur M. Levy. Sound, Paul Neal, Roger Heman. Technical adviser, Armando Agnini. P. C. A. Certificate No. 1475. Running time, when seen in Hollywood, 78 minutes. Release date, November 8, 1935. General audience classification.

CAST

Thomas Renwick	Lawrence Tibbett
Anne Merrill	Virginia Bruce
Ghita Galin	Alice Brady
Niki Baroni	Cesar Romero
T. Simon Hunter	Thurston Hall
Ugo Pizzi	Luis Alberni
Perontelli	George Marion, Sr.
Mr. Tolentino	Adrian Rosley
Weidel	Christian Rub
Marina	Ruth Donnelly
Marco	Franklyn Ardell
Nello	Etienne Girardot
Charwoman	Jessie Ralph

Three Kids and a Queen

(Universal)

Comedy

Aimed solely at provoking laughter, this comedy, which practically eschews love interest, sticks to its premise in making its drama a source of amusement and coloring all other elements, even a serio-melodramatic kidnap sequence and a hectic anti-climax chase, with a fun stimulating quality. Semi-topical in nature, dealing with a news event of a year or two ago, its central character is an irascible old woman, deftly portrayed by May Robson, with no end of idiosyncrasies. While the first few sequences, devoted to character identification, are rather slow, the remainder of the picture moves with surprising speed, in which action and dialogue are nicely balanced.

In the yarn Mary Jane Baxter, richest woman in the world, is a tough old girl with a tender heart. Wise to the fact that her avid heir, Ralph, is only awaiting her death to come into a vast inheritance, she proceeds to spend money at a rate that assures little being left. Friendly only to her pet dog, she razes a gigantic skyscraper to turn the plot into a playground for her pet, in the meantime defeating all Ralph's attempts to have her adjudged insane. That out of the way, the picture plunges into its real entertainment and showmanship availability.

Tossed out of her carriage while riding in the park, she is picked up by three foundlings, Blackie, Doc and Flash, kids who have been adopted by Barber Tony Orsatti, and taken to his home. Scarehead newspapers breaking out with the sensational story that the world's richest woman has been kidnaped, Tony recognizes his guest. Between Tony's fear of what the law may do to him if he doesn't return her and what the scolding, ranting Mary Jane threatens to do if he does, the action is full of ridiculous hilarity. Ralph posts a big reward for the return of Mary Jane. This put a gang of real kidnapers, Benton, Stanley and Bill, on the job and they try to kidnap the old dame in earnest. But Mary Jane, Tony and the three kids are too much for them. As a wild and woolly chase full of excitement and gun play interludes, Mary Jane succeeds in foiling her greedy heir and the gangster. The finale is a happy ending with the old lady adopting the three kids.

Showmanship which, in addition to capitalizing on the drawing power of the featured names, accentuates the hectic comedy atmosphere of the attraction, looks to the best selling medium. The kind of picture that holds much interest for the more mature folks, it's one that also holds plenty to arouse the youngsters. As the gangster kidnap angle is played from a comedy premise there is nothing about it that should cause undue worry.—McCarthy, Hollywood.

Produced and distributed by Universal. Producer, Ben Verschleiser. Directed by Edward Ludwig. Suggested by a story by Harry Poppe and Chester Beecroft. Screen play by Barry Trivers and Sam Ornitz. Musical score by Franz Waxman. Photographed by George Robinson. P. C. A. Certificate No. 1467. Running time, when seen in Hollywood, 82 minutes. Release date, October 21, 1935. General audience classification.

CAST

Mary Jane Baxter	May Robson
Tony Orsatti	Henry Armetta
Julia	Charlotte Henry
Blackie	Frankie Darro
Walter Morkin	Herman Bing
Elmira	Lillian Harmer
Doc	William Barrud
Flash	William Benedict
Boss Benton	John Miljan
Wilfred Edgar	Lawrence Grant
Mrs. Cummings	Hedda Cooper
Ralph	Hale Hamilton
Stanley	Noel Madison
Bill	Tom Dugan
Crippits	Henry Kolker

Moonlight on the Prairie

(Warner Bros.)

Western

Although there's a sentimental tinge to the title, this picture is little more than a further presentation of the often tried tooting, rooting, shooting, wild riding western formula with its dirty work at the crossroads counterpart. Everything is expected, there being only one departure from standard specifications—that of having the action pause a bit while the star sings. There's the brave and bold hero who, in addition to other handicaps that make the going tough for him, is also under suspicion of murder, which of course later is revealed as a crime that the villain and not the hero committed. There's the comedy relief pal for the hero. Naturally there's the girl heroine and her little son who are being defrauded out of what is rightfully theirs by the usual collection of conniving land grabbing cattle rustlers. Into this comes the hero who, to the tune of falling in love with the girl plus an eager desire to see the villains get it where they most richly deserve it, makes the last minute wild midnight ride to save the ranch, to escape a stampeding herd of wild horses, and go through the anticipated quota of shooting chase adventure scenes before the heroine, now in possession of her estate, decides to change her name to that of the hero's and make him her foreman.

Distinctly a juvenile feature, its interest is largely concentrated upon that contingent of audiences.—McCarthy, Hollywood.

Produce dand distributed by Warner Bros. Original story and screen play by William Jacobs. Directed by D. Ross Lederman. Assistant director, Wilbur McGaugh. Photographed by Fred Jackman, Jr. Art director, Esdras Hartley. Film editor, Thomas Pratt. Supervisor, Bryan Foy. P. C. A. Certificate No. 1155. Running time, when seen in Hollywood, 60 minutes. Release date, November 2, 1935. General audience classification.

CAST

Ace Andrews	Richard (Dick) Foran
"Small Change"	George E. Stone
Barbara Roberts	Sheila Mannors
Luke Thomas	Joseph Sawyer
Dickie Roberts	Dickie Jones
Buck Cantwell	Robert Barrat
Sheriff Gibney	Joe King
Colonel Gowdy	Richard Carle
Pete, a cowboy	Milt Kibbee
Jeff Holt	Gordon Elliott
Lafe Burns	Raymond Brown
Pop Powell	Herbert Heywood

Waterfront Lady

(Mascot)

Action Drama

This is an unpretentious picture that contains several elements for showmanship. It is comcomposed of ingredients that are tried and true in pictures, and with a novel twist.

The film is photographed against a nautical background composed of gambling ships, harbor police, fishermen and deserted sailing ships that were once the proud rulers of the deep. Through these settings the cast moves and the character portrayals are blended into the backgrounds.

Action predominates at all times, starting off with a murder on a gambling ship, then switching to the hunt for the accused man by the combined land and harbor police, and winding up with a grand hand-to-hand slugging bee on board an abandoned vessel.

Ann Rutherford has the feminine lead, in her first starring film. Her work has production value, as has the support she receives from Frank Albertson, Barbara Pepper, Grant Withers and J. Farrell Macdonald, who handles the abundant comedy.

The story is of the flight of a young man after being wrongfully accused of a crime, his being helped by a young girl of the waterfront and their romance.

Ronny Hillyer, when a child, was adopted by McFee, and the opening of the picture finds McFee operating a palatial gambling ship with Ronny as his assistant. Ronny notices two strange men playing roulette, and when the doorman, Tom, is accused of tipping off the police; he attacks McFee and is killed with his own gun. Ronny, grabbing the gun, dives out of the window and swims ashore to protect McFee. He stumbles on a deserted shack on the waterfront where he changes his clothes and identity.

Awakening the next morning, he meets Joan O'Brien, who lives with her father on an old sailing vessel next to the shack. Joan thinks Ronny to be a friend of the shack's owner. Their romance is suddenly interrupted by the jealous Tod, who suspects Ronny's identity. Captain O'Brien has a weakness for dice, usually losing all his money every pay day. When Ronny cleans out the captain and his cronies, Joan refuses to speak to him, thinking him to be also a gambler at heart. When she discovers he merely taught her father a lesson, all is forgiven, but the bottom falls out of their romance when Tod reveals Ronny's identity after seeing his picture in a paper.

Ronny then communicates with McFee, who also has been searching for him. As Ronny is about to be rescued, the police arrive. Tod is determined to turn him over to the police. All is finally cleared up, however, when McFee reveals to the police that it was he who was fighting with the doorman, who was an undercover man for the police.—Baehler, New York.

Produced and distributed by Mascot Pictures. Supervised by Colbert Clark. Directed by Joseph Santley. Story and screen play by Wellyn Totman. Supervising editor, Joseph H. Lewis. Film editor, Ray Curtiss. Sound technician, Terry Kellum. Photographed by Ernest Miller. Running time, 78 minutes. General audience classification. P. C. A. Certificate No. 1421. Release date, October 5.

CAST

Joan	Ann Rutherford
Ronny	Frank Albertson
O'Brien	J. Farrell Macdonald
Gloria	Barbara Pepper
Tod	Grant Withers
McFee	Charles C. Wilson
District attorney	Purnell Pratt
Tom	Jack LaRue
Mrs. Flaherty	Mary Gordon

And Ward Bond, Paul Porcasi, Wally Albright, Victor Potel, Smiley Burnett and Carlotta Miles and others.

Wings Over Ethiopia

(Paramount)

Special

Here is an exceptionally fine and topical travelogue of feature length depicting the terrain, the natives and the customs of Ethiopia. A photographic journey of the African kingdom from British Sudan by plane to Addis Ababa, there transferring to an automobile, the camera expedition continued as far inland as the motor car could go. On mules the party progressed further, penetrating the interior until the approaching rainy season forced the expedition to retrace its tracks to Addis Ababa, capital of Ethiopia and home of Emperor Haile Selassie.

The photography, a feature of this decidedly interesting and instructive travelogue, is excellent throughout. The narrative is both intelligent and picturesque, fitting the mood of the camera, and avoids any discussion relative to a political or propaganda nature. Filmed by a Swiss cameraman and a Swiss director, the picture is offered without prejudice and its chief selling factor lies in its timeliness.

There are closeups of the natives, their rituals, often fantastic and barbaric, intimate details concerning their home life, religious rites, marriage customs, recreation, child branding. Finally back in Addis Ababa, shown as a modern city, Emperor Haile Selassie unveils before the camera's eye the more modern of his war appliances and reviews the trained troops and chieftains, with the special distinction group, each member of whom has killed a lion in weaponless combat.

Supplementing the travelogue and the millions of words written on this African kingdom and its inhabitants these last months, Emperor Selassie with one of his characteristic observations, closes the picture when he says that his country will not be conquered until the last Ethiopian has perished.—Mooney, New York.

Distributed by Paramount. Produced by Swiss-Praesens Film Company. Director, L. Wechsler. Chief expedition pilot, Walter Mittelholzer. Photography by E. Berne. Narration, Garnet Weston. Narrator, Gayne Whitman. Running time, 52 minutes. Release month, October.

To Beat the Band

(Radio)

Comedy and Music

Farce comedy, which in itself is funny enough, but hardly of the grade to hold the attention of the more discerning audience contingents, and music are the ingredients of which this show is woven. It features a number of players whose forte is comic stuff. Individually they turn in acceptable contributions. As a whole, the production with its definite hokum harum-scarum tinge hardly jells.

Hugo Twist's wealthy old aunt dies, leaving him a fabulous fortune. There is a provision in the will that he must marry a widow within three days or the inheritance goes to a popular band leader, Fred Carson. Hugo, in love with youthful Rowena, saves Larry Barry, who has

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notable achievement."—*Cincinnati Times Star.* . .
picted in mighty spectacle."—*Cincinnati Post.* . .
. . . **"You'll want to see it."**—*Denver Rocky Mt. New*
gigantic spec **tacle . . . magni**
alism."—*Wash* *ington Post.* . . . "
and building **toward a s**
Examiner. . . . **"Will be tal**
San Francisco *Call-Bulletin.* . .

Directed by ERNEST B. SCHOEDSACK . . . with PRESTON FOSTER . . . ALAN HALE . . . BASIL RATHBONE . . . JOHN WOOD . . . LOUIS CALHERN . . . DAVID HOLT . . . DOROTHY WILSON . . . WYRLEY BIRCH IN A CAST OF THOUSANDS . . .

RKO-RADIO PICTURE

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nagnificent achievement."—*Washington Herald.* . . . **"Colorful, exciting,**
shing climax."—*Washington News.* . . . **"Powerful film."**—*San Francisco*
d about for weeks."—*San Francisco News.* . . . **"A vivid spectacle."**—
'Superb entertainment."—*San Francisco Chronicle.*

THE
ST DAYS
POMPEII

COOPER'S HEROIC PRODUCTION

a suicide complex, and then figures the complex is just what he needs by marrying Rowena to Larry, to let him indulge in his window jumping. Complications arise. As Larry and the girl fall in love, a chiseling woman lawyer, Freeda, tells Carson of the deal. He and his band set up a watch over the married couple. Twist's reactions to the happenings are characteristic. The finale, preceded by a night club vaudeville show which features a remarkable bit of tap dancing by a member of Carson's band, has Freeda marrying Hugo, thereby assuring herself of a 100 per cent interest in the fortune, while the supposedly dead aunt appears to give her blessing to the match, as that is all she wanted for her nephew.

While comedy which stresses the names of Hugh Herbert, Helen Broderick and Eric Blore as well as that of Fred Keating is the outstanding commercial quality, the picture is hardly of the caliber to inspire any unusual showmanship effort. The title, however, has a meaning that can be adapted to tricky showmanship gags, inasmuch as the whole idea of the show is to have the hero beat the menacing contrivances of the band leader in assuring himself of the inheritance.—McCarthy, Hollywood.

Produced and distributed by RKO Radio. Associate producer, Zion Myers. Directed by Ben Stoloff. Screen play by Rian James. From a story by George Marion, Jr. Music by Matt Malneck. Lyrics by Johnny Mercer. Production associate, Ernest S. Pagano. Musical numbers staged by Sam White. Photographed by Nick Musuraca. Musical director, Alberto Colombo. Art director, Van Nest Polglase. Associate, Perry Ferguson. Costumes by Walter Plunkett. Recorded by John E. Tribby. Music recorded by P. J. Faulkner, Jr. Edited by George Crone. Assistant director, Kenny Holmes. P. C. A. Certificate No. 1536. Running time, when seen in Hollywood, 65 minutes. Release date, November 8, 1935. General audience classification.

CAST

Hugo Twist	Hugh Herbert
Freeda MacCreery	Helen Broderick
Larry Barry	Roger Pryor
Fred Carson	Fred Keating
Hawkins	Eric Blore
Rowena	Phyllis Brooks
Barbara Shelby	Evelyn Poe
Member of band	Johnny Mercer
McCrory	Ray Mayer
Girls' orchestra leader	Joy Hodges

Outlawed Guns

(Universal)

Western

Buck Jones, with his horse, Silver, plus a lot of fast driving, quick shooting, hand-to-hand fighting all against the background of the West, should be the principal selling items of this picture.

All in all, the film is typical of most of the previous efforts of the star. This time, however, the supporting cast is composed of Pat O'Brien, Frank McGlynn, Sr., Roy D'Arcy, Ruth Channing, Joseph Girard and Joan Gale. There are many tense situations in the picture, a stage coach holdup, a fight against a band of outlaws.

While the story seems to have jumped several logical sequences, the action is well-paced. The photography, particularly on the outdoor scenes, is good.

Reece Rivers' (Buck Jones) younger brother, Babe, is a constant source of worry to him because of his frequent visits to Jack Keeler's gambling house in a town near their ranch. So, thinking to keep him away from temptation, Reece leaves him in charge of the herd which he and his friend, Slim Gordon, have driven into another valley to escape dust storms.

Bates and Davilla, two crooks, discover the cattle and promptly notify Keeler, who forces Babe to give him a bill of sale for the herd to cover large gambling debts of which Reece knows nothing. After the transaction, Babe disappears and Reece does not find out about it until he tries to use the cattle as collateral for a loan, when he discovers Keeler shipped them to market.

With Slim, Reece then sets out to find Babe in the Pecos country. On the way they attempt to stop a stage coach holdup and are falsely accused of participating in it. The sheriff, however, recognizes Slim as an old ranger and the sheriff's daughter, Ruth, and Reece become mutually interested.

When the sheriff's posse start out after the bandits, Reece and Slim follow, thinking Babe might be one of them. They are too late to help Babe, who, with Bates and Davilla, the actual thieves, is caught. Bates and Davilla escape, but Babe is locked up. Reece helps him escape, but the fugitive is wounded and before he dies he confesses where the gold is hidden and that Keeler is the actual leader of the gang.

Reece then goes after Keeler, who is running away with the sheriff's other daughter, and in a wild chase finally corners the crook and shoots it out. Keeler is killed and Reece wounded. He is nursed back to health by Ruth, and the fadeout shows them well on the way to the culmination of their romance.—Baehler, New York.

Produced and distributed by Universal Pictures. Directed by Ray Taylor. Story by Cliff Farrell. Screen play by Jack Neville. Photographed by William Sickner and Allen Thompson. Running time, 60 minutes. P. C. A. Certificate No. 1016. General audience classification.

CAST

Reece Rivers	Buck Jones
Babe Rivers	Pat O'Brien
Slim Gordon	Frank McGlynn, Sr.
Jack Keeler	Roy D'Arcy
Ruth Ellsworth	Ruth Channing
Rocky Ellsworth	Joseph Girard
Marj Ellsworth	Joan Gale
Blacky Bates	Lee Shumway
Frank Davilla	Charles King

Charlie Chan's Secret

(20th Century-Fox)

Comedy Drama

This latest Chan feature is vividly different from its immediate predecessors. While it retains all in the way of comedy, drama, the atmosphere of personal adventure and danger, suspense and the light romantic love interest contrast with which patrons have become femiliar, the main feature is weird mystery. As all the drama of such a character picture is developed, there is, however, no terror or horror. There are plenty of moments which provoke gasps and shudders, but none in which audiences should be scared out of their wits. In this connection, and in order to establish the feature as something apart from the previous Chans, the title is of unusual merit. Used in such a way that it will convince patrons that they are going to see Charlie Chan participate in a case under conditions in which he has never participated before, it should be the means of bringing all his old fans as well as many new ones.

Assigned to uncover the whereabouts of a missing heir to the Lowell family fortune, Chan is summoned to the Lowell homestead. There he runs into an amazing situation. Gage and his wife, Janice, are a pair of fortune hunters who care little for what has happened to the legitimate heir. Janice's sister, Alice, and her sweetheart, Dick Williams, only want her brother returned. Crochety Henrietta Lowell is under the dominance of a pair of spiritualistic mediums, Bowman and his wife, Carlotta. There is a menacing personality in Ulrich, caretaker of the estate.

A seance is arranged in which Chan, assisted by butler Baxter, who is frightened pink, participates. As young Lowell's dead body falls into the room at the height of the weird goings-on, eerie mystery builds to a high point. But Chan, sensing things as only he can, reveals the mediums as frauds after an attempt is made on the life of Henrietta, and uncovers Walter Gage and his wife as the greedy instigators of the crimes.

It would seem that the outstanding showmanship lead in this picture is the establishing it as something new in the Chan series. Here the significance of the title should play an important part. It might be smart to place plenty of dependence on this, featuring it in connection with Warner Oland's name as Chan and not giving the slightest tip-off as to story's context. As the action of the show gives away many of the ruses employed by fraudulent mediums, particularly a radio loudspeaker arrangement and a moving picture machine for projecting pictures, there is much that is unique which wide-awake exploiteers can turn to good advantage in whipping up a new kind of popular curiosity.—McCarthy, Hollywood.

Produced and distributed by Twentieth Century-Fox. Directed by Gordon Wiles. Based on character created by Earl Derr Biggers. Original story by Robert Ellis and Helen Logan. Screen play by Robert Ellis, Helen Logan and Joseph Hoffman. Associate producer, John Stone. Musical direction by Samuel Kaylin. Photographed by Rudolph Mate. P. C. A. Certificate No. 1578. Running time, when seen in Hollywood. 70 minutes. Release date, January 17, 1936. General audience classification.

CAST

Charlie Chan	Warner Oland
Henrietta Lowell	Henrietta Crossman
Dick Williams	Charles Quigley
Walter Gage	Edward Trevor
Janice Gage	Astrid Allwyn
Baxter	Herbert Mundin
Captain	Francis Ford
Ulrich	Egon Brecher
Warren Phelps	Jonathon Hale
Professor Bowan	Arthur Edmund Carewe
Allen Colby	Jerry Milley
Carlotta	Gloria Roy
Alice Lowell	Rosina Lawrence

Soviet Russia Thru the Eyes of an American

(Imperial Pictures)

Travelogue

This travelogue takes the audience from one end of the Soviet Republic to the other, covering many interesting places on the way. It was made by Charles E. Stuart, American engineer, and should have elements of interest if audiences do not object to the apparent age of the picture.

The film undoubtedly reveals certain elements of Russian life that never have before been shown on American screens, but for the most part it is merely a succession of factories, old palaces and hairy peasants until the last two reels. Exhibitors might do well to remember that, although the release of this film is recent, it is not, in reality, a true picture of present-day Russia, apparently having been photographed several years ago, as the clothes worn by those photographed will attest.

Norman Brokenshire, radio announcer, does the off-screen dialogue, and starts by taking the audience through the city of Moscow and behind the walls of the Kremlin, where intimate scenes of Stalin, Molokov and other party leaders are shown.

The camera journeys up the Volga to Kazan and then goes into the Caucasus Mountains and Narzan, the chief city there. Tiflis, capital of Georgia, and Batum, in the oil fields, are next covered.

By far the most interesting section of the film, and the most beautiful photographically, appears next when the Crimea is shown. All the present health resorts that were winter palaces of nobles during the czar's regime are still intact and are now open to the public. Kharkov in the Ukraine is the next and final stop on the journey.—Baehler, New York.

Produced by Charles E. Stuart. Realeased by Imperial. Photographed by M. Gousser and M. Astifier. Narrated by Norman Brokenshire. Sound technician, Harry Belock. Edited by N. C. Braunstein. Musical score by Constantine Krummell. General audience classification. Running time, 72 minutes. Release date, Oct. 1, 1935.

Toll of The Desert

(William Steiner)

Western

An unpretentious western, this production offers little to intrigue patrons. It has its quota of riding, shooting and hand-to-hand battling, but these sequences are far from convincing.

This will have to be sold as straight western merchandise as there are no outstanding names in the cast. Fred Kohler, Jr., plays the lead and is supported by Betty Mack, Roger Williams and Edward Cassidy.

Kohler is picked up on the desert when a small boy after Indians have killed his mother, and his father, believing the boy dead, has joined a gang of renegades. The boy's benefactor and rescuer cares for him and he grows up husky and serious minded. His desire to become a lawyer is abruptly forgotten, however, when at the request of the sheriff of the small western town, Kohler becomes a deputy with a mission to destroy the gang of which Kohler's father is now leader.

While the townspeople are celebrating Kohler's birthday the gang invades the house, robs the guests and kills Kohler's benefactor. Kohler, the sheriff and several deputies set out after the gang. Near the gang's hideabout the sheriff and his deputies leave Kohler and start back to town to form a possee. Kohler locates the hideout, but is captured. The gang leader recognizes Kohler as his son by a locket he wears, and sets him free. Kohler succeeds in besting his father in a fight and brings him back to town, where he is tried and hanged, the son unaware of the hanged man's identity.—Mooney, New York.

Produced by William Berke. Directed by Lester Williams. Original story by Allen Hall. Screen play by Miller Easton. Photography by Robert Cline. Sound recording, T. T. Triplett. Assistant director, William Nolte. Musical director, Lee Zahler. Editor, Arthur A. Brooks. P. C. A. Certificate No. 1527. Running time, 60 minutes. Release date, November 1, 1935. General audience classification.

CAST

Bill Carson	Fred Kohler, Jr.
Jean Streeter	Betty Mack
Tom Collins	Roger Williams
Doc Streeter	Edward Cassidy
Sheriff Jackson	Tom London
Dad Carson	Earl Dwire

Confidential

(Mascot)

Drama

An effective version of the current cycle of G-Man productions, this picture traces the course of the federal men in their efforts to break big business racketeering. With a modicum of comedy and romance this is chiefly melodrama and altogether convincing. It differs from others of the cycle inasmuch as it confines itself to the comparatively unheralded policy and numbers rackets, controlled in the story by an executive brain. The federals seek to learn the name of the big shot as the only means of getting at the source and destroying the rackets. How this is accomplished makes for interesting entertainment.

In addition to the many angles of exploitation used previously in connection with this type of picture there is another angle, that of the exposure of the numbers game, clearly explained.

The cast is headed by Donald Cook, in the role of G-Man, and includes Evalyn Knapp as the romantic interest, Warren Hymer, who sells numbers and is the principal comedy relief; J. Carrol Naish, Herbert Rawlinson and Theodore Von Eltz.

The element of human relations assumes an important function. A federal man tenders his resignation when, carrying out his orders, a confederate is killed.

Assigned to stop the racketeering that has developed out of the fertile brain of Herbert Rawlinson, Donald Cook captures a lesser light of the outfit and impersonates him. An auspicious beginnings is nullified when Cook's confederate is killed. Cook hands in his resignation, but agrees to continue on the case at the insistence of his chief. Assuming another name Cook makes a friend of Hymer, henchman of the racketeers, and gets a job selling numbers. In a cafe, headquarters of the numbers racket and where most of the later action takes place, Cook meets Evalyn Knapp, employed as a bookkeeper.

An Italian laborer, having picked the lucky numbers, presents himself at the cafe and receives his winnings, three thousand dollars. Leaving the cafe he is accosted by Naish, gunman, who entices the laborer into a room, where he murders him and retrieves the money for the racketeers. Miss Knapp, realizing what has transpired and the position she is placed in, decides to leave. She asks Cook to give up the racket and go straight, which he is unable to do. Although in love with Cook, Miss Knapp decides to have nothing more to do with him.

Kane Richmond, a college chum of Cook, barges into a tense meeting between Cook and Naish, and Naish kills Richmond. Cook denounces Naish and informs him that Richmond was the son of Rawlinson. Naish immediately calls up Rawlinson and Cook, listening to the conversation, learns that Rawlinson is the big shot, the man he has been tracking down. Rawlinson is captured, the racketeers are rounded up and Cook bests Naish in a hand-to-hand struggle. Miss Knapp learns Cook's true identity and accepts his proposal of marriage.—Mooney, New York.

Produced and distributed by Mascot. Producer, Nat Levine. Directed by Edward L. Cahn. Supervised by Victor Zobel. Story by John Rathmell and Scott Darling. Screen play by Wellyn Totman and Olive Cooper. Supervising editor, Joseph H. Lewis. Film editor, Ray Curtiss. Photographed by Ernest Miller and Jack Marta. P. C. A. Certificate No. 1472. Running time, 65 minutes. Release date, October 16, 1935. General audience classification.

CAST

Dave Elliot	Donald Cook
Maxine	Evalyn Knapp
Midget	Warren Hymer
Lefty	J. Carrol Naish
J. W. Keaton	Herbert Rawlinson
Walsh	Theodore Von Eltz
Van Cleve	Morgan Wallace
Lacey	James Bush
Jack Keaton	Kane Richmond
Stone	Edward Hearn
Arnold	Reed Howes
Preston	Clay Clement
Nash	Earl Eby
Connors	Lynton Brent
Guiseppe	Monte Carter
Sardo	George Chesebro
Hanover	Al Bridge
Crone	Lillian Castle

March of Time

(Radio)

Interesting

Two of the outstanding subjects that are on the pages of practically every daily newspaper in the country are dramatized in the seventh release of "March of Time"—Hitler's treatment of German Jews and the resultant development of Palestine because of the tremendous influx of these people into that region, and the financial ramifications of the Italo-Ethiopian conflict. The third subject is an effort to put before audiences a pictorial version of Joseph Furnas' article, "And Sudden Death," which appeared in the Readers' Digest. This last section seemed a weak link in the chain of screen sequences.

The Hitler subject is the best of the group. It is packed with dramatic values and moves at a fast clip besides carrying a note of hope for persecuted members of the race by showing the new homeland in Palestine.

For those who haven't read Mr. Furnas' article on safety on the highways, this part of the release is apt to mean little.

The war material is extremely explanatory and undoubtedly will reveal certain aspects of the conflict that the average man on the street has not known.—Running time, 20 minutes.

Clever Critters

(Educational)

Novelty

This contains shots of quite a few animals in surroundings strange to them and performing feats that are not usually associated with their particular types. It is accompanied by appropriate off-screen dialogue and should prove quite interesting. Scenes include a cat acting as the mother of a brood of baby chickens, a sea lion playing several musical instruments, and elephants working in India.—Running time, 9 minutes.

Quail Hunt

(Universal)

Good in Spots

Something new in cartoon characters is the quail introduced in this Oswald comedy. The character may look more like a midget dodo bird than a quail, but that's beside the question; what really has evolved is an engaging little pen and ink figure. The antics of both Oswald and his hound dog are cut quite according to pattern for the most part, but the quail's saucy stalking of the big bold hunters freshens the whole subject.—Running time, 8 minutes.

Amateur Broadcast

(Universal)

Fair

An Oswald cartoon playing upon the trend of amateur broadcasts, this is fair entertainment. The animal kingdom is the source of supply and Oswald in the course of the broadcast presents a lamb, two kangaroos, an octopus (the one man band), and a frog. The frog brings his side arms to the mike and dares Oswald to ring the gong. The lamb, who is having his own troubles trying to reach the mike, sets off a bomb in the vicinity of the frog. The lamb gets the mike. Running time, 7 minutes.

Night Life

(RKO Radio)

Entertaining

The diversified foibles of human nature are pictured in this "Headliner Comedy" version of life in a night club. Moving from scene to scene with rapidity and featured by the singing of Gene Austin, this short has moments of high comedy and tragedy. The photography is excellent and the direction all that could be desired. In the few minutes the picture runs, the many players run the gauntlet of human emotions. There's the inebriate, who wants to hear "Mother Machree," the girl who takes poison, the boy who's arrested, the chef waiting to hear whether it's a boy or a girl, the doctor and his vacillating wife, the attendant looking for the pearl in the oyster, and many others. A very complete and entertaining short feature.—Running time, 21 minutes.

Hillbilly Love

(Educational)

Good Musical

This is a musical. All the tunes are of the current hillbilly type and such radio luminaries as Frank Luther, Pappy, Zeke and Elton and the Range Ramblers handle them well. The story, which merely serves as an excuse for the principals to sing, has two feuding families joining together for a wedding. Both clans have their singers who practice for the ceremony, which winds up with a bang when loaded cigars explode along with shotguns. Where this type material is liked this should be particularly well received.—Running time, 11 minutes.

On Your Radio Dial

(Universal)

Fair

The high spot of this Mentone variety show is the fast dancing of June Carr, with adept singing by the Negro quartet, the Charioteers, which would have been enhanced by less of closeup photography. Dave Schooler is master of ceremonies and orchestra leader. He also introduces Jan Pierce, tenor, Benay Venuta in songs, and Mills and Martin, comedians, with a stooge in a specialty dance—Running time, 19 minutes.

The Fox and the Rabbit

(Universal)

Likable

A thoroughly likable sketch character is Sonny Rabbit in this Color Cartune, which for the most part is entertaining, though at times the picture is held back by over-familiar situations and over-repetition. The play on measles—with red ink at one time, ketchup at another—is particularly engaging, and should register with any audience, though perhaps especially with children.—Running time, 8 minutes.

U.S. PRODUCT RETURNS TO THE TOP IN CZECH MARKET FOR NEW SEASON

Increased Activity Is Expected to Counteract the Loss Experienced in Past Year; Playdate Problem Comes First

by HARRY KNOPF

Prague Correspondent

Last season, pride of place in the totals of premières in Czechoslovakia went to German films, but this coming season presents a completely altered state of affairs. The Americans have come to the fore with a big contingent of films, which will certainly increase the choice that lies before the theatre-owner, but will create considerably greater difficulties in the fight to rent the new films to the best advantage.

To judge from preliminary announcements, we may count upon heightened film activity in all branches during the next few months. It is to be hoped that this will have a favorable effect on the cinema business, which has had to bear considerable losses during the year just past. The most important matter in this connection is the settlement, as soon as possible, of the constantly agitated question of performance-periods, so that in this coming season the film market may be definitely stabilized.

The theatre owner will hardly find it difficult to pick a good series of films for the new season. He has the choice of a large number of pictures, from many countries.

Germany Also Strongly Represented

This time, again, the German-speaking films will be strongly represented; altogether there are 100 films of German or Austrian origin, and to this figure must be added a number of German versions. Nevertheless, the total of German films on the import list is exceeded by the Americans. With 135 films they once again will occupy first place in quantity for the first time after three years. In this group Metro-Goldwyn, with 30—five fewer than the total Czech production for 1935-36—stands at the head, followed by Fox 25, United Artists 20, Paramount 20, Universal 20.

Czechoslovak production itself will maintain the height reached last year. The efforts of interested parties to liven up home production are very strong, and were crystallized again, not long ago, in the form of a regulation stating that every native producer making a Czechoslovak film will be given permission to hire out the German version of a foreign film in places with a German-speaking majority.

Hence the program of productions to be shown during the season 1935-36 falls into the following divisions:

1. Films from Germany and Austria; German versions from Hungary; German versions of films originally made in other languages.
2. German-speaking versions that the producers of Czechoslovak films will be allowed to introduce.
3. American films. These, on the basis of a bilateral agreement, may be shown in German versions in German-speaking areas, in a stated proportion to the original American versions.
4. English, French, and Russian films.
5. Czechoslovak films.

Although the arrival in force of the Americans has made a big change in the inner structure of the film renting business, nevertheless it is already possible to give some sort of review of the situation for the coming season, and of business prospects.

Big B. O. for Big Pictures

There can be no doubt that the big hits of America will be good business here, too, for the theatre owners of the large towns. In the average flat countryside, however, the prospects are not so rosy. Everything middle-rate is, all previous experience warns, doomed to be a sheer flop. This applies in an increased degree to the German-speaking areas, where the American films, apart from the German versions of worldwide successes, already referred to, will come up against the obstinate opposition of the theatre-owners. The chances of profit on the American films therefore are limited to the larger towns of the Republic.

After production had been almost at a standstill during the summer, and even the Horst studio had been obliged to close its doors, it was generally expected that a big wave of production would set in at the beginning of the autumn. And judging from first indications, this seemed to be the case. On all sides announcements were made that pointed to a considerable increase of activity. Now, however, there are signs that during the coming months it will be hard to reach the production figures of the foregoing year, unless steps are taken in responsible places. The spirit of hopefulness has given place to a certain feeling of anxiety, which is best illustrated by the fact that for the immediate future the production of only eight films, which will be made in the studio at Barrandov, can be counted upon.

Costs, Material, Foreign Films

If the reasons for this sudden stagnation are investigated, it will be discovered that it is an inevitable development feared for a long time in expert circles. The responsibility lies principally with the costs of production, which bears no relation to the profit made on the films. The producer of films himself, however, is not entirely free from blame for having chosen material rather infelicitously. And the third decisive reason is the large contingent of foreign films, in coping with which the theatre owners have had their hands full.

The enormous sums that the studio swallows up are almost more than can be borne for Czechoslovak films, on which owing to the language, alone, it is difficult to get a return on one's outlay abroad. Take the case of the Monopol studio at Barrandov. The AB here demands for one studio day the sum of 25,000 crowns. Every set-building day costs 6,000 crowns. On top of this there comes another 5,000 crowns a day for lighting. If the producer has any of the scenes he has shot shown on the screen, a further 100 crowns an hour must be paid for this privilege. For using the cutting-table the charge is 200 crowns more daily. And then there are all the inevitable expenses for developing, printing and so on.

Domestic Production Faces Obstacles of High Cost of Studio Space, Inferior Stories and Greater Foreign Competition

A short survey of the production costs of a Czechoslovak film, calculated on a basis of four set-building days and 10 film-shooting days, would present the following problem:

4 set-building days at Kč 6,000	24,000
10 film-shooting days at Kč 25,000	250,000
10 days' lighting at Kč 5,000....	50,000
24 hours' screening	2,400
8 days' cutting	1,600
	Kč 328,000

Kč 328,000 gone solely in technical expenses, without counting wages for the whole staff, outside shooting (at least a week), film material, or other urgent expenses. When the film is really finished, the total production costs would not be put too high at 900,000 crowns.

It cannot be wondered at, therefore, if nowadays a producer decides to postpone matters, or even to abandon the idea altogether.

A further contributory reason for the present glum atmosphere is the exceedingly strong offer from abroad on the Czechoslovak market. It is typical, for instance, that up to the end of this year all the playdates of the Prague cinemas are so filled up, that in August, the premiere of a Czech film had to be set in the hottest weather in order to have the film showing at one of the first-run houses.

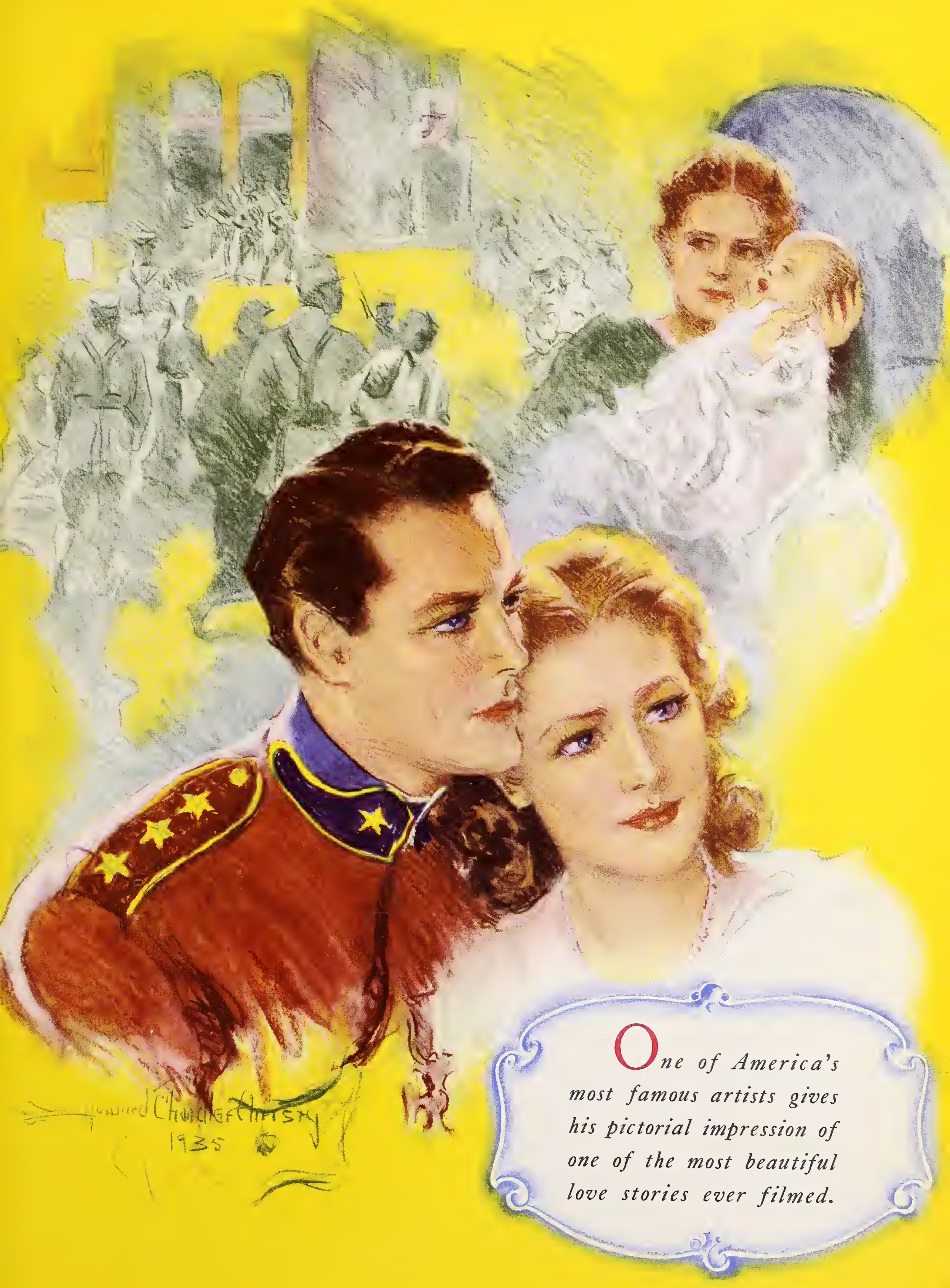
Cohen Joining Columbia

Emanuel Cohen, one time editor of Pathe News and former vice-president in charge of production for Paramount Pictures, will shortly become affiliated with Columbia Pictures, according to their announcement. Mr. Cohen will produce a Bing Crosby picture as his first effort.

At a meeting October 18th the board of Columbia declared a 75c. dividend on the preference stock of the company, payable Dec. 2 to stockholders of record Nov. 14th.

J. D. Jones Retires

J. D. Jones, who has been manager of the Robb & Rowley Circuit's four theatres in San Angelo, Texas, has retired after spending 15 years in the industry. He was succeeded by H. L. Youngblood of Dallas, who took up his new duties last week.


Howard Chandler Christy
1935

One of America's most famous artists gives his pictorial impression of one of the most beautiful love stories ever filmed.

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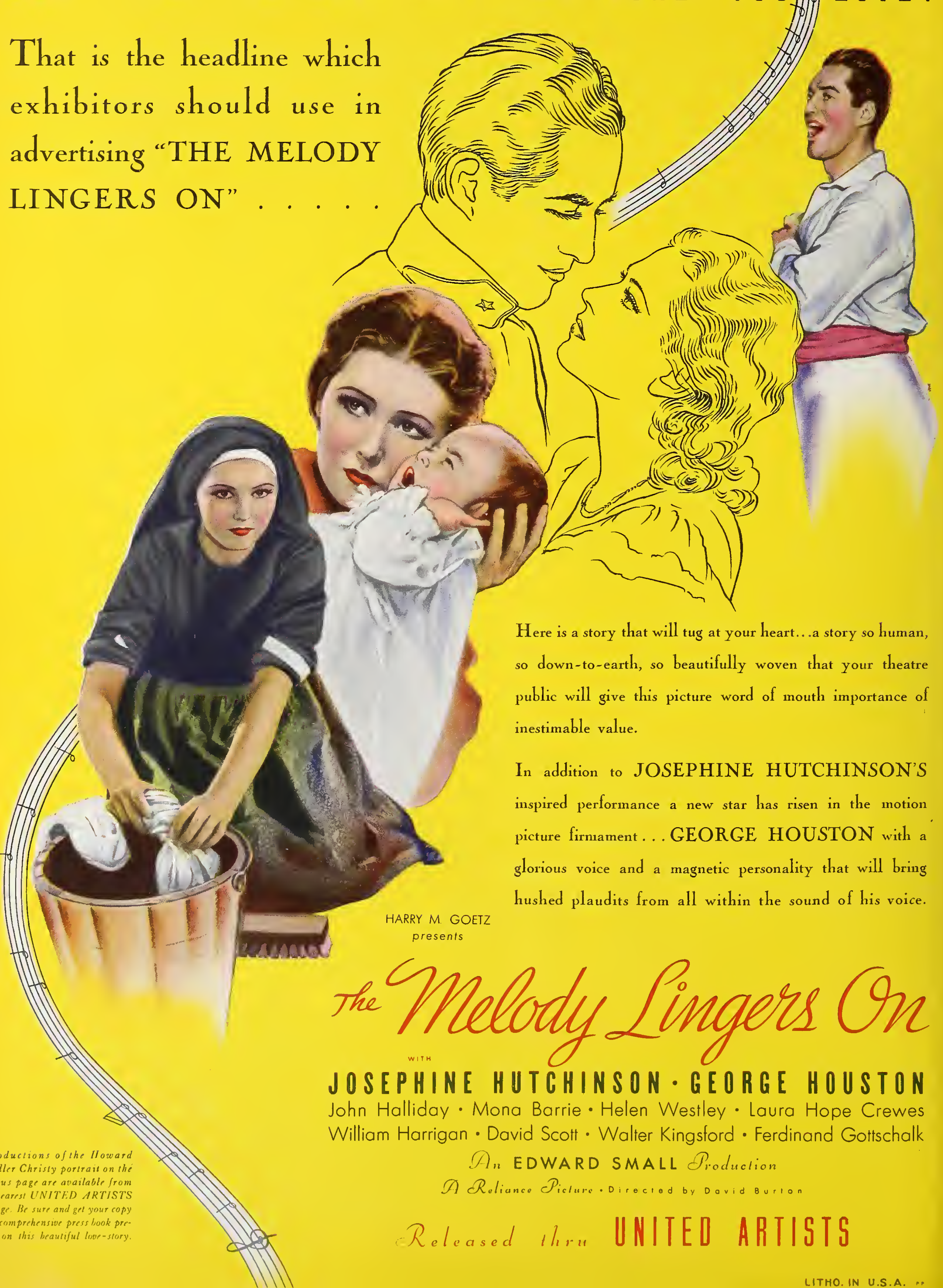

Here is a story that will tug at your heart...a story so human, so down-to-earth, so beautifully woven that your theatre public will give this picture word of mouth importance of inestimable value.

In addition to **JOSEPHINE HUTCHINSON'S** inspired performance a new star has risen in the motion picture firmament . . . **GEORGE HOUSTON** with a glorious voice and a magnetic personality that will bring hushed plaudits from all within the sound of his voice.

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PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
METRO-GOLDWYN-MAYER			
"Riffraff"	Original, Frances Marion. Director: J. Walter Ruben.	Jean Harlow, Spencer Tracy, Joseph Calleia, Una Merkel, Allen Jenkins, Roger Imhoff, J. Farrell MacDonald, George Givot, Paul Hurst, Wade Boteler, Victor Killian, Mickey Rooney, Helen Flint, Baby Jane Quigley.	Shooting
"Rose Marie"	Book, Otto Harbach. Screen play, Alice Duer Miller. Director: W. S. Van Dyke.	Jeanette MacDonald, Nelson Eddy, George Regas, James Stewart, Robert Grieg, Lucien Littlefield.	Shooting
"The Great Ziegfeld"	Screen play, Wm. Anthony McGuire. Director: Robert Leonard.	William Powell, Luise Rainer, Fanny Brice, Virginia Bruce, Frank Morgan, Nat Pendleton, Ray Bolger, Myrna Loy, Ann Pennington, Gilda Gray, Harriet Hoctor.	Shooting
INVINCIBLE			
"Hitch Hike to Heaven"	Original, Robert Ellis. Screen play, Robert Ellis, Helen Logan. Director: Frank Strayer.	Henrietta Crosman, Al Shean, Anita Page, Herbert Rawlinson, Russell Gleason, Polly Ann Young, Harry Holman, Crauford Kent, Lela Bliss, Harry Harvey.	Shooting
PARAMOUNT			
"Anything Goes"	From the play by Guy Bolton, P. J. Wodehouse, Howard Lindsay, Russell Crouse. Screen play, Benjamin Glazer, Morrie Ryskind. Director: Lewis Milestone.	Bing Crosby, Ethel Merman, Charlie Ruggles, Ida Lupino, Grace Bradley, Robert McWade, Arthur Treacher.	Shooting
"The Bride Comes Home"	From original story, Elizabeth Sanxay Holding. Screen play, Claude Binyon. Director: Wesley Ruggles.	Claudette Colbert, Fred MacMurray, Robert Young, Donald Meek, William Collier, Sr.	Shooting
"Klondike Lou"	From a story, Marion Morgan, George B. Dowell. Screen play, Mae West. Director: Raoul Walsh.	Mae West, Victor McLaglen, John Roger, Ted Oliver, Soo Young.	Shooting
"Drift Fence"	From a book by Zane Grey. Screen play, Robert Yost, Stuart Anthony. Director: Otho Lovering.	Larry "Buster" Crabbe, Glenn Erikson, Tom Keene, Katherine DeMille.	Shooting
REPUBLIC			
"Frisco Waterfront"	Original screen play, Norman Houston. Director: Arthur Lubin.	Ben Lyon, Helen Twelvetrees, Rod LaRocque, Russell Hopton.	Shooting
RKO RADIO			
"We're Only Human"	Story, Thomas Walsh. Screen play, Rian James. Director: James Flood.	Preston Foster, Jane Wyatt, James Gleason, Harold Huber, Mischa Auer, Moroni Olsen, Jane Darwell, Arthur Hohl, Hattie McDaniels, John Arledge, Charles Wilson, Christian Rubb.	Editing
"Seven Keys to Baldpate"	Story, Earl Derr Biggers. Play, George M. Cohan. Screen play, Wallace Smith. Director: Edward Killy, Wm. Hamilton.	Gene Raymond, Margaret Callahan, Molly Lamont, Grant Mitchell, Moroni Olsen, Ray Mayer, Henry Travers. Eric Blore, Emma Dunn, Harry Beresford.	Editing
"Mother Lode"	Play, Dan Totheroh, George O'Neil. Screen play, John Francis Larkin. Director: Wallace Fox.	Richard Dix, Leila Hyams, Andy Clyde, Moroni Olsen, Onslow Stevens, Ray Mayer, Jessie Ralph.	Shooting
20TH CENTURY-FOX			
"Her Marriage"	Original story, Frances Hyland. Director: George Archainbaud.	Claire Trevor, Kent Taylor, Pauline Frederick, Paul Kelly, Thomas Beck, Helen Wood, Henry Kolker, Frank Dawson, Barbara Blane, Colin Tapley.	Shooting
"The Littlest Rebel"	From the play by Edward Peple. Screen play. Edwin Burke. Director: David Butler.	Shirley Temple, John Boles, Karen Morley, Jack Holt, Guinn "Big Boy" Williams, Bill Robinson, Sleep 'n' Eat.	Shooting
"King of Burlesque"	Novel, Vina Delmar. Adaptation, Gene Markey. Director: Sidney Lanfield.	Warner Baxter, Jack Oakie, Alice Faye, Mona Barrie, Arline Judge, Andrew Tombes, Charles Quigley, Dixie Dunbar, Gregory Ratoff, Fats Waller.	Shooting
"Your Uncle Dudley"	From the play, Howard Lindsay, Bertrand Robinson. Adaptation, Dore Schary, Joseph Hoffman. Screen play, Allen Rivkin. Director: Eugene Forde.	Edward Everett Horton, Rosina Lawrence, John McGuire, Marjorie Gateson, Alan Dinehart, Lois Wilson, William Benedict, Jane Barnes, Florence Roberts.	Shooting
"Professional Soldier"	Original, Damon Runyon. Screen play, Howard Ellis Smith, George Jessel. Director: Tay Garnett.	Victor McLaglen, Freddie Bartholomew, Michael Whalen, Gloria Stuart, Constance Collier, C. Henry Gordon.	Shooting
UNIVERSAL			
"Invisible Ray"	Story, Howard Higgin, Douglas Hodges. Screen play, John Colton. Director: Lambert Hillyer.	Karloff, Bela Lugosi, Frances Drake, Frank Lawton, Walter Kingsford, Beulah Bondi, Violet Kemble Cooper, Nydia Westman.	Shooting
"Sunset of Power"	Original, J. E. Grinstead. Screen play, Earle Snell. Director: Ray Taylor.	Buck Jones, Charles Middleton, Dorothy Dix, Donald Kirk, Charles King, Wm. Lawrence.	Shooting
UNITED ARTISTS			
"Splendor"	Story and screen play, Rachel Crothers. Director: Elliott Nugent.	Miriam Hopkins, Joel McCrea, Paul Cavanaugh, Helen Westley, Billie Burke, Katharine Alexander, Ruth Weston, David Niven, Ivan Simpson, Torben Meyer, Reginald Sheffield.	Editing
"Shoot the Chutes"	Original, Clarence Budington Kelland. Adaptation, Frank Butler. Screen play, Francis Martin, Walter DeLeon. Director: Norman Taurog.	Eddie Cantor, Ethel Merman, Sally Eilers, Parkyakarkus, Helen Lowell, Gordon Jones, Eugenia Falkenberg, Rita Rio, Nick Lucas, Howard Christie, Lindy Hoofers, Clyde Hager, Sunny O'Dea, Chilton and Thomas.	Shooting
WARNER BROS.-FIRST NATIONAL			
"Ceiling Zero"	From play, Frank Wead. Director: Howard Hawks.	James Cagney, Pat O'Brien, June Travis, Ann Dvorak, Stuart Erwin, Craig Reynolds, Robert Light, Isabel Jewel, Henry Wadsworth, Edw. Gargan, Gary Owen, Carlyle Moore, Jr., James Bush, Pat West.	Shooting
"Petrified Forest"	Play, Robert Sherwood. Screen play, Delmer Daves. Director: Archie Mayo.	Leslie Howard, Bette Davis, Charley Grapewin, Dick Foran, Genevieve Tobin, Allen Jenkins, Humphrey Bogart, Eddie Acuff.	Shooting
"Prison Farm"	Story and screen play, Harold Buckley, Abem Finkel. Director: Louis King.	Donald Woods, Kay Linaker, Eddie Acuff.	Shooting

THE HOLLYWOOD SCENE

WANT CLEARING HOUSE FOR CYCLE FILMS
STUDIOS BID FOR SELZNICK INTERNATIONAL
CONSIDERING 2,000-FOOT REEL CHANGES
NINE FILMS START; ELEVEN ARE FINISHED

THAT distributors organize some form of clearing house for maximum returns on pictures of similar themes is being discussed in Hollywood circles as a possible solution of the cycle problem.

Under current conditions there often is a dead heat finish in the making of productions of much the same appeal, and then there's another race to get them into the theatres. Sometimes they are released simultaneously, with the result that audiences choose between them instead of seeing both.

Such was the case in the late cycle of G Men films. The same thing happened in the earlier cycle of gangster pictures. Now, with big musicals under way on every lot, exhibitors may look forward to rival musical properties bidding simultaneously for audience attention. The inevitable result is that both films take less than they should at the box office.

A case currently illustrative is the release of RKO-Radio's "Top Hat" at practically the same time MGM's "Broadway Melody of 1936" made its debut. Both are big musicals. Each is potentially a huge money maker.

Provided MGM's "Romeo and Juliet" were ready for release, it is unlikely that any exhibitor would dream of voluntarily booking it the same week as or shortly after Warner's "A Midsummer Night's Dream."—MILLER.

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Six Films on Early California

Following the unquestioned success of Samuel Goldwyn's "Barbary Coast," six pictures dealing with early California history are now before the cameras or soon to go into production, and a seventh, Warner's "The Frisco Kid," is finished.

Nearing completion are Paramount's "Rose of the Rancho," dealing with Monterey in the 1850's, and MGM's "Robin Hood of El Dorado." Scheduled for early starts are RKO's "Mother Lode" and "Twentieth Century-Fox's "Ramona." Universal will make "Sutter's Gold," and Reliance "Yosemite."—MORRIS.

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News Flashes

RKO-Pathe and General Service studios are making strong bids for the Selznick International producing company. While deciding where to launch the first production of the new organization Selznick is cleaning up the rough spots on "Tale of Two Cities" at MGM. . . . Jesse Lasky announced he immediately would take up the problem of future commitments of Madam Schumann-Heink. . . . Jack Fier planed out for New York to open "Harmony Lane," which will play on a two-a-day policy at the Astor. . . . John Flinn arrived here in connection with the planned Will Rogers memorial. . . . The Academy reel length subcommittee met here to consider recommendations for minor changes in specifications for the new 2,000-foot reel as suggested by New York distributing company executives. . . . Fox West Coast is using bank nights in 79 theatres throughout southern California, according to a recent survey. . . . Rochelle Hudson has succeeded Loretta Young in the starring role of "Ramona," due to Miss Young's continued illness. . . . James R. Grainger returned from a jaunt to San Francisco. He leaves for New Orleans shortly and then goes directly to Manhattan. . . . The Gaumont British picture, "Transatlantic Tunnel," has been booked for first-run throughout the Fox West Coast circuit. . . . Al Lichtman and Joseph M. Schenck left for New York on the same train.

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Nine Start, Eleven Finished

As the production mill moved at a faster pace in the last week than it has for the last fortnight, nine pictures were started and 11 completed. Both specials and regular features are included in the new and finished lists.

With three new pictures started, Warner leads the production parade. Most important of the trio looks to be "Petrified Forest," which marks Leslie Howard's return to the American screen, supported by Bette Davis, Humphrey Bogart, Dick Foran, Allan Jenkins, Verree Teasdale, Porter Hall, Charles Grapewin and Eddie Acuff. Archie Mayo is directing. Another feature of more than usual topical interest is "Prison Farm" in which the principal players are Donald Woods, Kay Linaker and Carlyle Moore, Jr. Louis King is directing. The third feature, "Song of the Saddle," a western, stars Dick Foran with Alma Lloyd, Gordon Elliott, George Ernest, Kenneth Harlan, Pat West, Julian Rivero, Otis Harlan and Victor Potel. Louis King also is directing.

Radio started two pictures. The first, "Mother Lode," which Wallace Fox directs, will present Richard Dix, Leila Hyams, Andy Clyde, Moroni Olsen, Onslow Stevens, Ray Mayer and Jessie Ralph. In the second, "Chatter-box," Phillips Holmes and Anne Shirley have the leads, supported by Eric Rhodes, Margaret Hamilton, Lucille Ball, George Offerman, Jr., Henry Kleinbach and Edward Ellis. George Nichols is directing.

SHORT PRODUCT PLAYING BROADWAY

Week of October 19

CAPITOL	
Beautiful Banff and Lake Louise	FitzPatrick-MGM
The Old Plantation	MGM
CENTER	
March of Time, No. 7	RKO Radio
MUSIC HALL	
Beach Masters	RKO Radio
Spain's Romantic Isle, Majorca	RKO Radio
PARAMOUNT	
Making Stars	Paramount
Movie Milestones	Paramount
RIVOLI	
Music Land	United Artists
Morocco Mirage	Fox
ROXY	
Robber Kitten	United Artists
Returned Engagement	RKO Radio
STRAND	
The Country Mouse	Vitaphone

Ambassador Pictures started "Timber War" with the following cast: Kermit Maynard, Lucille Lund, Lloyd Ingram, Roger Williams, Wheeler Oakman and Jim Pierce. Sam Neufield is directing.

Twentieth Century-Fox began work on "King of Burlesque." With Sidney Lanfield directing, the cast includes Warner Baxter, Alice Faye, Jack Oakie, Arline Judge, Nick Long, Jr., Dixie Dunbar and Andrew Tombes.

"Her Master's Voice," a Walter Wanger production for Paramount, started with Edward Everett Horton, Peggy Conklin, Laura Hope Crews and Elizabeth Patterson featured. Joseph Santley is directing.

Invincible began work on "Hitch Hike to Heaven." Henrietta Crosman, Al Shean, Anita Page, Herbert Rawlinson, Russell Gleason, Polly Ann Young, Harry Holman, Craufurd Kent and Harry Harvey comprise the cast. Frank Strayer is directing.

Paramount Completes Three

Paramount finished three productions, "Collegiate," "Coronado" and "The Milky Way." In the first feature, Joe Penner, Jack Oakie, Frances Langford, Ned Sparks, Lynne Overman, Betty Grable, Elizabeth Patterson, Henry Kolker, Ethel Wales and Guy Usher are the principal players. Ralph Murphy directed. "Coronado," which Norman McLeod directed, will present Johnny Downs, Jack Haley, Betty Burgess, Alice White, Eddie Duchin and his band, Leon Errol, Berton Churchill, Jameson Thomas, Nella Walker, Guy Rennie, Jacqueline Wells, James Burke and Dewey Robinson. Harold Lloyd is the star of "The Milky Way," supported by Adolphe Menjou, Verree Teasdale, Helen Mack, Dorothy Wilson, William Gargan, George Barbier, Lionel Stander and Marjorie Gateson. Leo McCarey directed.

Matching the Paramount stride, Universal completed four pictures, including a Buck Jones western. The straight Universal product lists some of the company's most important pictures of the season. In "Magnificent Obsession" are Irene Dunne, Robert Taylor, Charles Butterworth, Betty Furness, Sara Haden, Ralph Morgan, Henry Armetta, Gilbert Emery, Arthur Hoyt, Alan Davis, Inez Courtney, Cora Sue Collins, Beryl Mercer, Arthur Treacher and Maidel Turner. John M. Stahl directed.

"The Great Impersonation" presents Edmund Lowe, Valerie Hobson, Wera Engels, Lumsden Hare, Marjorie Gateson, Henry Mollison, Henry Kolker, Brandon Hurst, Leonard Mudie, Claude King, Murray Kinnel and Esther Dale. Alan Crosland directed. Third feature, "East of Java," features Charles Bickford, Elizabeth Young, Frank Albertson, Leslie Fenton and Seigfried Rumann, supported by Clarence Muse, Ivan Simpson, Charles MacNaughton, Frazer Acosta, Ray Turner and Torben Meyer. George Melford directed.

"Sunset Power" is Universal's newly completed Buck Jones picture. He is supported by Helen Splaine, Charles Middleton, Donald Kirk and Ben Corbett. Ray Taylor directed.

Warner finished work on "Enemy of Man." Paul Muni is starred and the support lists Josephine Hutchinson and Anita Louise.

For Republic release, Mascot completed "Frisco Waterfront." The cast includes Ben Lyon, Helen Twelvetrees, Rod LaRocque, Russell Hopton, James Burke, Henry Kolker, Purnell Pratt, Lee Shumway and Norman Houston. Arthur Lubin directed.

British Pictures Gaining in Japan

by CHIKUSHI TANI

Tokyo Correspondent

Encouraged by the recent tendency of European pictures toward ascendance in this country, British Twickenham and Butcher Empire productions are now about to make their debut on our screen. Mr. Hattori, former business manager of Nihon Gekijo, who was active in behalf of European pictures, has arranged to identify himself with Yoshimoto Komatsu, head of Mitsuba Trading Company, having its head office in San Francisco, to establish distribution of pictures of these British producing companies. It is reported that Mitsuba, which obtained sole agency for Twickenham and Butcher Empire for the entire Oriental territory covering Japan and Manchukuo, has also in contemplation the calling in to our stage of Muriel Page, attractive danseuse.

The first consignment of films to reach Mitsuba at the end of September was reported to contain "The Wandering Jew," "Bella Donna," "Broken Melody" and three others out of 60 1934-35 productions of the two concerns.

That European product is making decided inroads in Tokyo and Osaka houses is now a fact confirmed by actual figures of films censored by our Home Office. According to investigations made by our Motion Picture Association, there was a tremendous increase in the number of British and German pictures censored last year. In 1933 British pictures were reported to have totaled 19,389 meters and German 74,810, while in 1934 it was 30,783 meters British and 116,207 German. The number of Japanese and American productions censored in the last year showed not so striking an increase.

I. Kobayashi, head of the Toho theatre circuit, has started importing pictures direct from various producing companies in Europe in cooperation with PCL (Photo Chemical Laboratories), which hereafter will act as distributor of films imported by Toho, while Shockiku Company is now taking up the gauntlet against Toho by going hand in hand with Towa Shoji Company, importer and distributor of foreign pictures from England, France, Italy, Austria, Hungary and Czechoslovakia.

Osaka is adding a new film theatre at the suggestion of the Osaka Culture Protection League, to be dedicated to advancement of student interests, the first of this sort of theatre. It is to accommodate 2,000 and will cover 700 square meters. It is to be an ultramodern building with arched roof, every seat of a folding type and the auditorium to be convertible into a gymnasium.

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New Production Rivalry

A deal between Toho Eiga Gekijo (Toho Cinema Co.), big theatre circuit, and J. O. Talkie Company, regarded as a challenge to the Shochiku company, has brought a change in competition in the production field.

Heretofore Toho has been supplied with product principally by PCL (Photo Chemical Laboratory).

Under the new arrangement the production facilities of J. O. and PCL will be united. They will share directors and players, and J. O. will produce eight features, four historical productions and four musicals annually. In addition, PCL will increase its output by 20 features, making the total 28.

A school for sound film players has been started here. About a year ago a stage players' school was opened. The new school is at Ginza and is being conducted by Minoru Takata, who continues his connection with Takata Producing Company.

Change Fox Unit Name

Fox Agency Corporation has changed its name in Wilmington, Del., to the Fox West Coast Agency Corporation of New York.

New Equipment for Better 16 mm. Sound

A new optical reduction printer system for the production of 16 mm sound prints from standard sized negatives has been made available to printing laboratories by the RCA Manufacturing Company, according to Edwin M. Hartley, manager of the RCA Photophone Division.

The new system eliminates the former sound losses caused by the numerous processing steps and employs an optical system which reproduces the sound track in both the transverse and longitudinal planes, instead of only in the width as was formerly the case.

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THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended October 19, 1935, from 106 theatres in 18 major cities of the country reached $1,066,625, an increase of $109,851 from the total of the preceding week, ended October 12, 1935, when 100 theatres in 17 major cities aggregated $956,774.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	**(Tabulation covers period from January, 1934)** **(Dates are 1935 unless otherwise specified.)**
Boston							
Boston	3,246	35c-65c	"King Solomon of Broadway" .... (Univ.) (plus Henry Armetta and stage revue)	18,000	"Storm Over the Andes" (Univ.) (Stepin Fetchit on stage)	17,000	High 9-7 "Hot Tip" .... 35,000 (plus stage show "Folies Bergere" (6 days) Low 8-3 "A Dog of Flanders" and "What Price Crime" 4,000
Fenway	1,382	30c-50c	"Here's to Romance" (Fox) and.. "Little America" (Para.)	4,000	"The Virginia Judge" (Para.) and "The Case of the Lucky Legs" (F.N.)	4,500	High 1-6-34 "Lady Killer" and "Girl Without a Room" 12,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial.	2,907	25c-65c	"Diamond Jim" (Univ.).......... (5 days-2nd week)	6,000	"Diamond Jim" (Univ.).......... (25c-55c) (1st week)	12,500	High 9-7 "Top Hat" .... 33,000 Low 8-17 "Jalna" .... 5,500 (6 days)
Loew's Orpheum.	2,970	25c-55c	"She Married Her Boss" (Col.)..	13,000	"Broadway Melody of 1936" (MGM) (2nd week)	13,000	....
Loew' State	3,537	25c-55c	"She Married Her Boss" (Col.)..	12,000	"Broadway Melody of 1936" (MGM) (2nd week)	12,000	High 4-7-34 "Riptide" .... 22,000 Low 7-6 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-65c	"Shipmates Forever" (F. N.).... (plus stage show)	27,000	"Dr. Socrates" (W. B.).......... (Willard Robinson and revue on stage)	24,500	High 4-6 "Private Worlds"............. 41,000 Low 7-20 "Men Without Names"........ 14,000
Paramount	1,793	25c-50c	"Here's to Romance" (Fox) and.. "Little America" (Para.)	6,000	"The Virginia Judge" (Para.) and "The Case of the Lucky Legs" (F.N.)	5,000	High 1-6-34 "Lady Killer" and "Girl Without a Room" 12,000 Low 7-20 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,500	30c-50c	"Shipmates Forever" (F. N.)......	10,800	"The Dark Angel" (U. A.)......	11,800	High 1-6-34 "Design for Living"........ 26,000 Low 12-19-34 "Music in the Air"........ 5,000
Century	3,000	25c	"The Case of the Lucky Legs".. (F.N.) and "Thunder Mountain" (Fox)	6,700	"Two Fisted" (Para.) and........ "The Bishop Mishehaves" (MGM)	5,500	High 5-11 "Mark of the Vampire" and "Gigolette" 8,200 Low 8-3 "Mad Love" and "A Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"Barhary Coast" (U. A.)........	11,000	"Special Agent" (W. B.).........	8,000	High 9-28 "Top Hat" .... 19,000 Low 12-22-34 "Gentlemen Are Born" and "Marie Galante" 3,800
Hippodrome	2.100	30c-50c	"Here's to Romance" (Fox) and.. "The Virginia Judge" (Para.)	5,500	"Broadway Melody of 1936" (MGM)	8,100	High 5-19-34 "The House of Rothschild" 18,000 Low 8-3 "Shanghai" 4,000
Lafayette	3,300	25c	"She Married Her Boss" (Col.)..	17,000	"Thirty-Nine Steps" (GB Pictures) and "In Spite of Danger" (Col.)	8,500	High 10-19 "She Married Her Boss".. 17,000 Low 7-27 "Notorious Gentlemen" and "Strange Wives" 4,100
Chicago							
Apollo	1,400	25c-50c	"Bonnie Scotland" (MGM)........	4,000	"The Puhlic Menace" (Col.)......	4,000	High 9-8'34 "The Cat's Paw"............ 16,000 Low 9-14 "Smilin' Through"............. 3,000 (re-issue)
Chicago	4,000	35c-68c	"Special Agent" (W.B.).......... (plus Gertrude Niesen and stage revue)	32,000	"The Gay Deception" (Fox)...... (plus stage show) (2nd week)	26,200	High 8-11-34 "She Loves Me Not"...... 66,000 Low 5-26-34 "Thirty Day Princess...... 19,000
Garrick	900	25c-50c	"She Married Her Boss" (Col.).. (3rd week)	4,000	"She Married Her Boss" (Col.).. (2nd week)	4,200	High 7-27 "No More Ladies" .... 9,000 Low 5-4 "One New York Night"........ 3,000
Oriental	3,940	25c-40c	"The Murder Man" (MGM)...... (plus stage show)	18,200	"We're in the Money" (W. B.).. (plus Sophie Tucker and stage show)	18,500	High 1-5 "Big Hearted Herhert"........ 25,000 Low 6-16-34 "Registered Nurse".......... 12,000
Palace	2,509	25c-50c	"Top Hat" (Radio)............... (plus Eddie Peahody and Revue) (6th week)	18,100	"Top Hat" (Radio) .... (plus Eddie Peabody and Revue) (5th week)	21,100	High 9-14 "Top Hat" .... 32,500 Low 12-1-34 "Kentucky Kernels"........ 8,000
Roosevelt	1,591	30c-60c	"Broadway Melody of 1936" (MGM)	22,000	"Bright Lights" (F. N.).........	12,000	High 1-5 "Forsaking All Others"........ 27,000 Low 8-18-34 "Paris Interlude".......... 6,000
State-Lake	2,776	20c-35c	"Storm Over the Andes" (Univ.) (plus stage show)	13,000	"The Girl Friend" (Col.)......... (plus stage show)	14,000	High 9-8-34 "The Most Precious Thing in Life" .... 19,000 Low 7-20 "Alias Mary Dow"........... 8,000
United Artists....	1,700	30c-60c	"Anna Karenina" (MGM)........	20,500	"Red Salute" (U. A.)............	14,000	High 5-5-34 "House of Rothschild"...... 30,000 Low 4-13 "Vanessa: Her Love Story".. 10,000
Cleveland							
Allen	3,300	30c-42c	"She Married Her Boss" (Col.).. (2nd week)	5,800	"She Married Her Boss" (Col.).. (1st week)	7,500	High 10-12 "She Married Her Boss"...... 7,500 Low 12-15-34 "Silver Streak" 1,400
Hippodrome	3,800	30c-42c	"Shipmates Forever" (F. N.)....	10,500	"Dr. Socrates" (W. B.)..........	10,000	High 9-21 "Top Hat" .... 27,500 Low 3-17-34 "Journal of a Crime"....... 2,900
RKO Palace	3,100	30c-60c	"Jalna" (Radio) .... (plus 2nd week of stage revue "Folies Bergere")	21,500	"Hot Tip" (Radio) .... (plus "Folies Bergere" revue on stage)	34,000	High 4-6 "Transient Lady" .... 39,000 Low 5-19-34 "Where Sinners Meet".... 4,000
State	3,400	30c-42c	"I Live My Life" (MGM)........	14,000	"O'Shaughnessy's Boy" (MGM) ..	8,000	High 1-12 "Forsaking All Others"....... 28,000 Low 12-29-34 "Private Life of Don Juan" 3,500
Stillman	1,900	30c-42c	"Broadway Melody of 1936" (MGM) (2nd week)	6,900	"Broadway Melody of 1936" (MGM) (1st week)	6,700	High 9-15-34 "Chained" .... 10,000 Low 1-12 "Our Daily Bread"........... 2,000
Denver							
Aladdin	1,500	25c-60c	"Here's to Romance" (Fox)......	2,000	"The Goose and the Gander" (F.N.)	2,000	High 5-5-34 "House of Rothschild"...... 9,000 Low 6-22 "Nell Gwyn" and "My Heart Is Calling" (6 days) 600
Broadway	1,500	25c-40c	"The Dark Angel" (U. A.)........ (2nd weck)	1,800	"The Dark Angel" (U. A.)........ (1st week)	1,500	....
Denham	1,500	25c-40c	"Thc Last Outpost" (Para.) and "Wings Over Ethiopia" (Para.)	4,000	"Little America" (Para.).........	3,500	High 9-29-34 "Belle of the Nineties".... 16,500 Low 4-7-34 "She Made Her Bed"....... 800
Denver	2,500	25c-50c	"Pages Miss Glory" (W. B.)....	6,000	"Barhary Coast" (U. A.)......... (plus stage hand)	8,000	High 1-13-34 "Roman Scandals" .... 17,500 Low 7-20 "Escapade" 4,000
Orpheum	2,600	25c-40c	"Broadway Melody of 1936" (MGM) (4 days-2nd week) "Jalna" (Radio) .... (3 days)	3,500 2,500	"Broadway Melody of 1936" (MGM) (1st week)	8,500	High 2-17-34 "Hi Nellie" .... 19,500 Low 12-29-34 "Hat, Coat and Glove"... 1,000
Paramount	2,000	25c-40c	"The Gay Deception" (Fox)......	1,500	"Fighting Youth" (Univ.)........	2,000	High 5-11 "Bride of Frankenstein"...... 7,000 Low 6-9-34 "Uncertain Lady" 400

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)
Hollywood							
Chinese	2,500	30c-55c	“Anna Karenina” (MGM)	10,500	“Barbary Coast” (U.A.)	12,600	High 4-14-34 “House of Rothschild” 25,171 Low 12-29-34 “Music in the Air” 4,292
Pantages	3,000	25c-40c	“Diamond Jim” (Univ.) (2nd week)	5,900	“Diamond Jim” (Univ.) (6 days-1st week)	7,400	High 9-7 “Top Hat” 19,000 Low 3-3-34 “Fugitive Lovers” and “The Poor Rich” 1,500
W. B. Hollywood	3,000	25c-40c	“Shipmates Forever” (F. N.)	11,700	“Special Agent” (W. B.) (2nd week)	9,200	High 9-8-34 “Dames” 25,000 Low 4-13 “Laddie” 5,700
Indianapolis							
Apollo	1,100	25c-40c	“This Is the Life” (Fox)	4,000	“Here's to Romance” (Fox)	4,000	High 9-7 “Steamboat Round the Bend” 8,000 Low 5-4-34 “Thunder in the East” 1,600
Circle	2,800	25c-40c	“The Big Broadcast of 1936” (Para.)	4,500	“The Return of Peter Grimm” (Radio)	4,500	High 8-17 “Smart Girl” 8,500 Low 1-19 “The President Vanishes” and “Enter Madame” 2,000
Indiana	3,100	20c-40c	“Shipmates Forever” (F. N.)	8,500	“The Big Broadcast of 1936” (Para.)	8,000	High 9-28 “Top Hat” 12,000 Low 1-12 “Little Women” 1,500
Lyric	2,000	25c-40c	“Two Fisted” (Para.) (plus vaudeville)	8,000	“I Live for Love” (W. B.) (plus vaudeville)	7,000	High 8-31 “Going Highbrow” 13,000 Low 7-28-34 “Half a Sinner” and “Embarrassing Moments” 2,000
Palace	3,000	25c-40c	“I Live My Life” (MGM) and “The Public Menace” (Col.)	5,000	“She Married Her Boss” (Col.)	5,500	High 6-22 “Age of Indiscretion” 12,500 Low 4-6 “Casino Murder Case” 2,750
Kansas City							
Mainstreet	3,100	25c-40c	“Shipmates Forever” (F.N.)	8,100	“The Goose and the Gander” (F.N.) (plus stage show)	10,500	High 6-23-34 “Glamour” 23,000 Low 1-12 “I Sell Anything” 2,000
Midland	4,000	25c-40c	“I Live My Life” (MGM)	17,000	“O'Shaughnessy's Boy” (MGM)	9,000	High 8-24 “China Seas” 25,000 Low 12-23-34 “Private Life of Don Juan” 4,000
Newman	1,800	25c-40c	“Dr. Socrates” (W.B.)	7,100	“Here Comes Cookie” (Para.)	6,800	High 9-29-34 “Belle of the Nineties” 14,000 Low 4-13 “Rocky Mountain Mystery” 3,500
Tower	2,200	25c-35c	“Smart Girl” (Para.) (plus stage show)	7,500	“The Nitwits” (Radio) (plus stage show)	6,100	High 1-12 “Broadway Bill” 14,000 Low 5-5-34 “Let's Fall in Love” 4,000
Uptown	2,000	25c-40c	“This Is the Life” (Fox)	2,500	“Here's to Romance” (Fox)	4,500	High 10-27-34 “Judge Priest” 9,200 Low 1-27-34 “Good Bye Again” 1,700
Los Angeles							
Four Star	900	30c-55c	“Here's to Romance” (Fox) (2nd week)	3,300	“Here's to Romance” (Fox) (6 days-1st week)	5,000	High 5-18 “Les Miserables” 7,800 Low 12-15-34 “Have a Heart” 2,500
General Internat'l	750	35c-40c	“The Empress Waltzes” (Foreign)	1,400			
Hillstreet	2,700	25c-40c	“Diamond Jim” (Univ.) (2nd week)	5,500	“Diamond Jim” (Univ.) (6 days-1st week)	7,200	High 9-7 “Top Hat” (6 days) 17,000 Low 1-27-34 “Let's Fall in Love” 1,800
Loew's State	2,500	30c-55c	“Anna Karenina” (MGM)	12,500	“Barbary Coast” (U. A.)	11,974	High 4-7-34 “Riptide” 28,500 Low 12-29-34 “Music in the Air” 4,206
Paramount	3,596	30c-55c	“She Married Her Boss” (Col.) (plus Rube Wolfe and stage revue)	20,500	“Two for Tonight” (Para.) (plus Rube Wolfe and stage revue)	18,600	High 8-10 “Paris in Spring” 32,000 Low 6-22 “People Will Talk” 12,500
W. B. Downtown	3,400	25c-40c	“Shipmates Forever” (F. N.)	12,800	“Special Agent” (W. B.) (2nd week)	9,900	High 9-8-34 “Dames” 20,000 Low 12-29-34 “White Lies” and “The Last Wilderness” 4,900
Minneapolis							
Century	1,650	25c-40c	“Special Agent” (W. B.)	4,000	“Farmer Takes A Wife” (Fox)	5,000	High 10-5 “Anna Karenina” 7,500 Low 10-19 “Special Agent” 4,000
Lyric	1,238	20c-25c	“Wanderer of the Wasteland” (Para.)	1,700	“Dante's Inferno” (Fox)	1,500	High 9-28 “Bonnie Scotland” 2,000 Low 1-27-34 “Jimmy and Sally” 500
RKO Orpheum	2,900	25c-40c	“Diamond Jim” (Univ.)	6,500	“She Married Her Boss” (Col.)	7,000	High 9-21 “Top Hat” 18,000 Low 8-25-34 “The Lady Is Willing” 2,700
State	2,300	25c-40c	“The Big Broadcast of 1936” (Para.)	6,000	“Redheads on Parade” (Fox)	6,000	High 8-18-34 “She Loves Me Not” 7,000 Low 5-4 “Private Worlds” 5,000
World	400	25c-55c	“Thirty-Nine Steps” (GB Pictures) (3rd week)	3,000	“Thirty-Nine Steps” (GB Pictures) (2nd week)	3,500	High 6-8 “Thunder in the East” 5,000 Low 3-23 “Narcotic” 2,000
Montreal							
Capitol	2,547	25c-60c	“Page Miss Glory” (W.B.) and “Charlie Chan in Egypt” (Fox)	9,000	“Diamond Jim” (Univ.) and “Front Page Woman” (W. B.)	9,500	High 2-24-34 “Queen Christina” 13,500 Low 12-22-34 “Great Expectations” and “Wake Up and Dream” 3,500
Imperial	1,914	20c-34c	“Aux Portes de Paris” (French) (plus French revue on stage)	4,000	“Un Oiseau Rare” (French)	3,000	High 6-23-34 “Wine, Women and Song” and “Pride of the Legion” 6,500 Low 3-3-34 “Fanny” 1,500
Loew's	3,115	30c-60c	“Here Comes the Band” (MGM) and “She Gets Her Man” (Univ.) (plus stage show)	11,000	“The Right to Live” (W.B.) and “Dinky” (W. B.) (plus stage show)	12,000	High 12-8-34 “Six-Day Bike Rider” 14,500 Low 7-21-34 “Fog Over Frisco” and “Affairs of a Gentleman” 4,500
Palace	2,600	25c-65c	“Anna Karenina” (MGM)	12,500	“The Big Broadcast of 1936” (Para.)	10,500	High 4-27 “Roberta” 15,000 Low 7-21-34 “Shoot the Works” and “Friday the 13th” 6.000
Princess	2,272	30c-65c	“She Married Her Boss” (Col.) and “After the Dance” (Col.) (2nd week)	5,500	“She Married Her Boss” (Col.) and “After the Dance” (Col.) (1st week)	7,500	High 9-21 “The Dark Angel” and “Rainbow Over Broadway” 10,500 Low 8-4-34 “House of Rothschild” and “Most Precious Thing in Life” 4,500
New York							
Capitol	4,700	25c-85c	“I Live My Life” (MGM)	31,000	“O'Shaughnessy's Boy” (MGM)	16,500	High 10-6-34 “Barretts of Wimpole Street” 65,860 Low 12-29-34 “The Band Plays On” 4,500
Hollywood	1,426	55c-$2.20	“A Midsummer Night's Dream” (W. B.)	17,000			High 1-27-34 “Fashions of 1934” 17,309 Low 1-20-34 “Disraeli” (Re-issue) 4,200
Palace	2,500	25c-75c	“Diamond Jim” (Univ.) and “The Goose and the Gander” (F.N.)	7,500	“Top Hat” (Radio) (2nd week)	12,500	High 7-21-34 “Of Human Bondage” 16,200 Low 12-22-34 “Babbitt” 6,500
Paramount	3,700	35c-99c	“Here Comes Cookie” (Para.) and “Wings Over Ethiopia” (Para.)	19,000	“The Last Outpost” (Para.)	22,000	High 8-25-34 “Cleopatra” 72,000 Low 8-11-34 “Elmer and Elsie” 10,500
Rivoli	2,200	40c-99c	“Barbary Coast” (U. A.)	39,500	“Red Salute” (U. A.) (2nd week)	10,000	High 4-27 “Les Miserables” 60,115 Low 4-11 “Brewster's Millions” 13,400
RKO Music Hall	5,945	40c-$1.65	“The Gay Deception” (Fox) (plus stage show)	70,000	“The Return of Peter Grimm” (Radio) (plus stage show)	61,000	High 9-7 “Top Hat” (plus stage show) 131,200 Low 1-19 “Evergreen” 52,000
Roxy	6,200	25c-55c	“Charlie Chan in Shanghai” (Fox) (plus stage show)	29,700	“Little Big Shot” (W.B.) (plus stage show)	29,000	High 8-31 “Diamond Jim” 47,000 Low 6-30-34 “Affairs of a Gentleman” 13,700
Strand	3,000	25c-55c	“Dr. Socrates” (W. B.) (2nd week)	11,500	“Dr. Socrates” (W. B.) (1st week)	26,500	High 5-11 “The G Men” 60,138 Low 1-20-34 “Easy to Love” 9,271

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1934) (Dates are 1935 unless otherwise specified.)	
Oklahoma City								
Capitol	**1,200**	**10c-41c**	"Charlie Chan in Shanghai" (Fox)	1,900	"Freckles" (Radio)	1,900	High 1-6-34 "Going Hollywood" Low 9-8-34 "You Belong to Me"	4,100 800
Criterion	**1,700**	**10c-55c**	"Shipmates Forever" (F. N.)	5,000	"The Big Broadcast of 1936" (Para.)	4,900	High 1-27-34 "Dinner at Eight" Low 7-27 "She" (5 days)	9,000 2,500
Liberty	**1,500**	**10c-36c**	"Powder Smoke Range" (Radio) (4 days) "Thirty-Nine Steps" (GB Pictures) (3 days)	1,500 650	"Thunder Mountain" (Fox) (4 days) "Party Wire" (Col.) (3 days)	1,500 475	High 4-6 "While the Patient Slept" and "We're Rich Again" Low 3-23 "The Winning Ticket"	4,100 400
Midwest	**1,500**	**10c-56c**	"Dr. Socrates" (W. B.)	3,000	"I Live My Life" (MGM)	4,700	High 9-29-34 "Bright Eyes" Low 5-26-34 "Merry Wives of Reno"	9,540 2,000
Omaha								
Brandeis	1,200	25c-40c	"Shipmates Forever" (F. N.)	7,250	"The Goose and the Gander" (F. N.) and "Freckles" (Radio)	5,300	High 9-14 "Top Hat" Low 2-16 "Babbitt" and "Murder in the Clouds"	9,500 3,000
Omaha	2,200	25c-40c	"I Live My Life" (MGM) and "The Raven" (Univ.)	5,200	"Broadway Melody of 1936" (MGM) and "Without Regret" (Para.) (9 days)	10,100		
Orpheum	3,000	25c-40c	"Two for Tonight" (Para.) (plus Major Bowes' Amateurs on stage) (35c-55c)	16,250	"Anna Karenina" (MGM) and "Pursuit" (MGM)	7,500	High 8-31 "We're in the Money" Low 12-29-34 "Babes in Toyland" and "Home on the Range"	18,100 5,000
Philadelphia								
Aldine	1,200	40c-65c	"Barbary Coast" (U.A.) (6 days)	13,000	"The Dark Angel" (U.A.) (6 days-3rd week)	6,000	High 5-5-34 "House of Rothschild" Low 4-20 "Brewster's Millions"	23,000 3,000
Arcadia	600	25c-50c	"Annapolis Farewell" (Para.) (4 days)	1,000	"Two for Tonight" (Para.) (6 days)	1,900	High 1-6-34 "Duck's Soup" Low 1-27-34 "Women in His Life"	6,500 400
Boyd	2,400	40c-55c	"The Last Days of Pompeii" (Radio)	11,000	"I Live My Life" (MGM) (6 days)	11,500	High 1-6-34 "Little Women" Low 8-17 "Jalna" (5 days)	30,000 6,000
Chestnut	1,400	55c-$1.65	"A Midsummer Night's Dream" (W.B.) (6 days)	13,000				
Earle	2,600	25c-50c	"Fighting Youth" (Univ.) (El Brendel-Joan Marsh and stage revue)	14,000	"King Solomon of Broadway" (U.) (on stage: Phil Spitalny and his Girls) (6 days)	14,500	High 4-7-34 "Harold Teen" Low 9-28 "Special Agent"	40,000 10,000
Fox	3,000	40c-65c	"This Is the Life" (Fox) (plus Cross and Dunn and stage show)	14,500	"Here's to Romance" (Fox) (6 days)	10,500	High 12-29-34 "Bright Eyes" Low 7-28-34 "She Was A Lady"	28,500 7,000
Karlton	1,000	25c-40c	"Top Hat" (Radio) (6 days-4th week)	3,200	"Top Hat" (Radio) (6 days-3rd week)	4,600	High 11-3-34 "One Night of Love" Low 8-17 "She"	8,500 2,100
Keith's	2,000	30c-50c	"Broadway Melody of 1936" (MGM) (6 days)	3,100	"The Call of the Wild" (U.A.) (4 days) "Old Man Rhythm" (Radio) (2 days)	1,700 450	High 3-3-34 "Carolina" Low 1-5 "Sweet Adeline"	8,000 1,500
Stanley	3,700	40c-55c	"The Big Broadcast of 1936" (Para.) (6 days)	12,000	"Broadway Melody of 1936" (MGM) (6 days-2nd week)	10,500	High 9-14 "Top Hat" Low 12-29-34 "Behold My Wife"	25,000 7,500
Stanton	1,700	30c-50c	"O'Shaughnessy's Boy" (MGM) (6 days)	5,600	"The Public Menace" (Col.) (6 days)	4,900	High 3-31-34 "The Lost Patrol" Low 1-5 "Man Who Reclaimed His Head"	9,000 2,000
Portland, Ore.								
Blue Mouse	700	15c-25c	"The Glass Key" (Para.) and "Stranded" (W.B.) (25c-40c)	1,700	"Alibi Ike" (W. B.) and "Oil for the Lamps of China" (F.N.)	2,000		
Broadway	1,912	25c-40c	"Shipmates Forever" (F.N.) (2nd week)	6,000	"Shipmates Forever" (F.N.) (1st week)	6,000	High 4-7-34 "Wonder Bar" Low 7-14-34 "The Circus Clown" and "I Give My Love"	13,000 3,900
Mayfair	1,700	25c-40c	"Redheads on Parade" (Fox) and "Welcome Home" (Fox)	4,000	"Thunder Mountain" (Fox) and "Silk Hat Kid" (Fox)	3,000	High 10-19 "Redheads on Parade" and "Welcome Home" Low 1-19 "Behold My Wife" and "Defense Rests"	4,000 1,600
Orpheum	1,700	25c-40c	"The Big Broadcast of 1936" (Para.) (2nd week)	6,000	"The Big Broadcast of 1936" (Para.) (1st week)	7,000	High 9-28 "She Married Her Boss" Low 11-10-34 "Wednesday's Child"	9,500 3,500
Paramount	3,008	25c-40c	"Way Down East" (Fox)	7,000	"Thirty Nine" Steps" (GB Pictures) and "Dr. Socrates" (W. B.)	6,000	High 3-24-34 "David Harum" and "Once to Every Woman" Low 6-30-34 "Now I'll Tell" and "Springtime for Henry"	12,000 4,000
United Artists	945	25c-40c	"Barbary Coast" (U. A.)	7,000	"The Dark Angel" (U. A.) (2nd week)	5,000	High 4-28-34 "House of Rothschild" Low 8-4-34 "Paris interlude"	9,800 3,700
San Francisco								
Clay	400	25c-35c	"Waltz Time in Vienna" (Ufa) (2nd week)	950	"Waltz Time in Vienna" (Ufa) (1st week)	1,200		
Embassy	1,400		"Top Hat" (Radio) (3rd week)	2,875	"Top Hat" (Radio) (2nd week)	3,250		
Fox	4,600	10c-35c	"Harmony Lane" (Mascot) and "Superspeed" (Col.)	4,750	"Streamline Express" (Mascot) and "Westward Ho" (Republic)	5,000	High 7-27 "The Murder Man" Low 8-18-34 "Sin of Nora Moran" and "Along Came Sally"	14,000 4,500
Golden Gate	2,800	25c-40c	"His Family Tree" (Radio) (plus stage band)	17,200	"The Rainmakers" (Radio) (plus Baer-Louis fight film and stage band)	13,300	High 9-14 "Top Hat" Low 7-7-34 "Cockeyed Cavaliers"	26,000 10,200
Orpheum	3,100	15c-40c	"Public Menace" (Col.)	5,500	"The Girl Friend" (Col.) and "Thunder Mountain" (Fox)	6,000	High 6-9-34 "Sing and Like It" Low 7-13 "Ladies Crave Excitement" and "Hard Rock Harrigan"	19,500 5,000
Paramount	2,670	25c-40c	"This Is the Life" (Fox) and "Wings Over Ethiopia" (Para.)	14,500	"I Live for Love" (W.B.) and "Charlie Chan in Shanghai" (Fox)	11,500	High 9-29-34 "Belle of the Nineties" Low 1-20-34 "Eight Girls in a Boat" and "Fugitive Lovers"	19,000 8,000
St. Francis	1,400	15c-40c	"The Big Broadcast of 1936" (Para.)	7,500	"China Seas" (MGM) (2nd week)	6,200	High 1-19 "The County Chairman" Low 4-14-34 "Registered Nurse" and "Murder in Trinidad"	11,000 3,500
United Artists	1,400	15c-55c	"The Dark Angel" (U. A.) (5 days—3rd week)	4,000	"The Dark Angel" (U. A.) (2nd week)	7,500	High 1-6-34 "Roman Scandals" Low 3-9-34 "Private Life of Don Juan"	15,000 4,000
Warfield	2,700	25c-50c	"Shipmates Forever" (F.N.) (plus stage band)	21,500	"The Big Broadcast of 1936" (Para.) (plus stage band)	22,000	High 10-5 "I Live My Life" (plus stage band) Low 3-31-34 "Gambling Lady"	35,000 15,500
Seattle								
Blue Mouse	950	25c-55c	"Special Agent" (W.B.)	3,750	"Top Hat" (Radio) (2nd week)	4,100	High 2-17-34 "Roman Scandals" Low 7-7-34 "Tomorrow's Children"	7,500 2,550
Fifth Avenue	2,500	25c-55c	"Here's to Romance" (Fox)	6,400	"The Dark Angel" (U. A.)	6,800	High 4-14-34 "Riptide" Low 3-24-34 "Fashions of 1934"	12,750 3,500
Liberty	1,800	15c-50c	"She Married Her Boss" (Col.) (4th week)	4,100	"She Married Her Boss" (Col.) (3rd week)	4,950	High 9-28 "She Married Her Boss" Low 4-13 "White Lies" and "Happy Landing"	7,900 2,700
Music Box	950	25c-55c	"Broadway Melody of 1936" (MGM) (2nd week)	4,350	"Broadway Melody of 1936" (MGM) (1st week)	4,650	High 4-14-34 "Spitfire" Low 1-26 "Man Who Reclaimed His Head"	6,500 2,850
Orpheum	2,450	25c-55c	"O'Shaughnessy's Boy" (MGM)	5,100	"Special Agent" (W. B.)	6,100	High 9-21 "Top Hat" Low 4-21-34 "Two Alone" and "I Believed in You"	10,400 3,750
Paramount	3,050	25c-40c	"Thunder in the Night" (Fox) and "Freckles" (Radio)	5,400	"Annapolis Farewell" (Para.) and "Little Big Shot" (W.B.)	5,000	High 3-23 "Shadow of Doubt" Low 12-8-34 "Peck's Bad Boy" and "Menace"	8,700 3,300
Rex	1,500	15c-25c	"Hopalong Cassidy" (Para.) (plus stage show) (15c-30c)	2,400	"Manhattan Moon" (Univ.) (plus vaudeville) (15c-20c)	2,450		

J. C. JENKINS--HIS COLYUM

Sleepy Eye, Minnesota

Dear Herald:

This town of Sleepy Eye isn't quite as large as Chicago, but it has as many good people, according to its size, as Boise, Idaho, or McAllen, Texas. We know, for we have been in both places. The town has something like 2,500 gophers and a few from Arkansaw. The town was named after an Indian chief by the name of Sleepy Eye, who got tired of the hard winters of Minnesota and went to "the happy hunting grounds" where they have steam heat, and we were told that his remains are resting in peace in a lot adjacent to the city hall.

Sleepy Eye is a good town, that's why R. A. Palmer came here to open his Princess theatre, and his Princess theatre is largely responsible for Sleepy Eye being such a good town, and Miss Donna Palmer, who is the cashier, is probably largely responsible for the Princess doing such a good business.

▽

Jackson is not very far from Okoboji, and Okoboji is where the lake is located where the boys fish for the big ones and go home with a few sunfish, and this is where Joe Matuska goes to fish when he isn't advertising his show at the State theatre, and the State theatre, by the way, is one of the outstanding places of the state and Joe and his theatre are largely responsible for southern Minnesota being what it is today. You ought to see the State and you ought also to meet Joe. Don't talk French to Joe for he can't understand it.

▽

Fairmont is where the Strand and Nicholas theatres are located and they are both operated by W. L. Nicholas, with the assistance of his son Herb, and these two, together with their two theatres, are what has put Fairmont up in the front rank with Minnesota's worthwhile towns.

It doesn't make any difference which way you are going: don't ever pass up Fairmont, and be sure to go and visit these theatres and call on both of these managers and then you will understand why Fairmont is such a good town. Laverne Palmer is doorman and Marie Sherman cashier.

▽

Ed C. Breilein of the Faust theatre at New Richland is another exhibitor who knows what it is all about.

▽

We were in a cafe the other day and we heard a choir somewhere singing, "Joy to the world, the Lord has come. Let earth receive her King," and the waitress went and tuned in another station and we heard a crooner sobbing, "Sweetheart, you are all I want," and we ordered a glass of orange juice and she was so affected by the song that she brought us a plate of corned beef and cabbage. Good gosh all fishhooks, what's this world coming to?

▽

MRS. J. C. JENKINS DIES AT NELIGH

Mrs. J. C. Jenkins, wife of the writer of the "Colyum" which has appeared for many years in the HERALD, died Monday night at the family home in Neligh, Nebraska, after a long illness. Funeral services were conducted Tuesday afternoon at Neligh.

The staff of Quigley Publications join the countless readers of Jaysee's "Colyum" in extending their condolences to Mr. Jenkins.

H. M. Johnson of the Unique theatre at Bricelyn got pretty hot and bothered some years ago because we came within 40 miles of him and didn't come to see him. This time we drove down there just to call on him and try and apologize for our neglect. He was playing the Caylor stock company when we called and we could hardly work our way into the house because of the crowd. We also met Mrs. Johnson and the two of 'em accepted our apology and we parted good friends. Thanks, folks, we will try and not miss you next time.

▽

E. P. Nelson of the State theatre at Waseca was doing considerable repairing when we called. He was enlarging the seating capacity, which was an indication that he was pleasing the people with the shows he was giving them. If Waseca isn't pleased with the State and its management there must be something wrong with Waseca. We were mighty well pleased with both of them. He said that when his subscription ran out he would send us a check to renew it. We'll betcha little Fifi, and her pups, that he does it.

▽

We are not assuming to be a critic of motion pictures, so don't get that notion in your head, but if we were a critic we would call your attention to Warner Bros.' "Little Big Shot" with Sybil Jason, Robert Armstrong, Glenda Farrell and Edward Everett Horton. Here is a cast that ranks well up to the top, and one that we should all take our hats off to.

The story has a gangster flavor to it, with plenty of comedy mixed in to keep you from reaching for your gun, and, but say Abner, we would like to say to Shirley Temple and Jane Withers that if they don't look out little Miss Jason will be pushing them off the front seat.

Jaysee, Note!

Hello, Mr. Jenkins:

Gee, you must be a wonderful person. Can't imagine anyone with so much common sense. I never miss your writeups in MOTION PICTURE HERALD *and enjoy it so much, especially the September 7 issue. Best wishes.*—MRS. C. G. LAWING, *Southhead Theatre, Brownsville, Tenn.*

There is a little girl who will endear herself to the hearts of the fathers and mothers of this country, and if she don't you can bet that the fathers will be out drinking bootleg booze and the mothers playing bridge at 10 cents on the corner. And say, Sybil, come on, honey; we are for you 100 per cent.

▽

Next Station Stop Is Wells

Sid Keith of the State theatre at Wells said he wondered why we hadn't called on him before. Well, doggone it, Sid, we did call there once before and you had gone to Minneapolis with your dander up to clean up Film Row. We heard afterwards that you didn't do it, and we were glad of it because that wasn't a good thing to do. We should always remember, Sid, to have a forgiving spirit (or something like that).

▽

We are not going to yell as loud as some people about the Government putting a tax of 45 cents per bushel on potatoes because we don't eat many potatoes anyhow, but boy, if they put a tax on fishing tackle and huckleberry pie you will hear us squawk loud enough to scare every blue pelican off of that "shelterbelt."

▽

When the authorities of Minnesota found out that we were there they gave us our choice of staying there or leaving the state. We chose the latter, and when we got to Wausa, Neb., we stopped to call on our old friends, Mr. and Mrs. Gropper, who operate the Empress theatre. We have called there on several previous occasions and have been unable to find them at home.

They were having some kind of a homecoming in Wausa and the town was full of people and so was the Empress. Mr. Gropper was up in the booth operating and Mrs. Gropper in the booth selling tickets, by the yard, but they found time to visit with us and invited us to come and see them. Must be they don't know us very well. We also met Mr. and Mrs. Larson. Mrs. Larson is the daughter of Mr. and Mrs. Gropper and was assisting in taking care of the crowd. We are going to go back there some time.

We want to thank John F. Brandt of Oregon, Mo., and Vincent Hoven of Bowdle, S. D., for sending us checks and requesting us to send the HERALD to them. Thanks, boys, we have already sent in your orders, and hope that you have good luck, as we know you will.

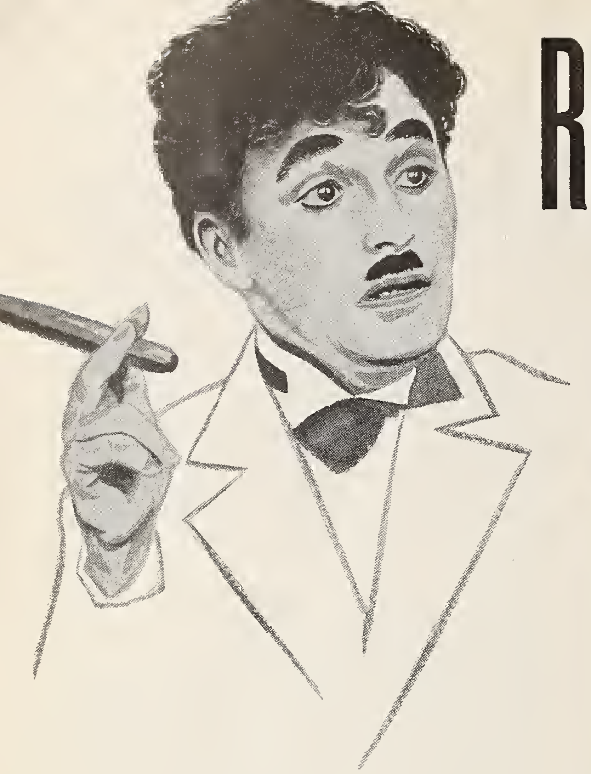
Never mind getting the hook, Ernie, we are quitting right now.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

P. S.: The HERALD covers the field like an April SHOWER.

Staub to Do Two More

Ralph Staub will make two more short subjects for Warner Brothers in Hollywood before leaving that company. The first, "In Your Gondola," will be in Technicolor and will feature Henry Armetta.



REPUBLIC HAS A COMEDY TOO, MR. CHAPLIN

Charlie, we're sorry. We know that you have just finished your newest picture "Modern Times." We know they're saying it's a knockout. Charlie, we've got a comedy, too. It's called "A Thousand Dollars a Minute." And it's a honey. We've got some of the industry's best comics in it. The critics are raving about it. Do you mind if we tell the world we too have a great laugh sensation?

"$1,000 A MINUTE"

WITH

ROGER PRYOR · LEILA HYAMS

EDGAR KENNEDY • STERLING HALLOWAY
EDWARD BROPHY • WILLIAM AUSTIN
HERMAN BING • FRANKLYN PANGBORN
ARTHUR HOYT • PURNELL PRATT

. . . A pip of a satire . . . Has been given swell screen treatment . . . Loaded with laughs and spine-tingling suspense . . . Scotto directed the piece with a sure and fast hand, turning in a swell job all the way through. —*Hollywood Reporter*

. . . Scotto's direction keeps the action moving, picks up all the available laughs . . . Excellently mounted. —*Variety*

. . . The picture can hold its own . . . This picture should please . . . A fast farce comedy. —*Motion Picture Daily*

NOW'S THE TIME TO BOOK REPUBLIC PICTURES **REPUBLIC**

FROM THE SATURDAY EVENING POST STORY by EVERETT FREEMAN
•
Directed by AUBREY SCOTTO
Adaptation by JACK NATTEFORD
Screen play by JOSEPH FIELDS
A NAT LEVINE Production

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD
1790 Broadway, New York

Capital

FARGO EXPRESS: Ken Maynard—This did not go over so hot. It had played free at a little town north of us and we didn't find out about it until after we had it to play. Running time, 59 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Chesterfield

GIRL WHO CAME BACK: Shirley Grey, Sidney Blackmer—Good little program picture that did quite well at the box office. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

First National

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—Again big mouth Joe clicks and in a big way. He shows more real versatility in one reel than most so-called stars do in a whole picture. Played this against my toughest competition of the late summer to dandy business and may bring it back. Running time, 83 minutes.—Joe S. Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—Great show and a real treat.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—The best picture Joe E. Brown ever made and that is saying a lot.—Russell Armentrout, Clark Theatre, Louisiana, Mo. Small town patronage.

BRIGHT LIGHTS: Joe E. Brown, Ann Dvorak—Joe's best to date but failed to do business up to expectations. Plenty of songs and comedy and is sure to please generally. Put this on your best spots. Running time, 83 minutes. Played October 6-8.—Warren L. Weber, Deluxe Theatre, St. John, Kansas. General patronage.

G MEN, THE: James Cagney, Ann Dvorak, Margaret Lindsay, Robert Armstrong—Fine picture. Robert Armstrong almost as good as Cagney. He sure was good in this. Barton MacLane also good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

GOLD DIGGERS OF 1935: Dick Powell, Gloria Stuart—Not as good as most of Warner musicals but still plenty good. Business not so good on it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

GOOSE AND THE GANDER: Kay Francis, George Brent—An ordinary picture that just gets by. Should be double-billed. Photography very fuzzy in spots. Running time, 65 minutes. Played October 6-7.—R. D. Ashmun, Strand Theatre, Caro, Mich. General patronage.

GOOSE AND THE GANDER, THE: Kay Francis, George Brent—Enjoyed by all and drew extra business.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

IRISH IN US, THE: James Cagney, Pat O'Brien—A rip roaring comedy. Once again Warner Bros. devote themselves to the box office. As art, this is terrible. As a box office film attraction, it's the tops. They don't miss a chance to give you a laugh. A typical Warner cast with Frank McHugh and Allen Jenkins helping to give a very good comedy. Played October 2-4.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

IRISH IN US, THE: James Cagney, Pat O'Brien—Thought this was good and so did the people. Though the weather rather hurt business, I think it will stand up for an extra booking anywhere. Has more close-to-the-heart stuff in it than most of Cagney's stuff.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

OIL FOR THE LAMPS OF CHINA: Josephine Hutchinson, Pat O'Brien—An excellent production with an appeal to patrons who like the better class pictures. Enough action to liven up the dialogue and please action fans.—M. D. Warner, Liberty Theatre, Lakeview, Mich. Small town patronage.

OIL FOR THE LAMPS OF CHINA: Josephine Hutchinson, Pat O'Brien—Wonderful acting. Not just like the book, especially the ending, but well liked. Played October 6-8.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

RED HOT TIRES: Lyle Talbot, Mary Astor, Roscoe Karns—Played it late, but to good patronage. Your audience will like it even though it is old. Played September 17-18.—M. D. Warner, Liberty Theatre, Lakeview, Mich. Small town patronage.

SHIPMATES FOREVER: Dick Powell, Ruby Keeler—A swell picture from every angle. Played it so new that I was unable to get mats for newspaper. Put it on with the smallest amount of newspaper advertising in two years and did the best business since last winter. Which makes you wonder all the more about newspaper "splashes." Twelve reels but never a dull moment. Should mop up. Running time, 113 minutes. Played October 13-15.—Warren L. Weber, Deluxe Theatre, St. John, Kansas. General patronage.

GB Pictures

CLAIRVOYANT, THE: Claude Rains, Fay Wray—Don't run this. GB couldn't tell you what this is all about. It is the poorest thing that was ever put out for a picture.—Palace Theatre, West Helena, Ark. General patronage.

Liberty

SWEEPSTAKE ANNIE: Marion Nixon, Tom Brown—A good entertaining action picture; story good, acting good. Gave satisfaction.—Bert Silver, The New Silver Theatre, Greenville, Mich. City and country patronage.

MGM

ANNA KARENINA: Greta Garbo, Fredric March—This one hard to figure. Might be a knockout in a big town but certainly will not get the natives in. Plenty of money spent on the production, but people are looking for entertainment, not costly productions.—Warren L. Weber, Deluxe Theatre, St. John, Kansas. General patronage.

BROADWAY MELODY OF 1936: Jack Benny, June Knight, Eleanor Powell, Robert Taylor—It tops "Top Hat," and that's topping. Positively one of the nicest screen morsels in many a day and with the radio plugs, plus critic's raves, you are bound to clean up on this one. Running time, 102 minutes.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

BROADWAY MELODY OF 1936: Jack Benny, Robert Taylor, Eleanor Powell, Vilma and Buddy Ebsen—Great picture; dancing of Eleanor Powell great. Step on this one.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

BROADWAY MELODY OF 1936: Jack Benny, Eleanor Powell, Una Merkel, Vilma and Buddy Ebsen—Swell musical show that has everything to make for entertainment. Pleased 100 per cent.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

CHINA SEAS: Clark Gable, Jean Harlow, Wallace Beery—A giant production that might have done good business except for night soft-ball games. Seemed to please men more than women. Should do a nice business in most spots. Running time, 89 minutes.—Warren L. Weber, Deluxe Theatre, St. John Kansas. General patronage.

CHINA SEAS: Clark Gable, Jean Harlow, Wallace Beery—One of the best. Will please all classes. Jean Harlow's best role and both Beery and Gable great. Business above average. Running time, 85 minutes. Played September 24-26.—R. D. Ashmun, Strand Theatre, Caro, Mich. General patronage.

EVELYN PRENTICE: William Powell, Myrna Loy—Here's the answer to "When is a good picture not a good picture"; it was good to see but not so good at the box office. Perhaps a little too sophisticated for this small town. Played September 25-26.—Harland Rankin, Plaza Theatre, Tilbury, Ontario. Small town patronage.

HERE COMES THE BAND: Ted Lewis, Virginia Bruce—Good show. Excellent singing by Harry Stockwell. Comments not so hot on Ted Lewis. Running time, 87 minutes. Played September 29-30.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

ONE NEW YORK NIGHT: Franchot Tone, Una Merkel—Pretty good program picture. Lots of laughs and a mystery story about which you can say, "I told you so." It's moderately entertaining and Tone's name is better than you get in most programmers. If the poorest pictures are as good as this, we'll be satisfied. Played October 5.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

O'SHAUGHNESSY'S BOY: Wallace Beery, Jackie Cooper—This one is exceptionally good; good acting and directing plus a good story that is interesting and has comedy and pathos. Our second day business better than the first day, which is exceptional these days.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

WEST POINT OF THE AIR: Wallace Beery, Robert Young—A really smart picture. The photography is outstanding. It is startlingly different from the usual run of air pictures. The massed parachute jump is rather wonderful to see, and the crashes quite realistic. Above average business. Played September 18-19.—Harland Rankin. Plaza Theatre, Tilbury, Ontario. Small town patronage.

WOMAN WANTED: Joel McCrea, Maureen O'Sullivan—A murder mystery that will please all. Sets a fast pace and keeps it up until the end. Running time, 69 minutes. Played October 4-5.—R. D. Ashmun, Strand Theatre, Caro, Mich. General patronage.

Monogram

DAWN RIDER, THE: John Wayne—Another western well liked by our regular Saturday night crowd. Running time, 62 minutes. Played October 5.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

HEALER, THE: Ralph Bellamy, Karen Morley—This is a good show, cheaply made, but it follows the old "Miracle Man" story and the public enjoyed it.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

HOOSIER SCHOOL MASTER, THE: Norman Foster, Charlotte Henry—Good small town program. Pulled out some of the older generation we had not seen in months.—M. D. Warner, Liberty Theatre, Lakeview, Mich. Small town patronage.

KEEPER OF THE BEES, THE: Neil Hamilton, Betty Furness—Not as good as "Girl of the Limberlost," but excellent family entertainment and a relief from the nauseating drinking scenes that spoil so many good pictures. Rogers competition took our crowd.—M. D. Warner, Liberty Theatre, Lakeview, Mich. Small town patronage.

KEEPER OF THE BEES: Neil Hamilton, Betty Furness—This is what you expect after you have seen the other pictures. Just don't put into the production the polish the more substantial companies give their pictures. Story, of course, is well known, but not very good for motion picture material.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

Paramount

BAND PLAYS ON, THE: Betty Furness, Robert Young, Stuart Erwin—An entertainingly different football story. It's Stuart Irwin's picture and you'll like it; it's a lesson in true friendship. Played to usual weekend business. Played September 27-28.—Harland Rankin, Plaza Theatre, Tilbury, Ontario. Small town patronage.

BEHOLD MY WIFE: Sylvia Sidney, Gene Raymond—Extra good show. Pleased my patrons and drew fairly well.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

BIG BROADCAST OF 1936, THE: Jack Oakie, Lyda Roberti, Burns and Allen—This was one swell show. The people came to see it and left to praise it. It is the best vaudeville show I have ever had on my screen. The story is good enough to get by but the acts are swell.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

COLLEGE SCANDAL: Kent Taylor, Arline Judge—Good college picture. Plenty of pep and a murderer who keeps you guessing until the last reel.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

EVERY NIGHT AT EIGHT: George Raft, Alice Faye—More entertainment, cost less, did more business than "Broadway Gondolier." Just the type picture that my Sunday crowd likes. Don't sluff this one off.—Warren L. Weber, Deluxe Theatre, St. John, Kansas. General patronage.

EVERY NIGHT AT EIGHT: George Raft, Alice Faye—Paramount has good pictures for 1935-36 to date.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

GLASS KEY, THE: George Raft—Not so new but was good and got by on the Friday-Saturday date like a million. Has a real plot and fine direction, though I don't know who was to blame for it.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

HERE COMES COOKIE: Burns and Allen—Okay for Burns and Allen fans, but evidently there are not many in this territory. Failed at the box office. Personally thought it a good comedy that should have done more business. Running time, 65 minutes.—Warren L. Weber, Deluxe Theatre, St. John, Kansas. General patronage.

· **HOLD 'EM YALE:** Patricia Ellis, Cesar Romero—The surprise comedy of the year. Gangsters go collegiate in the funniest thing that ever hit this theatre. Play it and laugh your head off. Played September 13-14.—Harland Rankin, Plaza Theatre, Tilbury, Ontario. Small town patronage.

LOVE IN BLOOM: Joe Morrison, Dixie Lee—Fine little picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

McFADDEN'S FLATS: Walter C. Kelly, Andy Clyde, Richard Cromwell, Betty Furness—A comedy that played to a good house and pleased everyone. The Scotch and Irish brogue was well flavored, but easily understood and thoroughly enjoyable. Played October 1-2.—M. D. Warner, Liberty Theatre, Lakeview, Mich. Small town patronage.

MEN WITHOUT NAMES: Fred MacMurray, Madge Evans—Get the National Screen Service Deluxe Trailer, put out some extra paper and go to town on this one. Will do just as much business as "G Men" and will probably be as well liked. Ideal for Friday and Saturday showing. Running time, 66 minutes.—Warren L. Weber, Deluxe Theatre, St. John, Kansas. General patronage.

PARIS IN SPRING: Tullio Carminati, Mary Ellis—This is good music and other than that I can't give it much. Can't expect them all to be "Top Hats," however.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

PARIS IN SPRING: Tullio Carminati, Mary Ellis—Poor picture with too much singing by a fair singer who is unknown to picture audiences. Grace Moore started out with a swell picture, but they've given this girl a poor one. No one in supporting cast who has any name value. Tullio Carminati is poison here. Played October 9-10.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

PEOPLE WILL TALK: Mary Boland, Charles Ruggles, Leila Hyams—I was agreeably surprised at the business this production did. It was well liked and these elderly stars seemed to please the kids. Anyway, it was a pleasant surprise to see the crowd come out and believe it will do the same for the next man.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

SCOUNDREL, THE: Noel Coward, Julie Haydon, Hope Williams—This is a swell dramatization of a very unpleasant story; highbrow, and my wife went to see it twice as it is very well done and very interesting, but too heavy for my regular customers. It died the second night.—Charles Lee Hyde, Grand Theatre, Perre, S. D. General patronage.

SHANGHAI: Charles Boyer, Loretta Young—This is a splendid picture and differs from most in its more or less tragic ending. It failed to draw at the box office, however, for unaccountable reasons, and its gross was miserable.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

SMART GIRL: Kent Taylor, Ida Lupino—This was a lot better picture than I expected and pleased everyone who came. Has a likeable cast and a clever story with good direction. Fits Friday and Saturday in my house.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

TWO FOR TONIGHT: Bing Crosby, Joan Bennett—This to my audience was one of the nillest wastes of film for a high allocated picture this season. Played it a week ahead of "The Big Broadcast" and Crosby's work in this undoubtedly killed his chances (if any) in "The Big Broadcast." Running time, 63 minutes.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

TWO FOR TONIGHT: Bing Crosby, Joan Bennett, Mary Boland—Poorest Crosby we have yet played. His singing is all there it. Generally, people did not care for it. Too bad. I hear that "The Big Broadcast of 1936" is not as good as it should be. Is Paramount slipping again?—John A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

SIX REPORTERS ENTER RANKS

In this issue of "What the Picture Did for Me" appear reports from two showmen who previously have not been contributors. They hail from Arkansas and Michigan. They are:

M. D. Warner, Liberty Theatre, Lakeview, Mich.

Palace Theatre, West Helena, Ark.

Returning to the department this week after a long absence are four exhibitors whose names appeared regularly under reports a year ago. Welcomed back are:

Hobart H. Gates, Garlock Theatre, Custer, S. D.

Joe Hewitt, Lincoln Theatre, Robinson, Ill.

N. E. Frank, Wayland Theatre, Wayland, Mich.

Estes & Estes, Brooklyn, Mich.

Read the reports of these six showmen in the columns of this issue.

VIRGINIAN, THE (Re-issue): Gary Cooper, Richard Arlen, Walter Huston, Mary Brian—This is a very fine western picture and they will enjoy seeing it again, but be sure to emphasize the fact that it is merely new print of the old picture, as they have made enough of the old stories into new pictures lately that the public is not on guard without special mention and they are entitled to it.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

VIRGINIAN, THE: Gary Cooper, Richard Arlen, Walter Huston, Mary Brian—Wish we had more reissues like it.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

WANDERER OF THE WASTELAND: Gail Patrick, Dean Jagger—Usual western that will appeal only to the people who like this type of picture.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

WANDERER OF THE WASTELAND: Gail Patrick, Dean Jagger—Not near as good as the silent version. It did not have the right actors to put it over. George O'Brien, Jack Holt or Buck Jones should have been in this to make it go over. Running time, 68 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RKO Radio

ALICE ADAMS: Katharine Hepburn, Fred MacMurray—This is what I would call just fair. I did all right by the box office but the people did not seem to care for the picture. The story may be well read, but it didn't seem to have draft.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

ANNE OF GREEN GABLES: Anne Shirley, Tom Brown—A picture that was made to order for this town and rural communities; clean, appealing and quite interesting, and it did what we expected, brought out the females 100 per cent. Played October 9-10.—Harland Rankin, Plaza Theatre, Tilbury, Ontario. Small town patronage.

BECKY SHARP: Miriam Hopkins—I think the smart boys of Hollywood slipped something by our color people in this show. They made a dumb story into a dull picture and gave it beautiful color and the people naturally reacted against it, thinking they are against the color, but actually against the dumb story and thus the cost of colored prints is kept away from Hollywood another year and the laugh is on you.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

BECKY SHARP: Miriam Hopkins—This picture was a distinct disappointment. The color is very beautiful, but after the first several reels, Miriam Hopkins wears you down. Pleased only about 20 per cent and drew a very poor crowd, especially the second night. Maybe I'm all wrong, but I thing Miriam should have her voice calcimined. Running time, 76 minutes. Played September 29-30.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

BREAK OF HEARTS: Katharine Hepburn, Charles Boyer—Pretty good picture that fell flat at the box office. Running time, 80 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HOORAY FOR LOVE: Gene Raymond, Ann Sothern—Exceptionally good preview sold this picture and it was as good as the preview. I would like to see more of this Ann Sothern. Drew better than the average and pleased practically all. That Bill Robinson act is worth the price of admission alone. Hackneyed plot, but has that certain something which made it stand out. Running time, 77 minutes. Played October 4-5.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

HOORAY FOR LOVE: Gene Raymond, Ann Sothern—As is usual in these musical comedies, there is not much of a story, but there is enough entertainment in the picture to satisfy almost any one. I consider it rather better than the average program picture. Running time, 72 minutes. Played October 4-5.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

HOORAY FOR LOVE: Gene Raymond, Ann Sothern—A fairly amusing backstage story with some good numbers. We doubled this with a western and did above average business. Running time, 72 minutes. Played September 28-29.—R. D. Ashmun, Strand Theatre, Caro, Mich. General patronage.

HOT TIP: James Gleason, Zasu Pitts—Racetrack story that kept one interested and has a lot of comedy in it. Not a big picture, but good entertainment.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

HOT TIP: James Gleason, Zasu Pitts—Too slow and draggy. Only a fair program picture. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

INFORMER, THE: Victor McLaglen, Margot Grahame—This picture fails as mass entertainment because of overemphasis on the artistic fusion of photography and direction. For the minority who appreciate perfection of detail this picturization of Liam O'Flaherty's story is soul satisfying in its beauty of production. The response of the small audience was of restless indifference.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

INFORMER, THE: Victor McLaglen, Heather Angel, Preston Foster, Margot Grahame—Now you can get a lot of money out of this. It is box office dynamite and you can book it for nothing from RKO, as they don't expect to get any normal small town exhibitor to run it, and then spend a little on a mimeographed letter telling the public that it is the world's worst picture, with four stars from Liberty and high rating from all critics and you think it is terrible and invite them out to judge for themselves. They'll come.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

OLD MAN RHYTHM: Buddy Rogers, Betty Grable—Extra good program picture.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

OLD MAN RHYTHM: Buddy Rogers, Betty Grable—Only a fair program picture. Running time, 75 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

POWDER SMOKE RANGE: Harry Carey, Hoot Gibson, Bob Steele, Tom Tyler, "Boots" Mallory—Very good western that certainly pleased our Saturday-Sunday crowd. Business above average. You can't miss on this one. Running time, 74 minutes. Played October 5-6.—R. D. Ashmun, Strand Theatre, Caro, Mich. General patronage.

RETURN OF PETER GRIMM, THE: Lionel Barrymore—This is David Belasco's old standby and was put over by Helen Mack and Lionel Barrymore, so everyone in the audience enjoyed it. I got a tieup with a local group and put it over at the box office. It is Christian Science to a little degree, but not so as to be offensive to any religion and yet will be of real appeal to them. People liked it, though heavy.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

SHE: Randolph Scott, Helen Gahagan—Opinion divided. Not so hot on the draw. Played September 12-14.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

SHE: Helen Gahagan, Randolph Scott—RKO tried to make a spectacle out of a mighty good story. Picture drags considerably, and lack of action made the audience very restless. Drew less than normal business. If you don't have to play it, skip it. Played October 6-7.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

STAR OF MIDNIGHT: Ginger Rogers, William Powell—Sold to me as a special. However, it is a very good picture, but would not rate it more than just average entertainment. Business not so good on this one. Played August 18-19.—H. B. Wood, Wood Theatre, Calico Rock, Ark. Small town and CCC Camps patronage.

STRANGERS ALL: May Robson, Preston Foster—A very good family picture, lacking in strong box office names, but very likeable if you can get them in.

They came to see the other feature, but liked this one better. Played September 25-26.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

TOP HAT: Fred Astaire, Ginger Rogers—This is the best box office picture I have had this year. People sure wanted to see it and they were satisfied when they did come out and take it in. The best Monday business I have done for several years, showing that the picture pleased the Sunday crowd.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

TOP HAT: Fred Astaire, Ginger Rogers—A very good picture, but not for the small towns. Too sophisticated for our audience. Business below average for the three-day run. We expected to do very good on this one. Running time, 102 minutes. Played October 8-10.—R. D. Ashmun, Strand Theatre, Caro, Mich. General patronage.

TOP HAT: Ginger Rogers, Fred Astaire—It is a great show. Without a doubt one of the best made this year.—Russell Armentrout, Clark Theatre, Louisiana, Mo. Small town patronage.

TOP HAT: Fred Astaire, Ginger Rogers—One of the best box office bets on the market. Of course, it is a dance picture, but it seems as if everyone liked it. It is clean in every respect. The dancing by Fred Astaire and Ginger Rogers is great. Running time, 105 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Twentieth Century-Fox

BLACK SHEEP: Edmund Lowe, Claire Trevor—A better than average program picture with swift enough pace to hold the audience. Well liked by our patronage.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

BLACK SHEEP: Edmund Lowe, Claire Trevor—A good little picture with no box office appeal.—M. D. Warner, Liberty Theatre, Lakeview, Mich. Small town patronage.

CHARLIE CHAN IN EGYPT: Warner Oland, "Pat" Paterson—Not as good as previous "Chan" stories. Business fair. Played September 18-19.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

CURLY TOP: Shirley Temple—Wish all pictures could please as well as this one did. They still talk about it. Business very good. Played September 19-21.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

CURLY TOP: Shirley Temple, John Boles—The best Shirley has ever made. On each one we play the kid seems to draw better. John Boles makes almost as good a teammate for her as James Dunn. The music is excellent, the lines are clever, the story good and the gross fine. Played September 27-28.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

DANTE'S INFERNO: Spencer Tracy, Claire Trevor, Henry B. Walthall—What a mess! Fox had the story and evidently did not know what to do with it. Super super colossal, stupendous, gigantic, magnifico, "phooey." I'll take a good program picture for mine and I can safely say that that went for the audience, those that stayed, and as for the rest, they certainly showed that they could take it. Fox evidently sensed that it would take a lot to put the picture over, for they had the ace commentator of radio, Lowell Thomas, extolling its praises in the trailer and I'll say it needed all he had to give.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DANTE'S INFERNO: Spencer Tracy, Claire Trevor—A wonderful production. The only objection is that the picture is too noisy in spots and recorded very loud. Did not seem to have any drawing power. I call it poor advertising when they do not put the actors names on the posters, etc. I had to get some stills from the exchange to show my prospective customers that it was a modern story. Every piece of advertising just had scenes of "Hell," no stars in picture at all. Aren't there any exhibitors in New England interested enough to send in reports once in a while.—L. G. Tewksbury, Opera House, Stonington, Maine. Samll town patronage.

DANTE'S INFERNO: Spencer Tracy, Claire Trevor—This sure was "Hell" at the box office. But as a picture of Hell it was a joke. Old timers will recall the old time Dante's Inferno of some 22 years ago made by Italia, a foreign company, and it was a picture of Hell wth all its tortures that was so sensational that it clicked in a big way. But the tortures of this Fox fumble fall to the exhibitor who gets enough hell without inflicting this on him. Running time, 88 minutes.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

DANTE'S INFERNO: Spencer Tracy, Claire Trevor, Henry B. Walthall—I guess I better keep my big mouth shut about this one.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

DARING YOUNG MAN, THE: James Dunn, Mae Clarke—Putting James Dunn in inferior pictures like this won't help him. This is fair entertainment, but not meant as a class A attraction. If you have a fair feature this makes a good attratcion to double it with. Played September 24.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

DOUBTING THOMAS: Will Rogers—Way below the Rogers standard, but Will would pull a crowd in with anything. Played September 14-15.—M. D. Warner, Liberty Theatre, Lakeview, Mich. Small town patronage.

GAY DECEPTION: Francis Lederer, Frances Dee—Program picture sold as a special.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

GAY DECEPTION: Francis Lederer, Frances Dee—A pleasant light comedy romance that will please audiences looking for entertainment. Lederer no favorite here and picture failed to get film rental on one day showing. Running time, 75 minutes.—Warren L. Weber, Deluxe Theatre, St. John, Kansas. General patronage.

GAY DECEPTION, THE: Francis Lederer, Frances Dee—A very clever picture that more than pleased our Sunday crowd. Very poor photography in spots. Running time, 69 minutes. Played September 29.—R. D. Ashmun, Strand Theatre, Caro, Mich. General patronage.

GINGER: Jackie Searl, Jane Withers—This is a swell picture for entertainment and carries as much story and box office as Shirley Temple. We did nearly Shirley Temple business on it. Played September 20-21.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

GREAT HOTEL MURDER: Edmund Lowe, Victor McLaglen, Mary Carlisle—The title gives little indication of the comedy that threads this mystery drama. Suspense is well maintained. A good picture, so our patrons said. Played October 8-9.—M. D. Warner, Liberty Theatre, Lakeview, Mich. Small town patronage.

HARD ROCK HARRIGAN: George O'Brien, Irene Hervey—Not his type. They want him in Westerns and Fox has the yen for switching their stairs into pictures that do not suit the actor. O'Brien's reputation was made in Westerns and that is where he should stay.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

HERE'S TO ROMANCE: Nino Martini—Those that like high grade music, which is about 1% in small towns, will say wonderful, but the other 99% will give it the razzberries. This hit the lowest Sunday gross in the history of the house. Also the first time that I have had people demand their admission back.—Russell Armentrout, Clark Theatre, Louisiana, Mo. Small town patronage.

LADIES LOVE DANGER: Mona Barrie, Gilbert Roland—An average program picture which would have been better had Mona Barrie not attempted to act kittenish. Miss Barrie is one of several actresses on the screen who, no matter how serious their efforts, are never convincing as the coy young thing. Fair audience response.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

LADIES LOVE DANGER: Gilbert Roland, Mona Barrie—Doubled with "Ginger." It is fair entertainment, but lack box office weight on account of lack of names. Previous film with same cast was fairly entertaining, but no build-up for this one. Played September 20-21.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

OUR LITTLE GIRL: Shirley Temple—As usual Shirley drew them in. Not up to some of her other pictures, but was well liked by all. One sweet little kiddie. May she always stay young. Running time, 65 minutes. Played October 4-5.—Estes & Estes, Brooklyn, Mich. Small town patronage.

OUR LITTLE GIRL: Shirley Temple, Joel McCrea, Lyle Talbot—Good picture; well liked by all. Business fair. Not as good as past pictures by this star. Played September 21-22.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

for BOX OFFICE

Install RCA Photophone High Fidelity Sound and watch the difference at the box office. RCA Manufacturing Co., Inc., Camden, N. J. A Radio Corporation of America Subsidiary.

RCA PHOTOPHONE

High Fidelity

OUR LITTLE GIRL: Shirley Temple—Very nice picture. We played this rather late, but it made a little money at that. This little girl is quite an actress. Running time, 65 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

REDHEADS ON PARADE: John Boles, Dixie Lee—Mediocre; marred by the over-abundance of talk, and especially the socalled German comedian that ranted and raved for four solid reels without rime or reason. The old hackneyed theme of no money for production of picture and the German was it, to the extreme annoyance of the audience. Lasky has nothing to be proud of in this one. A little restraint in the reaching for comedy that did not come and it still would have been just another picture largely from age.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

REDHEADS ON PARADE: John Boles, Dixie Lee—Just fair. Should be double-billed. Photography poor. Running time, 77 minutes. Played September 22-23.—R. D. Ashmun, Strand Theatre, Caro, Mich. General patronage.

STEAMBOAT ROUND THE BEND: Will Rogers Broke our record of the past couple years. Not as good as some of Will's, but plenty good enough.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

STEAMBOAT ROUND THE BEND: Will Rogers, Anne Shirley—One of the greatest box-office attractions you will ever play. We could have run this one a week. Pleased everyone. Sound, story and photography fine. Running time, 80 minutes. Played September 30-October 3.—R. D. Ashmun, Strand Theatre, Caro, Mich. General patronage.

THUNDER IN THE NIGHT: Edmund Lowe, Karen Morley—A murder mystery that is above the average. Well cast and well acted. Photography poor. Played to average business. Running time, 67 minutes. Played September 27-28.—R. D. Ashmun, Strand Theatre, Caro, Mich. General patronage.

THUNDER MOUNTAIN: George O'Brien—It is a great show for those that like their act in the raw.—Russell Armentrout, Clark Theatre, Louisiana, Mo. Small town patronage.

UNDER THE PAMPAS MOON: Warner Baxter, Ketti Gallian—Good picture. Well liked by our patrons. Business good. Played October 5-6.—N. E. Frank, Wayland Theatre, Wayland, Mich. Small town patronage.

WELCOME HOME: James Dunn, Arline Judge—Fox can get money for the thinnest storied pictures of any producer that I know and this is one of them. It is about the status of a two-reel comedy and I think that home and the radio was very welcome to the small turn-out that came on this quickie.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

United Artists

CALL OF THE WILD: Clark Gable, Jack Oakie—Here is one that is practically 100% entertainment for everyone. Quite a few people saw it through twice, so you know it's some good picture when the folks do anything like that these days.—H. G. Stettmund, Jr., H. & S. Theatre, Chandler, Okla. Small town patronage.

CALL OF THE WILD: Clark Gable, Loretta Young, Jack Okie—This is a natural for a small town at the end of the week. An outdoor pictures and if you ask the writer and the audience that supported it to extra business, there should be about twelve that would be produced and have a story without the heroics that goes with most of the outdoor pictures under the name of "western." Given direction, cast and story, they will out-gross any sophisticated society drama that has ever run across our screen. I speak, of course, for the small town viewpoint. True, there is a love story running through it, but with restraint, and Gable is where he should be, in he-man stories and not the great lover. If the producers would spend as much money on outdoor pictures with names that would draw that they do on some of those that they expect the top bracket in prices they would probably be surprised at what they would do at the box office. The business done on this picture proves my point.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CALL OF THE WILD: Clark Gable, Loretta Young, Jack Oakie—This pulled in more people than any three previous U. A. pictures, including Cantor's.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

CALL OF THE WILD: Clark Gable, Loretta Young—A mighty fine production with plenty of action. Clark Gable, Jack Oakie and the dog are great. Loretta Young is miscast. This did well at the box office and pleased nearly 100 per cent. I wish they would give us more pictures like "Call of the Wild." Running time, 91 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

FOLIES BERGERE: Maurice Chevalier, Ann Sothern, Merle Oberon—Maurice is history as far as my box office goes. This was a well made picture, with good music, but it didn't click and I hope they forget the foreign stars this year in Hollywood. I know my audience is willing do.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

HELL'S ANGELS: Ben Lyon, James Hall, Jean Harlow—This picture is still fine. Did fairly good business for me and it pleased. Little too long. It sure won't do Harlow any good to run this. James Hall was sure good in this. Wonder whatever became of him? Running time, 15 reels.—Sammie Jackson, Jackson Theatre, Flomation, Ala. Small town patronage.

LES MISERABLES: Fredric March, Charles Laughton—A wonderful production from a production standpoint, a total flop at the box office. Too many of our patrons just couldn't appreciate the great acting and directing. Running time, 105 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LET 'EM HAVE IT: Richard Arlen—About like "G Men." Good if you don't run too many.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

LET 'EM HAVE IT: Richard Arlen, Virginia Bruce —Played this late, but it was a good picture which drew better than average business. Fine for the midweek or Friday-Saturday change. Played October 2-3. —Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

WEDDING NIGHT, THE: Gary Cooper, Anna Sten —The most of tbe women had a good cry and liked it. A good picture. Medium drawing power. Title against it. Played October 9.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

Universal

BORDER BRIGANDS: Buck Jones—These westerns need plenty of sborts to make a good length show. But our town is great on the shoot-'em-up variety of entertainment. Running time, 56 minutes. Played September 5.—Mrs. O. A. Jensen, Silver Hill Theatre, Oshkosh, Neb. Small town patronage.

BORDER BRIGANDS: Buck Jones—Fair story of the Mounted Police. Nothing extra. Did not please as well as "Coyote Trails" with Tom Tyler. Jones is slipping fast here. He used to be popular.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

BRIDE OF FRANKENSTEIN, THE: Karloff, Colin Clive, Elsa Lanchester—Why does a producer make such stuff? Why does the exhibitor show it? The answer is Box Office. Why do people come to see a nightmare like this? It must be the moronic tendency in most of us. They come with curiosity and go away with a bad taste to worse dreams. Does it pay?—M. D. Warner, Liberty Theatre, Lakeview, Mich. Small town patronage.

BRIDE OF FRANKENSTEIN, THE: Boris Karloff, Colin Clive, Elsa Lanchester—A shocker that drew well. But will the monster and his bride stay dead? We hope so. On the otber hand The Son Of Frankie sounds pretty good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario. Small town patronage.

DIAMOND JIM: Edward Arnold, Binnie Barnes—One swell picture. You can't go wrong on this one. Did not draw as it should, which was no fault of the production. Recording exceptionally clear. We consider it 100%. Running time, 93 minutes. Played October 11-12.—Estes & Estes, Brooklyn, Mich. Small town patronage.

FIGHTING YOUTH: Charles Farrell, June Martel —Very timely and satisfactory football picture. Will please almost all classes regardless if they are football fans or not. Running time, 9 reels. Played October 9.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patranoge.

GOOD FAIRY, THE: Margaret Sullavan, Herbert Marshall—Very poor picture with no drawing power. Played October 2-3.—N. E. Frank, Wayland Theatre, Wayland, Micb. Small town patronage.

MANHATTAN MOON: Ricardo Cortez, Dorothy Page—No box office appeal and very little entertainment value. Cortez might take it, but too bad for Dorothy Page. It's too hard for good talent to live down a bad start.—M. D. Warner, Liberty Theatre, Lakeview, Mich. Small town patronage.

ROCKY RHODES: Buck Jones—Fair western. Universal isn't doing as good with Buck Jones as I thought they would. What's wrong? Hope they do better by Jack Holt than they have by Jones. I'm looking forward to "Storm Over the Andes," Universal's first wth Holt. Why not send in your report on this picture, "Storm Over the Andes?" Seems like most of the exhibitors are failing to send in reports. Let's have more. I wish about a third of the entire publication was composed of reports from exhibitors. Take a few minutes off and send in a little criticism and a little advice to the film companies and your fellow showmen.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

STORM OVER THE ANDES: Jack Holt, Mona Barrie—Very good, convincing, realistic, exciting. A fine feature of its kind. Running time, 82 minutes. Played September 27-28.—Estes & Estes, Brooklyn. Mich. Small town patronage.

> "My subscription to Motion Picture Herald was prompted largely because of the information and help which was obtained from your 'What the Picture Did for Me' columns.
>
> "Through this department it is possible to get a fair opinion of the reception the pictures have been accorded in many theatres. This is of great help in making our selection of pictures for our patients, a hundred of whom are children."
>
> *—Wm. G. Patterson, Chairman, The Entertainment Committee, New Jersey Sanatorium for Tuberculous Diseases, Glen Gardner, N. J.*

Warner Bros.

ALIBI IKE: Joe E. Brown—I saved this for the World Series week and it fitted in nicely. The story is old and so is the laugh, but they both get by nicely.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

BROADWAY GONDOLIER: Dick Powell, Joan Blondell—Very good. Dick sings both classical and popular music equally well. Played October 6-7.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

BROADWAY GONDOLIER: Dick Powell, Joan Blondell—This is the best Powell picture in some time as they left out the Busby Berkeley stuff and gave it more of a story. The music is very good and the comedy fine. It drew better than any other Warner musical since "Flirtation Walk." Played September 29-October 1.—Robert Wile, Granada Theatre, Pearl River, N. Y. General patronage.

DON'T BET ON BLONDES: Warren William, Claire Dodd—A clever little comedy that pleased the Friday-Saturday crowd. Not rough, and yet clever and peppy.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

DON'T BET ON BLONDES: Warren William, Claire Dodd—Good light comedy. The lines and situations are very funny and it's very fast moving. Average business and everyone who came liked it. Played October 5.—Robt Wile, Granada Theatre, Pearl River, N. Y. General patronage.

G MEN, THE: James Cagney—Just another rave for the many this picture has received and deserves. Played it on our first anniversary to capacity crowds. Don't pass it up. It's a natural. Played October 4-5.—Harland Rankin, Plaza Theatre, Tilbury, Ontario. Small town patronage.

LITTLE BIG SHOT: Sybil Jason, Glenda Farrell, Edward Everett Horton—Nice little programe picture. —C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

PAGE MISS GLORY: Marion Davies—One of the best pictures in months.—L. D. Jones, Star Theatre, Malad City, Idaho. General patronage.

PAGE MISS GLORY: Marion Davies—This was a lavishly produced picture with a good cast, but they seem to have spent too much money on the production and not balf enough heart interest in the story. It fell down and didn't do our little lady any good.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

PAGE MISS GLORY: Marion Davies, Pat O'Brien, Dick Powell, Mary Astor—Not a bad show, but Dick Powell was badly miscast and did practically no singing. Pat O'Brien was very good. Played September 22-23.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

PAGE MISS GLORY: Marion Davies, Pat O'Brien, Dick Powell, Mary Astor—Usual Marion Davies, with all the stars put in the background so they won't take the play away from Marion Davies. It's a crime. Picture O. K., though, with a few registering their dissatisfaction.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

SPECIAL AGENT: Bette Davis, George Brent—This was a dandy "G" man story with more heart interest than most of them and the cast sold you on the realness of the picture. Was good entertainment. —Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

SPECIAL AGENT: Bette Davis, George Brent—Another story of government agents who bring the "Big Shots" to justice. Average programmer that should please. Ricardo Cortez very good as the "big shot" who defies law and order.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

STRANDED: Kay Francis, George Brent—This is George Brent and Kay Francis at their best and though not a big picture it did a nice business the second night, showing that those who saw it, liked it and sent others along the second night. The real scenes at the new Frisco Golden Gate bridge give it added interest to all of us.—Chas. Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

WE'RE IN THE MONEY: Joan Blondell, Glenda Farrell, Hugh Herbert—Another "Convention City," only not so good. Fits into any Friday-Saturday program with light stuff expected.—Charles Lee Hyde, Grand Theatre, Pierre, S. D. General patronage.

Miscellaneous

COYOTE TRAILS: Tom Tyler, Ben Corbett—Good western. Better than average Tyler. If he could put on a better exhibition of fighting he would go over better here. Ben Corzett always good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

Short Features

Celebrity

OLD MOTHER HUBBARD: Comicolor Cartoon—Pretty good color cartoon. Running time, 9 minutes. —P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Educational

HOW AM I DOING?: Chick York, Rose King—A hilarious comedy in which York and King do tbeir famous vaudeville sketch, "The Sleigh Ride."—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

LIFE OF THE PARTY, THE: Song Hit Stories Series—Good. Running time, 9 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LOVE IN A HURRY: Young Romance Series—An entertaining but not out-of-the-ordinary comedy.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

MOUNTAIN MELODY: Song Hit Stories—Very good. Running time, one reel.—H. Bettendorf. Opera House, Foley, Minn. Small town and country patronage.

Metro Goldwyn Mayer

ALIBI RACKET: Crime Doesn't Pay Series—Excellent short. Running time, 18 minutes.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

BASKETBALL TECHNIQUE: MGM Sports Parade —How to play basketball. Good single with slow motion of trick plays on the court. Interesting.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

BURIED LOOT: Crime Doesn't Pay Series—I seldom see a short subject which makes me so enthused that I want to turn cartwheels and ring doorbells, but this midget feature is so outstanding that such apoplectic enthusiasm can be excused. It has a top-notch cast headed by Robert Taylor and a story that is original and logical. Many of our patrons expressed a preference for this type of short instead of the usual routine comedy.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

FATE'S FATHEAD: Charley Chase—This is one of Chase's best comedies. It went over big with the audience.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

FIGHTIN' FISH: Oddities—Very good sport reel.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

FOOTBALL TEAMWORK: M-G-M Sports Parade —Another interesting football single showing Chicago Bears and some of their trick plays in slow motion.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

INFERNAL TRIANGLE: Charles Chase Comedy—This was sold us as a Charley Chase comedy, but he isn't even in it. There's nothing to this one and not a laugh in the whole twenty minutes. Eliminate it if possible. Running time, 20 minutes.—R. D. Ashmun, Strand Theatre, Caro, Mich. General patronage.

INFERNAL TRIANGLE: Charles Chase Comedy (without Charley Chase)—Listed in Motion Picture

Herald as a Charley Chase comedy, but it doesn't have any of the regular Roach stars. Fair comedy.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

PERFECT TRIBUTE, THE: Chic Sale Special—Chic Sale not so impressive as "Abraham Lincoln," but spirit of the piece put it over, and I received many favorable comments on it. Ran it with "Broadway Melody of 1936," and together they made a fine program.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

PERFECT TRIBUTE, THE: Chic Sale—Metro Goldwyn Distributing Corp. gave us a private screening by Stanley Fisher, Detroit salesman for MGM. I think it is the finest subject I ever have seen. It certainly will create a sensation when it is released and we will play it as soon the exchange will sell it to us.—Bert Silver, The New Silver Theatre, Greenville, Mich. City and country patronage.

SLIGHTLY STATIC: Todd-Kelly—One of this team's best. Patsy Kelly a scream when she dances. Running time, 20 minutes.—R. D. Ashmun, Strand Theatre, Caro, Mich. General patronage.

TWO HEARTS IN WAX TIME; Musical Revue—If your patrons like a little music with color, this is O. K., but if they like their comedy straight, this won't do. Spot it with a comedy drama.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

RKO Radio

EASY ACES SERIES: Have never heard a person laugh at any of these.—Herbert H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

POISONED IVORY: Edgar Kennedy Comedy—One of Kennedy's best comedies to date. Our patrons like this temperamental comedian and begin laughing when his name is flashed on the screen.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

RAG DOG: Rainbow Parade Cartoon—A fair cartoon with bad color.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

Paramount

BETTY BOOP AND GRAMPY: Betty Boop Cartoon—Very good cartoon comedy. The best Betty Boop we have played so far. Running time, 9 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HOLLYWOOD EXTRA GIRL: Paramount Varieties—I have seen many a fast one pulled in my day, but in this case Paramount pulls the fastest or worse (yes, worst). This is simply an elongated trailer-plug for "Crusades." This is the limit.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

I WISHED ON THE MOON: Abe Lyman and Orchestra—Combination cartoon and band reel that was O. K. Entertaining.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

POPULAR SCIENCE: No. 1—Interesting and entertaining short in color of various new projects and inventions.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

RKO Radio

HERMITS OF CRABLAND: Struggle to Live Series—Very good of its kind, but did not please. It seems as if the lady patrons don't go for this kind of a picture.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MAJOR BOWES AMATEUR THEATRE OF THE AIR: No. 1—Major Bowes introduces a few of his amateurs, who aren't so hot. However, it went over O. K., with the Major's presence on the screen being responsible. Last act the best.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

MAJOR BOWES AMATEUR THEATRE OF THE AIR: Will do some extra business, but not what RKO will try to make you believe.—Russell Armentrout, Clark Theatre, Louisiana, Mo. Small town patronage.

MARCH OF TIME: I was never sold on 20 minutes of library stuff before, but this season RKO high pressured us into taking this, and I will say my original judgment was vindicated. This one comprised war preparedness, then Father Coughlin, then closed with some more sordidness that left my patrons cold. Photography and dialogue very poor, and out of four "Time" readers who previously had asked for this, three of them said they did not blame me for not playing it before. One good late news weekly has this beat a country block. Running time, 20 minutes.—Joe Hewitt, Lincoln Theatre, Robinson, Ill. General patronage.

MARCH OF TIME: No. 6—Interesting. Seemed to please our "Top Hat" crowd. Running time, 20 minutes.—R. D. Ashmun, Strand Theatre, Caro, Mich. General patronage.

United Artists

PECULIAR PENGUINS: Silly Symphony—Good, but not worth the rental I have to pay for them. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

THREE LITTLE PIGS: Silly Symphonies—Positively the best short subject on the market. Running time, 8 minutes.—J. Edelstein, New Victory Theatre, Hibbing, Minn. General patronage.

Universal

QUAIL HUNT, THE: Oswald Cartoon—Out of the ordinary. A very good cartoon. Kids "ate it up." Grownups? We'll say so. Running time, one reel.—Estes & Estes, Brooklyn, Mich. Small town patronage.

TELEPHONE BLUES: Mentone No. 11-A—One of the best two-reel musicals we played to date and it has everything. Comedy, music, dancing and singing. Give us more shorts like this. Running time, 19 minutes.—J. Edelstein, New Victory Theatre, Hibbing, Minn. General patronage.

TOWNE HALL FOLLIES: Oswald Cartoon—Good. Running time, 8 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Vitaphone

LADY IN BLACK, THE: Countess Olga Albani—Poor entertainment. You just know the Countess is in front of the camera. I guess I'll switch to singles.—J. A. Milligan, Broadway Theatre, Schuylerville, N. Y. Small town patronage.

Miscellaneous

BAER-LOUIS FIGHT: A splendidly photographed fight picture which we played with a weak programmer to good business. Pleased the fight fans. Running time, 20 minutes.—J. W. Noah, New Liberty and Ideal Theatres, Ft. Worth, Texas. General patronage.

Serials

Universal

CALL OF THE SAVAGE: Noah Beery, Jr.—Terrible. Am on the fifth episode and wish it was the last. Beery is mauled all over the place by a lion and doesn't even get a scratch. Too many animals all the time.—Hobart H. Gates, Garlock Theatre, Custer, S. D. Small town patronage.

Super-Serial

LOST CITY, THE: William Boyd, Kane Richmond—This serial is not so bad as we first thought. We are now running two episodes each week (both episodes on same date). Now on chapter 7-8.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Small town patronage.

UA Takes "Gentlemen"

United Artists has closed a deal for distribution in this country of the Marcel Hellman production, "The Amateur Gentlemen," with Douglas Fairbanks, Jr. and Elissa Landi. The film is now in production in England under the direction of Thorton Freeland.

Requested to File Briefs

Referee Sol M. Stroock has given attorneys for William Fox and the Chicago Title & Trust Company until November 4 to file briefs bearing on the latter's $1,000,000 suit against the former Fox Film head. A decision is expected shortly after that date.

Kay Brown Joins Selznick

Kay Brown, RKO eastern story editor, has resigned to become eastern production representative for David O. Selznick, producer for United Artists. Miss Brown also will handle stories.

Revives Old Fight Film

Fight pictures have met with such success recently that Herman Axelbank has revived the Langford-Flynn fight picture taken some 25 years ago and has booked it into the Trans Lux theatres in New York.

Keep Your Accounts Easily and Accurately in this Modern Way

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THEATRE ACCOUNTING

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●

A system devised expressly for keeping a correct tabulation of each day's receipts and expenses. Used by thousands of theatres. Guard against losses through errors, avoid income tax troubles — ORDER THIS LEDGER TODAY.

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QUIGLEY BOOKSHOP
1790 Broadway New York

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 288.—This question comes from a projectionist in a large theatre in London, England, who says: "Through the courtesy of a friend I have been able to read your highly valuable 'Comments' in Better Theatres, and to study your 'Bluebook School' in Motion Picture Herald. While we have an excellent little projectionist's journal over here, your writings and 'school' are in a class (and a most valuable one) all by themselves. Why not send an article to our Journal occasionally?

"I have had an argument, the question being what is the relation of speed of the projector intermittent movement to quantity of light passed to the screen? The argument also involving the question whether the shutter sent out by manufacturers with their projector always has blades of correct width? I prefer that my name be not used in event you honor my questions by inclusion in the school list."

Answer to Question No. 282

Bluebook School Question No. 282 was: (A) Suppose in an equipment using "A" or "B" eliminators, either one of them fail during a show, what emergency measure could be taken to keep the show running? (B) Why is it important that ground connections be carefully made on all equipments in the projection room, the ground wire being connected to a cold water pipe.

The engineers collaborating in the present series of questions say:

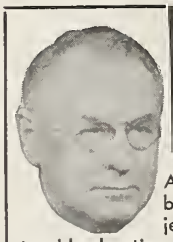
"Usually the 'A' eliminators are rated at 12 volts and about 7 amperes. Thus if one unit fails, two 6-volt automobile batteries connected in series, might be substituted for the 'A' eliminator. If the batteries are rated at 100 ampere-hours and are fully charged, then they would last 14 hours, or more than a sufficient time to see the show through and effect repairs to the defective unit.

"As to the 'B' eliminator, a set of 'B' batteries should be obtained and substituted for the defective unit. It is exceeding good practice to become familiar with such possible emergency measures, and to know just where to make proper connections in the various circuits, to the end that when emergencies arise and a stop is threatened or comes, the trouble may be quickly and effectively overcome."

To Section B, the engineers reply:

"The iron and steel structures and all shielding in the various units must be solidly grounded to prevent possibility of hum being picked up in the low level sound circuit. Ground connections should be inspected frequently, including conduit and projector grounding, to make sure it is making good electrical connection with the ground. Corrosion will sometimes create a high resistance contact and thus largely destroy the ground."

The following sent in answers agreeing essentially with that of the engineers: C. Rau and S. Evans; G. E. Doe; D. Danielson; R. J. Arntson; C. Oldham; H. Edwards; A. F. Sprafke; J. Wentworth; N. L. Simms, C. Mellinger and H. Pitchkey; T. VanVaulkenburg; O. Allbright; R. and K. Wells; O. Thum and I. D. Ackerley; B. R. Thatcher; P. and L. Felt; T. N. Onby and R. Brothers; S. Johnson and E. Hodson; F. H. and L. Klar; R. Geddings and L. Grant; N. D. Othelburg; D. Haber and D. Breaston; G. L. Myers; G. N. Guidotti and F. L. Savlor; H. T. Daniels; R. Sanders; B. L. Maxwell; J. Lansing and R. D. Oberleigh; F. L. Dodson, F. L. Benton and G. Hastings; F. D. Ormie; G. B. Lantree, J. Frazier and R. Davis; N. N. Boyd, L. Thomas and B. J. Raleigh; T. Turk, L. B. Masters; D. Ferguson; L. M. and C. B. Traxler; C. Umphrey and U. L. Boyd; D. L. Sinklow; H. B. Tompkins; A. Richardson; F. H., S. and P. Dalbey; G. Lathrope and N. L. Tomlinson; S. Gregory; S. Spooner and B. H. Thaller; T. L. Mathews; W. R. Griever; D. Lally and F. Ferguson; M. I. Samuels; L. M. Goss; T. Robinson; T. L. Evans; H. M. Thomas and R. D. Crosby; L. L. Ledder; K. R. Batchelor; D. L. Vogel and G. Volmer; P. N. Manners; F. B. Cullman; D. Stellegos and G. Wayne; P. N. Bancroft; L. Hutch and D. Goldberg; S. T. Specht; B. R. and M. Walker; D. Trombers; H. J. Barret.


F. H. RICHARDSON'S NEW BLUE BOOK OF PROJECTION

A new edition of this famous book is now on the press. Projection, sound reproduction and trouble-shooting all in one compact, handy volume of 700 pages, including 153 illustrations of hook-ups, wiring diagrams and schematics.

Experts consider it the most up-to-date and practical projection manual on the market. Contains an extremely simple index system for instant use in emergency breakdowns. A book that should be part of every projection room in the country. Order early and get an original author's autographed copy.

QUIGLEY BOOKSHOP $5.25
1790 Broadway New York

Such a list tells us the subject is well understood. I shall print no projectionist's answer, as aside from differences in phraseology they are essentially the same.

I thoroughly agree that it is not only desirable, but essential to good work that projectionists learn how to correct these and other possible faults that arise from time to time and cut off sound. It is not at all a difficult thing to do. Just go over your equipment carefully, step by step, and decide what things may possibly happen to it. Then if you cannot yourself decide just what should be done, or where such things as the batteries suggested in the foregoing answers should be connected, a letter either to myself or to the manufacturer of the equipment will bring the desired information.

Some of the answers to this question directed where the connection should be made, but I do not regard that as safe for the reason that the information doubtless was based upon the equipment being used, whereas equipments vary and the variations might make the directions based upon one equipment, wrong for another.

I am very certain a study of the text on sound in the new Bluebook will enable those Bluebook School "students" who seldom have been able to find their names in the list of those who answer correctly, to make right answers and thus find themselves among the elect.

Form Poster Service

Bill Roland and Bill Rosenfeldt have established an Exhibitor's Porter Service in Denver. Mr. Rosenfeldt will continue to handle the Amity film product, however.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WIRED FROM THE FIELD

To speed reports from key city first run theatremen on the high spots of their current exploitations, your Round Table in this issue presents a "wired from the field" service to be operated as follows:

Every other week or oftener as the case may be, managers of first runs in different cities selected by this department will be invited to wire in brief the featured ideas of their campaigns for quick publication in these pages.

Thus various top stunts put over on current attractions will be reported in the following issue of the Round Table making this information immediately available after openings for subsequent run showmen most interested in how the first runs put it over.

▽ ▽ ▽

SELLING THE SHORT

"The page on short selling is sensational. We have had responses on this from various parts of the country." Thus writes Manager Paul Short of Dallas regarding the page of Majestic Theatre ads run in the Round Table, issue of Sept. 28. The above reaction is not unexpected for the Interstate Circuit of which the Majestic is a part devotes much effort and ingenuity to the proper and successful merchandising of the lesser screen units. For this purpose a special department functions to build programs and short subject bookings whereby these shorts are screened and placed to surround features according to type, length, etc.

How much box office value there is contained in a short subject depends upon how it is sold as much as the high quality of entertainment it presents.

▽ ▽ ▽

A SPRIG OF LAUREL

Not exactly to be labelled a sinecure is the job of putting out regularly a theatre circuit publication that is informative, newsy and of continued interest to the various groups it seeks to serve. Thus for its refreshing brightness and week-to-week thoroughness, we place a sprig of laurel upon the moist brow of Jack Colbert, editor of the Skouras *Forward*, a sprightly journal that sets forth columns of box office information in addition to cheerful chatter regarding the social activities of the Skouras boys and gals in the New York, New Jersey and Long Island houses.

There is much to commend in Mr. Colbert's paper, not the least of which is that it is printed and illustrated amply upon good smooth stock. And incidentally it also does a much more efficient job of morale building than the hastily mimeographed circuit bulletin, a point to be pondered upon in sectors where pondering is indicated.

▽ ▽ ▽

ON MEETING THE FOLKS

No inconsiderable theatre buildup was that smart idea of Manager Phil de Petro who when transferred to the M & P Jamaica, in Francis McManus' district, got out a folder to introduce himself to the folks in that sector. The advertising included photo and biog data of the manager, sincere letter of greeting, plus names and positions of every member of the personnel at the Jamaica Plains, Massachusetts, theatre.

Ben Katz, Warner Theatres Milwaukee Zone publicist, recently suggested a get-acquainted week to give the manager and staff an opportunity to get better acquainted with patrons.

The business of knowing and greeting the ticket-buyers is psychologically sound in winning new theatre friends. Frequently such friendships have done much in changing losses into profits.

▽ ▽ ▽

HANDCUFFS FOR KIDS

Sponsored by a dental manufacturing company Bill Crouch tells us is the "I-Can-Take-It-Club" which dentists are encouraged to organize locally for the purpose of increasing business by developing the character of children. The character is developed in part by making the child patient a member of the club which entitles him to credits, ten of which win a prize.

For instance, a cleaning counts two credits as does a filling and among the prizes suggested are handcuffs and policemen's clubs.

For dentists treating children, cops' clubs and handcuffs should come in very handy—but not as prizes.

A-Mike Vogel

Read How To Win Prizes Offered by Sun-Standard and Merchants—

THE ONLY THOUGHT OF THIS CONTEST IS TO MATCH THE CASTS AND ATTRACTIONS CORRECTLY.

First take a sheet of paper the size as is taken up by the contest layout, then draw 10 boxes as shown below, leaving out the casts and all numbers shown inside of each box or oblong.

Let's start with "Break of Hearts" in box one, where we will give you an idea of how it's worked. Number two in box one tells us a member of the cast in "Break of Hearts" can be found in box two and since it is the first of the three numbers shown, it also tells us it is the first name in box two or Katherine Hepburn; you then place her name under "Break of Hearts" on your sheet. Let's take another, the second number in box one is number six. Number six is the second number of the three shown, so it's the second name in box six and so on.

After you have completed all ten attractions or boxes send your sheet to the contest editor of the Sun-Standard by Thursday night, Aug. 15. Accuracy and neatness will be rated highly.

Above are shown prizes offered.

THURSDAY - FRIDAY, AUG. 8-9
An impassioned story of a headstrong girl . . . head-over-heels in love.
"BREAK OF HEARTS"
2 RICHARD DIX
6 JULIE HAYDEN
9 BRUCE CABOT
1

SATURDAY, AUG. 10
An epic Western drama of the roaring days of two-gun dandies!
"ARIZONIAN"
1 KATHERINE HEPBURN
8 ROBERT MONTGOMERY
4 MARTHA SLEEPER
2

SUNDAY - MONDAY - TUESDAY, AUG. 11-12-13
Bullet by bullet account of the Department of Justice's greatest battle in the crime war of 1935.
"LET 'EM HAVE IT"
5 GEORGE RAFT
10 ROBERT WOOLSEY
1 TOM BROWN
3

WEDNESDAY, AUG. 14
The audacious drama of a debonair man-about-town who made a career of love!
"THE SCOUNDREL"
10 MARY ELLIS
1 EVALYN BOSTOCK
2 PRESTON FOSTER
4

THURSDAY - FRIDAY, AUG. 15-16
The kind of a lover who would tell Mae West to go out and get herself a reputation.
"THE GLASS KEY"
3 RICHARD ARLEN
9 CLAIRE TREVOR
8 IDA LUPINO
5

SATURDAY, AUG. 17
Wild fire excitement! Baffling mystery! Hilarious Fun!
"BLACK SHEEP"
8 BERT WHEELER
5 CHARLES BOYER
3 EDGAR KENNEDY
6

SUNDAY - MONDAY - TUESDAY, AUG. 18-19-20
You have waited and longed to see it!
"NO MORE LADIES"
9 GEORGE O'BRIEN
2 TULLIO CARMINATI
10 BETTY GRABLE
7

WEDNESDAY, AUG. 21
Setting a new fashion in entertainment with special emphasis on the love note!
"PARIS IN THE SPRING"
4 EDMUND LOWE
7 MARGOT GRAHAME
5 CLAIRE DODD
8

THURSDAY - FRIDAY, AUG. 22-23
A murder drama that will split your homicides!
"NIT WITS"
6 JOAN CRAWFORD
3 EDWARD ARNOLD
7 JEAN HERSHOLT
9

SATURDAY, AUG. 24
He asked for action . . . and did he get it!
"The Cowboy Millionaire"
7 NOEL COWARD
4 VIRGINIA BRUCE
6 FRANCHOT TONE
10

NOVEL CONTEST. Above is reproduction of part of four column full display ad contributed by local paper cooperating with William Harding, Publix Great States Theatres city manager on unusual contest to plug current and coming attractions at the Lyric Theatre, Blue Island, Ill. Idea was conceived and executed by Harding.

Adams Puts On Theatre Anniversary Party

A bang-up 20th anniversary party was was put on by W. W. Adams at the Colonial Theatre, Brockton, to which Mayor Baker and other prominents were invited. Accompanying photo shows the Mayor at right congratulating Bill in front of compo board birthday cake dressed up with illuminated stills and candles.

OUR
ATTRACTION
POWELL BLONDELL
BROADWAY GONDOLIER
INTERSTATE

Mayor Baker Congratulating Adams

Another highlight was feature story comparing opening program of theatre 20 years ago with "Broadway Gondolier," current attraction. On various nights during the week refreshments were served in lobby, topped off with promoted birthday cake and ice cream. Photostatic enlargements of wires from Blondell and Powell were displayed in Western Union windows and lobby. For street bally, Bill decked up a 20 year old car with chauffeur and couple dressed in costumes of that period with banners reading "it's worth waiting 20 years for" etc., etc.

To first 1000 women attending matinee, Powell roses were presented and painting of Marguerite Clark was exhibited in lobby with card reading "Do you remember this star. This picture was used on opening of theatre 20 years ago." Also commanding interest was 10 year old locally produced film shown with trailer calling attention to difference in pictures then and now.

Win a Hollywood Air Trip!

Col. Boucher Accents Youth

With leading department store cooperating, Frank Boucher, Dominion Theatres, Lynchburg, Va., secured a half-page ad for "Accent on Youth." Each department featured apparel with picture title tied into copy.

"Barbary" Ball Tops New York Campaign

Plenty of ace publicity for days ahead was obtained in the promotion of a "Barbary Coast" Ball effected by the United Artists home office exploitation crew and Manager Jack Wright, of the Rivoli, for the buildup of the New York engagement.

The event was put on in a tieup with the New York *American* Christmas and Relief Fund, the proceeds going to that organization. Prominent society and stage names acted upon the various committees, the party rolling up a fat gross in admissions and of course publicity for the picture, mentioned in all the stories. Ticket booths were placed in Times Square and the leading ticket agencies also plugged the costume ball.

Co-op ads were arranged with Fifth Avenue department stores and "Barbary Coast" coiffures also featured, illustrated with cuts of Miriam Hopkins, and carrying theatre credits. On opening day, bannered plane circled over metropolitan football stadiums covering the six leading games of the day.

Win a Hollywood Air Trip!

RKO Radio Sponsors Dionne Quint Dolls

Theatres playing the Pathe News special, "Going on Two," newest release on the activities of the Dionne quintuplets are offered tiein with their department and toy stores by RKO Radio on a new series of dolls to represent the famed babies. Stores have available blow-ups for windows and lobbies, doll furniture and display cases, etc.

Doll manufacturer has sent out to accounts, a "Quint-O-Gram Flash," message in form of telegram for stores' publicity departments with information on what theatres are playing the short. Also detailed are tieups such as popularity and diaper contests. The "flash" also goes to theatres playing the picture with names of local stores handling the dolls and tieup accessories listed.

For the date at the New York Capitol, the short was plugged with lobby display of doll case (see photo) on hookin with Gimbels'. National tieup in the east is being launched with a promotion with New York newspapers for giveaway of 25 dolls.

SEE
World Famous
DIONNE QUINTUPLETS
GOING ON TW

Quint Dolls Display at New York Capitol

High School Papers Stress "Dream" Date

Despite the strict rule forbidding publication of publicity stories, Earl Hudson, for the United Detroit Theatres, in Detroit, as part of his strong advance campaign on Warners' "A Midsummer Night's Dream" at the Wilson Theatre, received an exception from the Board of Education enabling him to plant stories in 28 local high school papers as far as three weeks ahead of the opening.

Strong schedule was arranged for Dr. Richard Burton, literary adviser to Warners on the "Dream," who spoke before important cultural groups, in addition to student bodies and faculties of leading schools and universities. Dr. Burton also addressed invited audiences at the Public Library and English Speaking Union. As a further tiein, Hudson also promoted a special exhibit of rare Shakespeare volumes in the library main branch and was able to plant insert card announcing the opening.

With cooperation of bus lines in the territory, transportation agents in towns and suburbs nearby planted announcement cards in schools, churches, women's clubs, etc., calling attention to special charter parties of theatre groups to Detroit to see the film.

Hotel angles were utilized by placing of announcement cards in guest key boxes of 1200 educators of the Michigan Education Association attending a convention in Detroit. Earl also arranged for maitres d'hotel of leading hostelries to forward to charge account guests of hotels and leading club members invitations suggesting early reservations for special dinners prior to the premiere.

Other school stuff included announcements on bulletin boards in high schools and universities plus plugs on boards and lending desks at all branch libraries. All school neighborhoods and better class residential districts were extensively billed with 24-sheet stands and other paper.

Win a Hollywood Air Trip!

Davis' Ethiopian Map

A reported first rate eye-attractor is Walter Davis' world map in the foyer of the Capitol Theatre, Regina, Canada, for which he uses red headed pins to mark the Ethiopian-Italian activities. Walter says there's scarcely a person that passes up the map without study and comment.

Win a Hollywood Air Trip!

OCTOBER DEADLINE AND OCTOBER JUDGES

Midnight of Wednesday, Nov. 6, is the deadline date for entries in the Quigley October Awards. So please have those campaigns at headquarters by that time.

The October judges are as follows: S. Charles Einfeld, Warner Brothers Pictures; Phil Reisman, RKO Radio Pictures and George Weeks, Gaumont-British Pictures. Decisions will be announced in Nov. 16 issue.

A-MIKE

HEADIN' FOR HOLLYWOOD

THERE she goes, folks, that TWA Douglas transport, flyin' high and wide, highballin' west out to Hollywood. It's the same type of ship on which the two 1935 Quigley Grand Award winners will travel to Studioland to receive their honors from the leading lights of the Film Capital. Just imagine the time awaiting those two fortunate theatremen—free round trip transportation and a week of grand entertainment. Remember, all winners of the 1935 monthly Quigley Silver and Bronze plaques are eligible for the Hollywood trips and there are still three big months to get in on that "once-in-a-lifetime" journey. Are you acomin'? A-MIKE

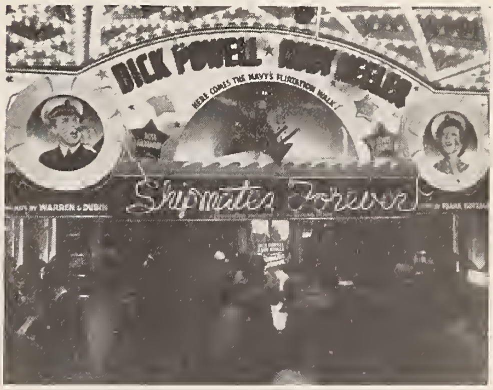
Navy Technicians Aid Strand "Shipmates" Front

The New York Strand front for "Shipmates Forever" was planned by Manager Zeb Epstin with the aid of several navy men who offered suggestions as to details, most imposing unit being forward part of a United States battleship in miniature. The yard-arm of the mast had blinker signal lights built in each end. The crow's nest also contained blinker lights and the two forward fighting turrets of the battleship were reproduced in every detail even to the range sights on the 16-inch guns. Strung from the mast to the deck were strings of miniature silk signals, flags and pennants and built up under the prow of the ship were a series of waves cutout of board painted green and white giving the ship the impression of cutting through the water. High up on the front of the mast was a regulation range meter with a movable hand, which when touching one of the numbers, automatically rang a bell and in the rear of the ship were cutout clouds.

On either end of the arch were life rings with hand colored enlargements of Keeler and Powell built into the cutout center which also had an electric flasher. Title was formed of white silk rope and stretched across bottom of front arch against a blue metallic background. Keeler and Powell were built up in letters 30 inches high with a blue and silver flitter facing.

Opening night was called Navy Night with invitations to Rear Admiral Sterling and his entire staff. To lend further color, detachment of local uniformed naval reserves preceded by band and color guard paraded to the theatre.

Irv Windisch, metropolitan Warner publicist, planted eight-column strip of Ruby Keeler doing the "Shipmate's Hop" in the Journal and tied in dance halls by having them award cups to girls for best dancers.



Strand Battleship Front on "Shipmates"

WIRED REPORTS FROM THEATREMEN

Jack Arthur
Imperial, Toronto, Can.
Par. "Here Comes Cookie"

Featured on the second week of Manager Jack Arthur's new policy are the Boswell Sisters, who are making their first Canadian appearance. The fact that the trio had never been before heard on a local station was stressed.

Jim Hunter, radio commentator, interviewed the sisters on his Friday night broadcast and girls contributed two numbers, giving theatre generous plug. All music stores in downtown Toronto carried tie-up displays and photos on the Boswell sisters' numbers. Stills of the singers were used in all the beauty parlors. Five thousand envelopes, each containing cookies, were distributed in downtown district. Envelopes bore the imprint of theatre and tied in with the title of the feature picture—"Here Comes Cookie."

Harry Brown, Jr.
Paramount, Boston, Mass.
Warner "Personal Maids"
Fox "This Is the Life"

Tied in "Personal Maid's Secret" recommending original cleansers, free white space and flyers resulted. Two hundred and fifty Lux window cards featuring Margaret Lindsay, now appearing at Paramount. Tieup with classified ads in Boston American for secret of finding employment. Tied in White's department store with maid's correct attire. Anita Louise hairdress featured for week by beauty salon resulted in free white space in sock ads. Jewelry store tieup on maid's secret where to buy jewelry. Shoe store sock window on dance shoes as worn by Jane Withers. Furniture window plugging This Is the Life with Kane's furniture. Best regards.

Wally Caldwell
Loew's Valentine, Toledo
U. A. "Barbary Coast"

Highlights "Barbary Coast" campaign as follows: Thirty-six foot double banner stretched across intersection in heart of city. Twenty thousand hand heralds to night football game fans, fans' residential parked car and patron distribution. Miriam Hopkins kiss tieup Kresge stores' candy departments. Huge window displays plus thousands imprinted candy bags. Fifty special downtown window displays. Fifteen-minute broadcast eve of opening. Three-column cooperative Hopkins hat advertisement Lasalle and Koch department store two days advance. Complete campaign will be mailed. Regards.

John Kumler
Pantheon, Toledo, O.
RKO "Pompeii"

Half-page ad in evening paper day before opening. Half page ad in morning paper opening day. Teaser campaign eight days in advance. Extra space in newspapers every day. Space in seven rural newspapers. Space in four college and high school publications stressing historical angle.

Eight Neon-lighted displays in neighborhood business places. Special circus front using fourteen by seventeen colored photos instead of stills. Two billboard displays on roof in view of surrounding office buildings and stores.

Jules Bernstein
Loew's, Toronto, Can.
MGM "Broadway Melody"

"Broadway Melody" campaign. Jello tieup includes one hundred and fifty thousand heralds, also three hundred windows, also twenty high class restaurants, also chain store windows and newspaper ads. Large department store tieup includes newspaper ad, also sixty elevator signs, also doughnut blowups, stills and cutouts through store, also large street window. Bakery tieup twenty thousand bread wrappers. Cooperative ads include Philco radio, also shoe store, also beauty parlor. Four music windows. Large typewriter window display. Clothing store window. Tire covers on fleet of taxis. Newsboys' aprons. Radio transcription used daily week in advance of opening. Will mail detailed campaign. Regards.

Thomas Cleary
Princess, Montreal, Can.
Warner "Midsummer Dream"
G.B "The 39 Steps"
Columbia "She Married Her Boss"

Crashed Eaton's Montreal largest store. Built up special booth and are now selling reserved tickets on the ground floor. First time ever pulled in Montreal.

"39 Steps" got all big stores to give special windows on book written by our new governor general. Special newspaper ad 700 lines Montreal Star showing Donat advertising Gold Flake Cigarette.

Had a reproduction of cablegram sent by Donat from London, England, for windows and 10,000 small ones to be delivered with each genuine telegram by CPR messenger.

"She Married Her Boss." Had stenographers' cuffs made with Colbert's picture and copy; 5,000 pairs were delivered in office buildings.

Louis Charninsky
Capitol, Dallas, Tex.
Monogram "Keeper of Bees"

Apiary ranch sending in glass cases of bees for lobby, showing bees making honey. Twenty thousand napkins printed, placed in every cafe eat stand in Dallas. Book markers in every book shop. Stickers placed on newspapers in all leading hotels. Cards left in hotel mail boxes. Tieup with all schools reading letter to pupils. Town plastered with outdoor advertising, window displays in book stores, ten thousand blotters in banks and office buildings. Ushers wearing ribbons in Interstate suburban houses, special announcements at wrestling match, also race track. Tieup with lumber company to build fence in front of lobby advertising good fences.

Lou Brown
Loew's Fox, Washington
MGM "It's in the Air"

Top stunt of world premiere was invitation to persons breeding homing and racing pigeons, through stories drama and sport pages to bring one of their best birds to theatre to have guest ticket attached to its leg. Birds to be released from in front of house. Officials of racing pigeon association cooperated, loaning 100 birds to build up stunt. Over 300 pigeons were assembled in large cases at curbstone and released at four-thirty, when crowds were thickest, traffic jammed. Photos carried by three local papers and picture syndicate. Stunt a knockout for the boxoffice. Start engagement with sneak preview night before opening with postcards passed out and excerpts used in ads.

Tom Daley
Uptown, Toronto, Can.
G-B "39 Steps"

On Canadian premiere "The 39 Steps" cashed in on fact that story was written by John Buchan (Lord Tweedsmuir), Canada's new governor general. Window displays were featured in all book shops tying in Buchan's novels with the picture at the Uptown. Eaton company carried display advertising on book and movie.

Used an effective street bally by having a man in evening clothes handcuffed to a smartly dressed girl carrying a banner on her back reading, "I Double-Crossed Him—39 Steps at the Uptown."

PIGEON STUNT. One of the 300 birds described in Lou Brown's slant above being released in front of Loew's Fox, Washington, on stunt for world premiere of "It's in the Air."

ON CURRENT CAMPAIGN HIGHLIGHTS

Gene S. Fox
Metropolitan, Boston
First Natl. "Shipmates Forever"

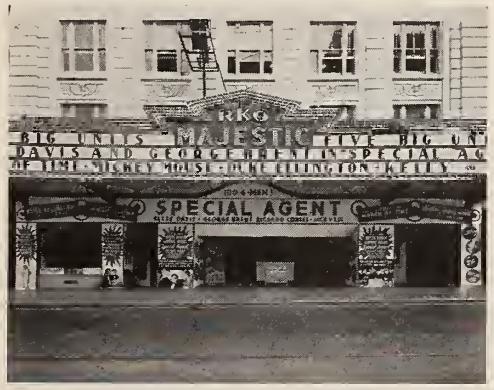
Exploitation "Shipmates Forever" and stage revue derby day in Dixie featuring Jimmie Lunceford orchestra. Displays in all Boston music store windows. Special window and cooperative newspaper ads on Dick Powell shirt. Six-column art strip and copy in Boston American three successive days on Keeler teaching tap dancing. Special half-hour broadcast every evening over Columbia network from theatre by orchestra featured screen and stage promotion.

Harry Freeman
Fox, Philadelphia, Pa.
Fox "Way Down East"

Playing "Way Down East." March of Time. Exploitation done "Way Down East." Cards in all book stores. Contact of women's clubs. Radio tieup. March of Time tieup with high schools and public schools. Invited rabbi and other clergy to view same at special screening of Palestine shot. Invited Safety Council and automobile clubs to see view shot on "And Sudden Death," same to spread propaganda.

Jack Granara
Keith's Boston, Boston, Mass.
Universal "Fighting Youth"

Put over nice special stunt. Picture stars Charlie Farrell, former Boston University football star and graduate so arranged for Boston University Night entire football squad to attend as guests. Announcement made at Nickerson Field over loud speaker system during important game with Michigan State. Cuts and stories being run by Boston University News, official school paper. Planted stories in sports sections of newspapers and also in dramatic sections. Sporting goods store displays and stories to sports editors on All American Players included in campaign. Congratulations on this new and brilliant manner of getting new news "hot off the griddle." Good luck.



TEXAS FLASH. Front of the Majestic Theatre, Dallas, Tex., on "Special Agent" in which general color scheme was topped by lighting of the title in flashing Neon.

George Watters
Loew's State, Los Angeles Cal.
Fox "Way Down East"

Exploitation "Way Down East" Loew's State and Grauman's Chinese. Skating contest Polac Palace, two cups as prizes. One hundred thousand inserts of Rochelle Hudson in bread wrappers. Also large newspaper ad paid for by baker. Two machine guns in lobbies, copy reading, "This is the second most deadly instrument of destruction; the first is the human tongue," and tieing into a blowup of Rochelle Hudson as a girl crucified by gossip in "Way Down East." Early American furniture windows at Barker Bros. Original well of "Way Down East" at Chinese with Puritas Water Company giving away spring water.

Harry Goldberg
Chestnut St. Opera House, Phila.
Warner's "Midsummer Dream"

Downtown Warner theatres roadshow premiere "Dream" biggest event theatre history. Hollywood premiere Chestnut St. Opera House resulted largest crowds on street in years. Entire Warner organization, women's clubs, schools, etc., geared to sell tickets in advance resulted largest advance sale ever for road show motion picture. Wonderful cooperation from newspapers. Banner breaks Saturday and Sunday prior Monday opening. Personal addresses, auditoriums, high schools, junior high schools, colleges, Kiwanis, Lions' Club, etc., aided sales tremendously.

"Shipmates Forever," Stanley

Night before opening at navy yard chief of staff navy yard arranged screening for fellow officers. Aired comments from screening room. Three thousand photos Keeler awarded by Jean Rogers. Movie gossiper in four plugs large displays. All prominent music counters five thousand photos Powell, Keeler distributed.

Jack J. Gross
Hillstreet Los Angeles, Cal.
Universal "Diamond Jim"

Exploitation and advertising campaign RKO Hillstreet and Pantages Hollywood "Diamond Jim" consisted street ballyhoo. Truck forty-eight sheet size electrical letters ten feet high. Also electric billboard forty-eight sheet size on main artery. One hundred twenty-four sheets. Neon barricade Hollywood and Vine. Big display Pomona County Fair.

Food display tieup largest department store. Thirty Western Union windows. Book tie up and book displays every book store in city.

Walter Henshel
Rialto, Dallas, Tex.
Warner "Midsummer Dream"

Big campaign getting under way for southern premiere of "A Midsummer Night's Dream" Nov. 8. Quick resume as follows: Campaign covering territory within one hundred-mile radius with trailers, newspapers posting and radio big premiere opening, all schools, colleges, libraries and clubs working actively with campaign to sell tickets. Posting will give idea of size of campaign: 5-96 sheets, 75-24S, 75-8S 150-6S, 2-1S; 3,000 personal direct by mail letters, 50,000 heralds, special rate buses and interurbans, all stunts and tieups that will fit in dignified campaign. Regards.

Lew Hensler
Princess, Toledo, O.
Fox "Dante's Inferno"

Used specially erected twenty-four sheet on top of marquee with red floods and spots covering it to bring out flame effects. Special compo display over entire front with art work and one sheets, three-sheets, six sheets, cutouts, plus stills.

Large double-sided art banner under marquee across sidewalk with red lights playing on it. Theatre front given most credit for putting picture over.

George Kraska
Fine Arts, Boston, Mass.
Amkino "Peasants"

To take advantage of excellent reviews by New York critics on "Peasants" prepared special herald with quotations from leading critics distributed by hand in localities where felt the Russian influence was of value.

Also made special display of all reviews on art drawn posters with the head of one of the peasants on top with all reviews at bottom, which have attracted a great deal of attention.

Fred J. Patterson
Palace, Dallas, Tex.
Paramount "Crusaders"

Opened Saturday 19th. Special screening held for PTA President's school superintendent and principals resulted in getting full cooperation from all schools and teachers. Received announcements by teachers in all school classes during week in advance of opening and high school teachers personally distributed in classes special twenty-five cent student tickets, good during showing of picture.

Principals of schools were allowed to bring in party as guests of theatre all underprivileged students unable to pay price of admission, which resulted in goodwill of schools and extra newspaper stories.

Wire Messages Distributed By McBride on "Call of Wild"

Eddie McBride, Loew's State in Syracuse, N. Y., tied up with Western Union four days ahead of opening of "Call of the Wild" with the installation of a teletype machine in lobby (see photo) with attendant grinding out messages on the picture. Ushers passed out ticket tape to patrons.

Stenciled doormats were placed on prominent street corners, in front of night clubs and restaurants. Small photos of Gable and Young were distributed house to house and book displays were arranged together with scene stills in circulating libraries.

Win a Hollywood Air Trip!

Effective Bally Used by Blumenstock for "Glory"

A mighty effective street bally for "Page Miss Glory" was used by Sid Blumenstock, Atlantic City Warner Theatres zone publicist, with Herb Coplan, zone manager. Accompanying photo shows truck covered with cutout letters and head of Miss Davies.

Tickets were offered through tieup with paper on artist's mistake picture, another contest was the puzzle poem run a week ahead, and Postal Telegraph distributed heralds with all wires.

Win a Hollywood Air Trip!

Wallerstein Gets Double Truck on "Gondolier"

An excellent double truck was promoted from the Philco people by Ben Wallerstein, Huntington Park Theatre, Huntington, Cal., for "Broadway Gondolier" with theatre slug and cuts of Blondell and Powell across top of both pages.

On "Irish in Us," Ben distributed small white cards imprinted with green shamrocks and cuts of Cagney and O'Brien, copy reading "we hope you're lucky enough to see," etc., etc.

Win a Hollywood Air Trip!

Rotsky Exploits Mickey's Birthday in Montreal

By way of ushering in Mickey's seventh birthday, George Rotsky, Palace Theatre, Montreal, engineered a number of effective tieups one of which was arranged with cheese company who donated a huge cake of swiss cheese with both Mickey and Minnie mounted atop. Cake was on display in lobby front.

Department store featured several windows one devoted to Mickey shoes and another to furnishings, in addition special ads and signs were used in toy and children's wear departments plugging merchandise and program at the theatre.

Win a Hollywood Air Trip!

Ackery Builds Special Lobby for "Vampire"

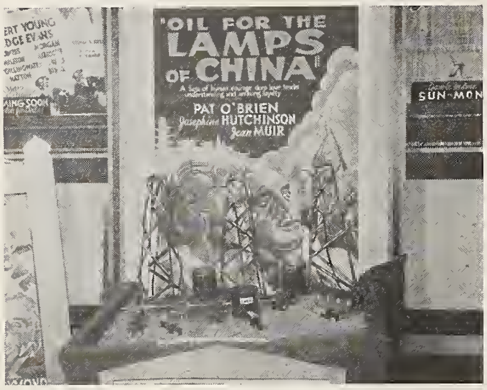
An eye-attracting lobby display for "Mark of the Vampire" was built by Ivan Ackery, Strand Theatre, Vancouver, B. C., using large bat made of beaver board and covered with black sack cloth. Two large eyes are illuminated with red lights, flashing on and off.

Ivan further promoted wax figure of a woman which was draped in white silk and long black hair, large brick wall effect was used for background and greenspots completed the eerie effect.

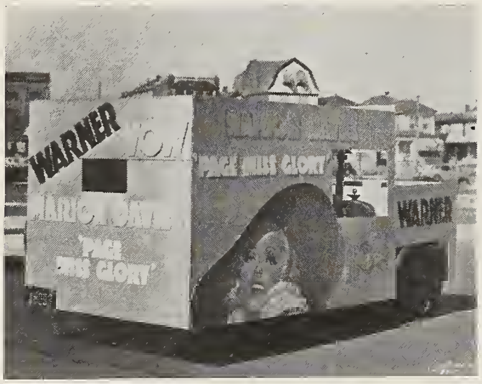
For "Escape Me Never," ran a special trailer two weeks ahead, personally endorsing the film and imprinted menu cards were placed in all leading restaurants throughout city.

WESTERN UNION
WE ARE TELLING THE WORLD BY WESTERN UNION CLARK GABLE CALL OF the WILD IS NOW PLAYING HERE
LOEW'S NOW PLAYING
GABLE CALL OF THE WILD

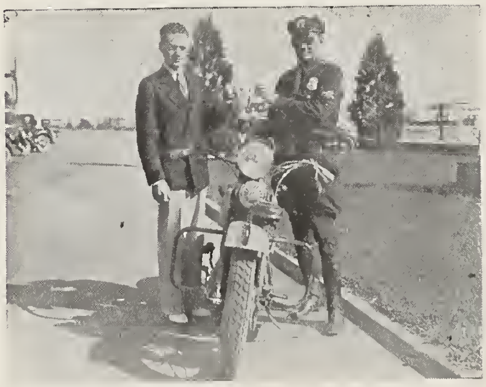
McBride's Teletype Machine in Lobby



Ashmunn's Animated "Lamps"



Blumenstock's "Glory" Street Bally



Mead Awarding "Hero" Trophy

Animated Display Built By Ashmunn for "Lamps"

Accompanying photo shows attractive animated lobby display on "Oil for the Lamps of China," which was constructed by Maury Ashmunn, Capitol Theatre, Brooklyn, N. Y. Hidden motor and oil pump pumped oil continuously from wells through air to tanks.

Concrete roads, metal oil tanks, oil tank train, trucks, administration building, air field and plane completed the display. All material for construction was supplied through courtesy of Shell Gas Station.

Win a Hollywood Air Trip!

Who'll Be Pueblo's Hero No. 1, Asks Mead

Newspapers tied in with Ken Mead, assistant at the Main Theatre, Pueblo, Colo., on a contest for "Public Hero No. 1" with blanks for casting votes on most popular man on police force run in paper. Trophy was awarded winner, as can be seen on accompanying photo. Stories and photos were run daily.

On "Ginger," Ken secured cooperation of local bakery, who distributed ginger cookies in imprinted cellophane bags and carried cut of Jane Withers with theatre mention in their ads.

Win a Hollywood Air Trip!

Baer-Louis Fight

Among the gag tickets received at club headquarters for the recent Baer-Louis bout here in New York were a pair from Jack Lykes, Loew's Stillman, Cleveland, Ohio, whose stubs were marked "Scotch seats" and another pair from Les Pollock, Loew's Rochester, Rochester, N. Y., who called his "movieside seats."

Win a Hollywood Air Trip!

Keith's Offer Prizes For Best Old-Time Garbs

Tying up with newspaper, Bill Tubbert, manager and George O'Brien, publicist at Keith's Theatre, Syracuse, offered cash prizes for the best gay '90 garb opening night. Front was brightened with arc lights and stunt was covered by news reporters.

Another contest the boys put over was a race held on main street and ending at theatre, for which cash prizes were also awarded those riding the fastest, oldest and best decorated bicycles.

Win a Hollywood Air Trip!

Lobby Telephone Gag Used By Deering for "Dark Angel"

One of the outstanding stunts of Francis Deering's "Dark Angel" campaign at Loew's State in Houston, Texas, was the installation of special telephones in the lobby through tieup with telephone company, who supplied operators. Girls were kept busy during day calling homes advising of premiere. On each operator's desk was sign reading "telling the world about," etc., etc.

At special midnight screening opinion cards were distributed and later placed on panel for display in lobby. First 500 persons entering theatre received special handkerchiefs with following imprint: "You'll need this during certain scenes." Through loudspeaker at dog track, local fights and wrestling matches, picture received daily plugs.

More Ideas for Fall and Winter

Supplementing the pages of ideas contributed by the members in the Oct. 12 issue for stimulating the boxoffice in the coming months are these additional suggestions from the field. Worked by the theatremen and found successful, they are hereby set down.

Midget Telegrams

Warners have made a national tieup with Postal on a midget telegram stunt for the juvenile Sybil Jason in "Little Big Shot." The baby wires are planted in every message delivered and suggests a similar hookin locally on other starlets.

More Hallowe'en

As in previous years, J. G. Newkirk, Loew's Granada, Cleveland, plans to have a bar in his lobby with attendant dispensing cider and doughnuts. In another corner will be a witch's hut with fortune teller doing her stuff, an artist will make rapid sketches of patrons and on the stage Newkirk plans to hold his annual costume contest with cash prizes to winners. Entire lobby to be decorated with ghosts, goblins, tricky lights, etc., and John reports both the kids and adults get a kick out of the party.

Lobby Contest

To stimulate his Fall business, Julius Lamm, Palace, Lorain, Ohio, put on a lobby contest offering tickets to patrons correctly naming stars whose photos appeared on easel (see photo) and pictures in which they had appeared during 1935. A partial list of coming attractions was also included in the display.

Special Nights

With cooperation of merchants, H. L. Laurence, Capitol Theatre, Paris, Tenn., stores distributed special coupons with each purchase, which when presented at boxoffice with ten cents entitled bearer to regular admission. Merchants paid for difference in price. Another night, which Laurence terms "pal night," entitles patron to bring a friend along on one admission ticket. Special heralds plugging these nights are widely distributed.

Booster Night

Along the same lines, Jack Campbell at the Capitol Theatre in Brampton, Ontario, is putting on what he calls a "Merchants Booster Club Night." Stores contribute merchandise prizes in exchange for credit line in program, every person entering theatre receives a number, duplicates of which are placed in hat and drawn from stage at end of show. Three prizes are donated weekly and stunt is to run for ten consecutive weeks.

GREATER SHOW SEASON 1935
Fall FESTIVAL of HITS
HERE IS A PARTIAL LIST OF COMING ATTRACTIONS FOR YOUR ENTERTAINMENT! ALL OUTSTANDING PRODUCTIONS OF AMERICA'S FOREMOST PRODUCERS!
BROWN
MARCH
CLARK GABLE CALL OF THE WILD
DAVIES
TOP HAT
NAME THE STARS CONTEST

Lamm's Contest Board in Lobby

Ushers' Meetings

To encourage his staff in the merchandising of pictures, Walter Davis, Capitol Theatre, Regina, Sask., holds weekly usher meetings. A picture is assigned to each man, press book perused and each in turn presents his ideas on how the picture should be handled. Walter says the object of the meetings is to bring out ability and find the "go-getters" and not just the "seat finders."

Copy on Passes

A little innovation that Walter Davis is using at Capitol in Regina, Sask., is the printing of a special message containing institutional copy on the backs of the home office passes issued at the theatre.

Fashion Revue

Harry F. Bodie, Sixth Street Theatre, Coshocton, Ohio, enlisted the aid of society debs to act as models in a two day fashion revue held at his house. Each girl represented individual merchant, her picture appearing in store newspaper ad. Girls were introduced under merchant's trade name during revue and at the end of show, a Miss Fashion Queen was selected by votes. Twenty merchants contributed to finance the event.

Another Merchants' Night

With local merchants holding their annual fall sales, Maurice Corkery, Central Square Theatre, Cambridge, Mass., designated a certain night at which time drawing was held for prizes donated by the stores. All merchants carried window mention of special night, shopping guides were distributed in homes and lobby contained display of prizes. Only expense to theatre was $5 ad in Shoppers guide.

Sybil Jason's Party

To introduce the new star, Harry F. Bodie, Sixth Street Theatre, Coshocton, Ohio, held a special Saturday afternoon party. Extra cartoons were shown and promoted ice cream bars purported to have been a present from Sybil to the boys and girls were distributed. Show was plugged in ads and program.

Store Opening Tiein

Cooperating with A & P officials on the opening of one of their new stores, William Barron, Kenyon Theatre, Pittsburgh, promoted cost of imprinting photos of Gable with theatre name and playdates for distribution in store. Lobby display in theatre and trailer announced coffee and sandwich party in lobby. Attractive card in store also plugged stunt, which was entirely costless so far as Barron was concerned.

Doll Carriage Parade

Arranging with newspaper for their cooperation, Maurice Corkery, Central Square Theatre, Cambridge, just recently completed a successful doll and carriage parade. Department stores donated dolls as prizes and for judges, Maurice secured the President of the Ladies Auxiliary of the American Legion, Editor John English of the Boston American and other prominents. Elimination contest was held in morning and six winners picked for the final show; finalists were chosen by applause of audience.

Anniversary Celebration

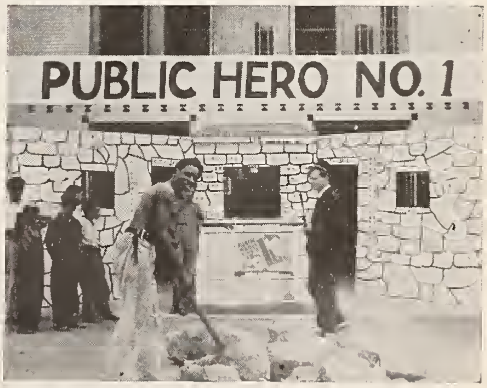
Local newspaper featured a special Loew's Granada section for J. G. Newkirk in Cleveland to celebrate the theatre's eighth anniversary. Merchants' congratulatory ads, history of theatre, stories on personnel, etc., etc., were included in this special edition. High school band paraded downtown to theatre and rendered concert in lobby. Wires from city officials were displayed in lobby and baker donated large birthday cake which was set up in lobby and surrounded by flowers, also donated.

Kid Newspaper

Another Round Tabler who is putting out a successful newspaper for children exclusively is Al Sindlinger, Appleton Theatre, Appleton, Wis. Sheet contains weekly column signed by "Uncle Al"; list of kids whose birthdays were celebrated during week and offer of guest tickets; various contests and merchants' ads for children's toggery is included. Each issue contains applications for kids to fill in to receive free copy and all children are invited to contribute to the paper.

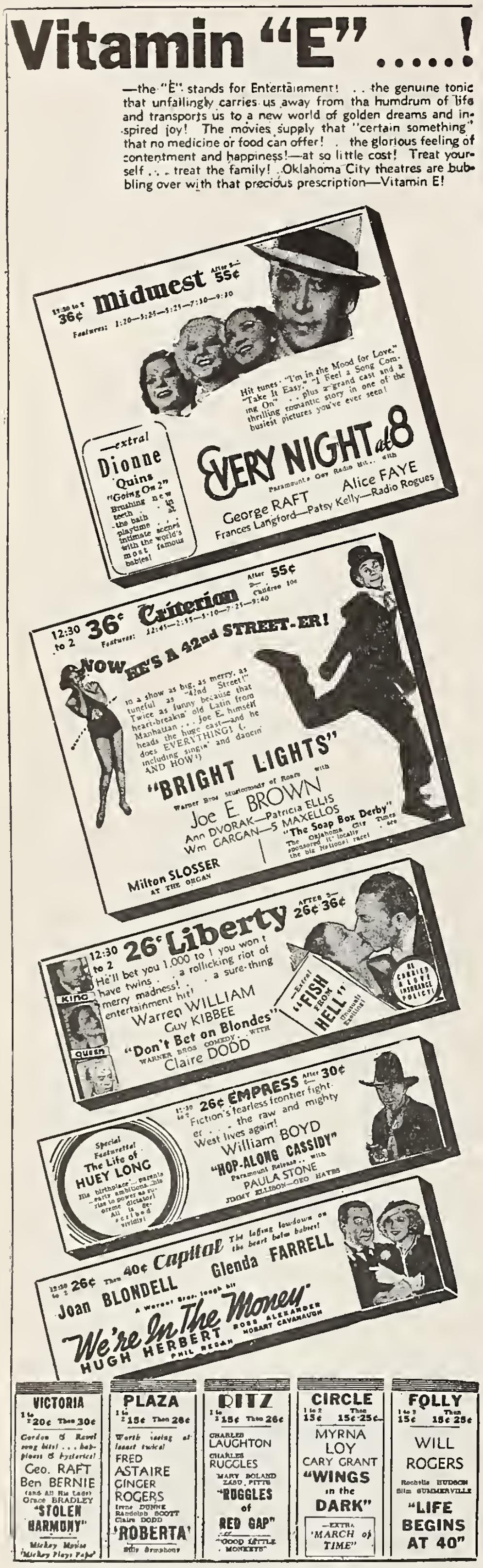
New Season Plug

To inaugurate new season policy, Billings Booth, Winter Garden, Jamestown, together with district manager Ralph Crabill and Walter MacDowell of the Palace cooperated. Float was constructed by art department to tour streets, special preliminary ads were used weeks ahead and trailers all stressed the new season angle. Through tieup with local dairy, bottle hangers carrying message from stars on benefits of milk were distributed house to house. Special heralds using such copy slants as "Revolution starts. War grips city—gloom and despair routed by New Season," etc., etc., were also effective.



ROCK PILE. J. E. Stribling, Erie Theatre, Hugo, Okla., simulated a prison front for his "Hero" date with rock-breaking convict bally. Box office represented cell.

GETTING AWAY FROM THE USUAL



Vitamin "E".....!

—the "E" stands for Entertainment! . . the genuine tonic that unfailingly carries us away from tha humdrum of life and transports us to a new world of golden dreams and inspired joy! The movies supply that "certain something" that no medicine or food can offer! . the glorious feeling of contentment and happiness!—at so little cost! Treat yourself . . . treat the family! Oklahoma City theatres are bubbling over with that precious prescription—Vitamin E!

12:30 to 2 36¢ **Midwest** After 2— 55¢
Features: 1:20—3:25—5:25—7:30—9:30
Hit tunes: "I'm in the Mood for Love," "Take It Easy," "I Feel a Song Coming On" . . plus a grand cast and a thrilling romantic story in one of the busiest pictures you've ever seen!
—extra! Dionne Quins "Going On 2" Brushing new teeth . . . the bath . . . playtime . . . intimate scenes with the world's most famous babies!
EVERY NIGHT at 8
Paramount's Gay Radio Hit . . . with
George RAFT Alice FAYE
Frances Langford—Patsy Kelly—Radio Rogues

12:30 to 2 36¢ **Criterion** After 2— 55¢ Children 10¢
Features: 12:45—2:55—5:10—7:25—9:40
NOW HE'S A 42nd STREET-ER!
in a show as big, as merry, as tuneful as "42nd Street!" Twice as funny because that heart-breakin' old Latin from Manhattan . . . Joe E. himself heads the huge cast—and he does EVERYTHING! (including singin' and dancin' AND HOW!)
"BRIGHT LIGHTS"
Warner Bros Musicomedy of Roars with
Joe E. BROWN
Ann DVORAK—Patricia ELLIS
Wm GARGAN—5 MAXELLOS
"The Soap Box Derby" The Oklahoma City Times sponsored it locally . . . see the big National race!
Milton SLOSSER AT THE ORGAN

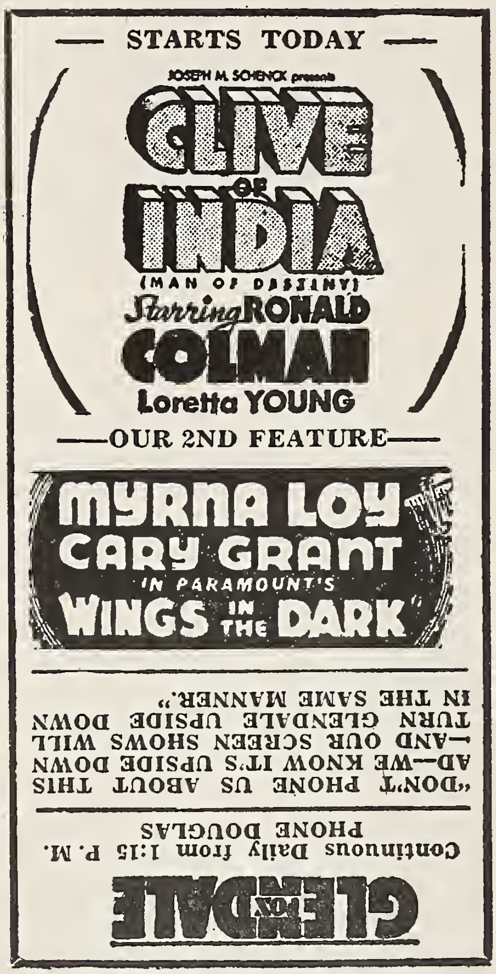
12:30 to 2 26¢ **Liberty** AFTER 2— 26¢ 36¢
He'll bet you 1,000 to 1 you won't have twins . . . a rollicking riot of merry madness! . . . a sure-thing entertainment hit!
KING QUEEN
Warren WILLIAM
Guy KIBBEE
"Don't Bet on Blondes"
WARNER BROS COMEDY . . . WITH
Claire DODD
—Extra! "FISH FROM HELL" Unusual! Exciting!
HE CARRIED A LOVE INSURANCE POLICY!

12:30 to 2 26¢ **EMPRESS** After 2— 30¢
Fiction's fearless frontier fighter . . . the raw and mighty West lives again!
William BOYD
"HOP-ALONG CASSIDY"
Paramount Release . . with
PAULA STONE
JIMMY ELLISON—GEO HAYES
Special Featurette! The Life of HUEY LONG His birthplace . . . parents . . . early ambitions . . . his rise to power as supreme dictator! All is described vividly!

12:30 to 2 26¢ Then 40¢ **Capitol** The laffing lowdown on the heart balm babies!
Joan BLONDELL Glenda FARRELL
A Warner Bros. laugh hit
"We're In The Money"
HUGH HERBERT ROSS ALEXANDER
PHIL REGAN HOBART CAVANAUGH

VICTORIA	PLAZA	RITZ	CIRCLE	FOLLY
1 to 2 20¢ Then 30¢	1 to 2 15¢ Then 26¢	1 to 2 15¢ Then 26¢	1 to 2 15¢ Then 15¢-25¢	1 to 2 15¢ Then 15¢ 25¢
Gordon & Revel song hits! . . . happiness & hysterics! Geo. RAFT Ben BERNIE (and All His Lads) Grace BRADLEY "STOLEN HARMONY" Mickey Mouse "Mickey Plays Papa"	Worth seeing at least twice! FRED ASTAIRE GINGER ROGERS Irene DUNNE Randolph SCOTT Claire DODD 'ROBERTA' Silly Symphony	CHARLES LAUGHTON CHARLES RUGGLES MARY BOLAND ZASU PITTS "RUGGLES of RED GAP" —ct— "GOOD LITTLE MONKEYS"	MYRNA LOY CARY GRANT "WINGS in the DARK" —EXTRA 'MARCH of TIME"	WILL ROGERS Rochelle HUDSON Slim SUMMERVILLE "LIFE BEGINS AT 40"

ENTERTAINMENT, says Bert Stern, advertising manager, Standard Theatres of Oklahoma City, is the "E" vitamin in the three column full newspaper display reproduced above. Flash takes the form of boxes, the top five illustrated on the shows in the first-runs. Type boxes below carry listings in the subsequent runs with general tiein copy above under lead.



— STARTS TODAY —

JOSEPH M. SCHENCK presents
CLIVE OF INDIA
(MAN OF DESTINY)
Starring RONALD COLMAN
Loretta YOUNG

—OUR 2ND FEATURE—

MYRNA LOY
CARY GRANT
IN PARAMOUNT'S
WINGS IN THE DARK

"DON'T PHONE US ABOUT THIS AD—WE KNOW IT'S UPSIDE DOWN —AND OUR SCREEN SHOWS WILL TURN GLENDALE UPSIDE DOWN IN THE SAME MANNER."

PHONE DOUGLAS
Continuous Daily from 1:15 P.M.

FOX GLENDALE

The upside-down ad angle is used as reproduced above by Manager J. F. Buse, Fox Glendale, Glendale, Cal.

Below is Manager Walter Morris' laugh-throwaway on "She Gets Her Man" at the Nile, Bakersfield, Cal. Put out in letter form, the misspelling brought giggles.

DEAR Ma.

tHey got mE! ALL idid was STick up a BANK aNd theY got sOre and ThRew me IN ThE cOoler. Tell the MoB to Lay LoooW for THIS tiger WomAn is DynaMitet THey call tHe JaNe what got Me ZaSu PitTs 'cause "she Get's Her mAn "alwayS AnD She's Set To dO HeR StUFF in ThE NilE TheA trE StaRting Wensday August 21St

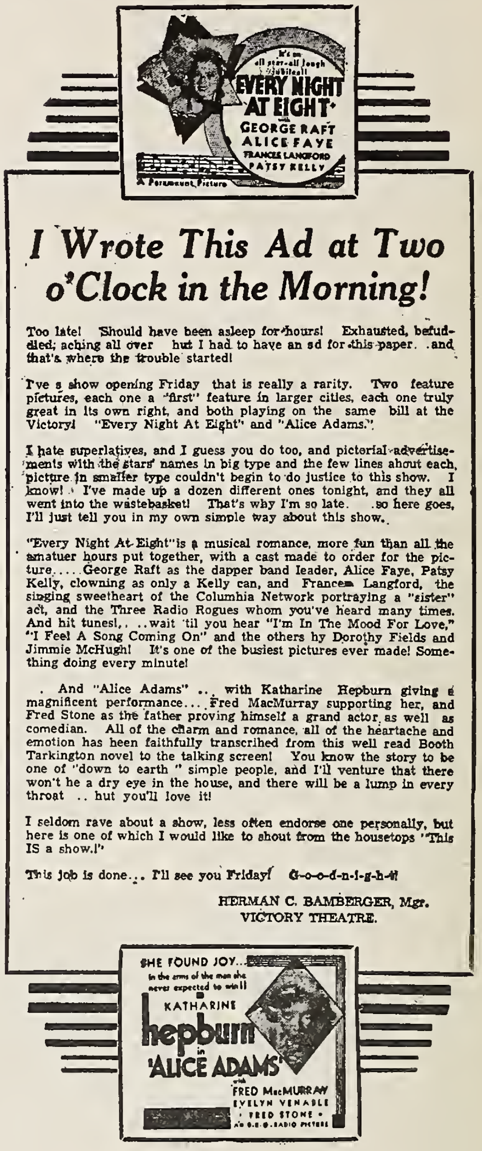
Get ALL Th GaNg, -- ThE WhOlE FaMily An BrinG Em DoWn To SeE JoW ThIs TigEr Woman ZaSu PiTTs "get'S HeR MaN". ExPect To Be HerE FoR a LonG StrEtcH So WiSh You'd SenD mY FlanEll UndErwEaR.

ThE MugS WhAt WroTe "You CAnT gEt aWaY w itH it." It Sure SaId A MouthFul perticler WhEn ZaSu PiTtS ThE TiGeR WoMaN SeTs OuT To GeT "HeR MaN".

LoVe A N d KiSSeS MoM. HoPe You An'T S ore At mE.

YoUr D eVotEd SoN.

AlGerNon.



It's an all star-all laugh jubilee!! EVERY NIGHT AT EIGHT with GEORGE RAFT ALICE FAYE FRANCES LANGFORD PATSY KELLY
A Paramount Picture

I Wrote This Ad at Two o'Clock in the Morning!

Too late! Should have been asleep for hours! Exhausted, befuddled; aching all over but I had to have an ad for this paper. . and that's where the trouble started!

I've a show opening Friday that is really a rarity. Two feature pictures, each one a "first" feature in larger cities, each one truly great in its own right, and both playing on the same bill at the Victory! "Every Night At Eight" and "Alice Adams."

I hate superlatives, and I guess you do too, and pictorial advertisements with the stars' names in big type and the few lines about each picture in smaller type couldn't begin to do justice to this show. I know! I've made up a dozen different ones tonight, and they all went into the wastebasket! That's why I'm so late. . so here goes, I'll just tell you in my own simple way about this show.

"Every Night At Eight" is a musical romance, more fun than all the amatuer hours put together, with a cast made to order for the picture. . . . George Raft as the dapper band leader, Alice Faye, Patsy Kelly, clowning as only a Kelly can, and Frances Langford, the singing sweetheart of the Columbia Network portraying a "sister" act, and the Three Radio Rogues whom you've heard many times. And hit tunes!. . ..wait 'til you hear "I'm In The Mood For Love," "I Feel A Song Coming On" and the others by Dorothy Fields and Jimmie McHugh! It's one of the busiest pictures ever made! Something doing every minute!

. And "Alice Adams" . . with Katharine Hepburn giving a magnificent performance. . . Fred MacMurray supporting her, and Fred Stone as the father proving himself a grand actor as well as comedian. All of the charm and romance, all of the heartache and emotion has been faithfully transcribed from this well read Booth Tarkington novel to the talking screen! You know the story to be one of "down to earth" simple people, and I'll venture that there won't be a dry eye in the house, and there will be a lump in every throat . . but you'll love it!

I seldom rave about a show, less often endorse one personally, but here is one of which I would like to shout from the housetops "This IS a show.!"

This job is done. . . I'll see you Friday! G-o-o-d-n-i-g-h-t!

HERMAN C. BAMBERGER, Mgr.
VICTORY THEATRE.

SHE FOUND JOY . . . in the arms of the man she never expected to win!! KATHARINE hepburn in 'ALICE ADAMS' with FRED MacMURRAY EVELYN VENABLE • FRED STONE • An R-K-O-RADIO PICTURE

Above is two-column reproduced gag ad by Manager Herman C. Bamberger, to sell a double bill at the Victory, Holyoke, Mass. Below is ad from Manager Tom Olsen, at the Aberdeen, Aberdeen, Wash., who had newly arrived optometrist recommend motion pictures for cure of eye troubles.

CONGRATULATIONS

to Grays Harbor's Enterprising Optometrists

READ WHAT . . . .

Dr. Harry Matzkind says about Motion Pictures and the Eyes.

"Most eye trouble is caused by too much close vision and not enough long vision use of the eyes. I unhesitatingly recommend motion pictures as being one of the best corrective means to combat this trouble. In some cases I recommend attendance at least three times weekly."

WARNER BROS.
ABERDEEN THEATRE

Dallas Crime Show Draws Record Crowd

Over 45,000 people during the first week were estimated to have attended the crime exhibit on "Special Agent" in an untenanted store in the lobby put on by the publicity and advertising staff of the Majestic, Dallas, Texas, a week ahead and during run of the date.

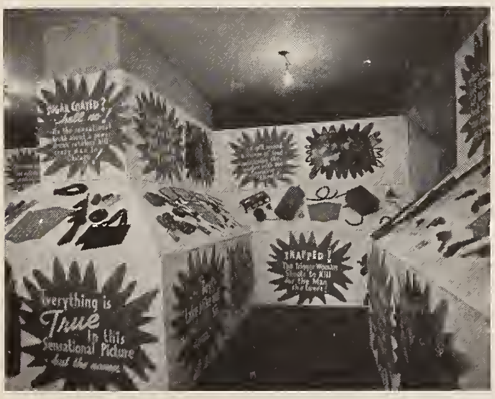
Inclined shelves were placed around the walls, displaying weapons, police equipment and other paraphernalia used by criminals in crime and by law enforcement officers in their fight against crime. The local police department, the present sheriff, three former sheriffs and the local Department of Justice furnished all property used in the exhibit. Each pistol, dagger and tool was tagged with complete history of the criminal who used it and the crime committed. Everything from a sub-machine gun to an ice pick, used for murder, was displayed, including pair of knotted silk stockings used by a burglar to strangle prominent society matron. Also a hat with the top completely shot away which was worn by a deputy sheriff as he attempted to capture one of the Southwest's most notorious bad men. Apparatus and methods used in the smuggling of dope created much interest and an outfit of obsolete equipment used for prohibition "moonshine" making caused quite a bit of comment.

Uses Scene Enlargements

Above the inclined shelf, as shown in accompanying photo, life size enlargement of scenes from the picture were used with copy explaining the action of each. The same idea was used below the inclined display. A striking color scheme of white, blue and blood red added punch and power to the display. Four enlargements of "Crime" clippings from the magazine Time were used and mounted on a large panel. Display of Dallas police radio patrol system was placed in large show window.

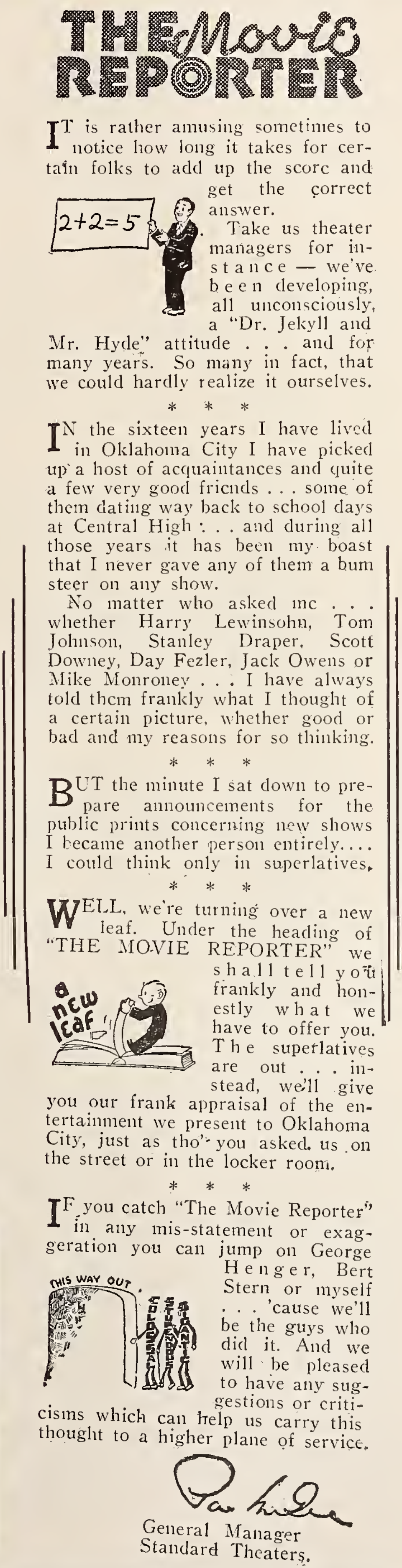
The other window was occupied by a man in police uniform seated at a desk making announcements regarding the free display and selling the coming attraction over a loudspeaker system to the passing pedestrians. A short wave radio set on the desk also broadcast police calls over the loudspeaker. Visitors were asked to sign a serially numbered register for a special drawing.

A. D. Deason, Victor Maxwell, Lynn Harris and Ulysses Colman worked with Manager Paul Short to put over the campaign.


SUGAR COATED?
hell no!
TRAPPED!
The Trigger Woman Shoots to Kill for the Man She Loves!
Everything is True In this Sensational Picture but the names

Part of Majestic Crime Display

MORE ON "SCREEN REPORTER"


2+2=5
a new leaf
THIS WAY OUT
COLOSSAL
STUPENDOUS
GIGANTIC

THE Movie REPORTER

IT is rather amusing sometimes to notice how long it takes for certain folks to add up the score and get the correct answer.

Take us theater managers for instance — we've been developing, all unconsciously, a "Dr. Jekyll and Mr. Hyde" attitude . . . and for many years. So many in fact, that we could hardly realize it ourselves.

* * *

IN the sixteen years I have lived in Oklahoma City I have picked up a host of acquaintances and quite a few very good friends . . . some of them dating way back to school days at Central High . . . and during all those years it has been my boast that I never gave any of them a bum steer on any show.

No matter who asked me . . . whether Harry Lewinsohn, Tom Johnson, Stanley Draper, Scott Downey, Day Fezler, Jack Owens or Mike Monroney . . . I have always told them frankly what I thought of a certain picture, whether good or bad and my reasons for so thinking.

* * *

BUT the minute I sat down to prepare announcements for the public prints concerning new shows I became another person entirely.... I could think only in superlatives.

* * *

WELL, we're turning over a new leaf. Under the heading of "THE MOVIE REPORTER" we shall tell you frankly and honestly what we have to offer you. The superlatives are out . . . instead, we'll give you our frank appraisal of the entertainment we present to Oklahoma City, just as tho' you asked us on the street or in the locker room.

* * *

IF you catch "The Movie Reporter" in any mis-statement or exaggeration you can jump on George Henger, Bert Stern or myself . . . 'cause we'll be the guys who did it. And we will be pleased to have any suggestions or criticisms which can help us carry this thought to a higher plane of service.

Pat McGee
General Manager
Standard Theaters.

Currently, this week's discussion on the "reporter" type of advertising is devoted to opinions by E. E. Bair, Ohio, and Paul Short, of Texas, whose letters we quote from below. To the left is a one-column "reporter" ad from the Standard Theatre folks of Oklahoma City, in which Pat McGee also speaks on superlatives.

DEAR MIKE:

I wish I could sit down and talk it all over with you personally, because I am much impressed by your editorial in the September 14 issue. I feel that the whole idea is basically sound since we certainly must do something toward eliminating the superlatives that have long since ceased to mean anything to either patrons or to us. The reasoning that ads must keep pace with the product is good logic but I feel that a sharp change like "The Screen Reporter" idea must be handled with kid gloves by showmen who are equipped to do it.

Naturally the showmen who can judge a picture well enough to know will know how to handle the super stuff in campaigns without neglecting any one picture. I am wondering if the reporter idea can take care of the pictures that need the pressure campaigns. Also I am wondering if the column idea would not soon and very quickly become routine and dull if all the fine points of each situation were not first considered.

Another thing that puzzles me is how the idea would work out for the towns where there is a monopoly. There is a constant fight in the situations to keep up a competitive spirit as you know where "it's all in the family" and in towns where there is opposition, somebody might take an awful beating while the public is getting educated to the reporter idea. It seems to me to be a perfect situation for the opposition boys to really go to town with big stuff which the public will still go for no matter how well written the column would be.

I am earnestly in favor of a change, but I am not convinced that the reporter is the answer and I believe as you do that it rests with manpower.—PAUL SHORT, Managing Director, Majestic Theatre, Dallas.

▽ ▽

DEAR MIKE:

Years before Mr. N. Schenck stated in the trade press—"that there is nothing in this business that good pictures cannot overcome"—this writer has been, and still is using the slogan at the top of this letterhead—"It's the Pictures."

Granted we have the picture to advertise. The question then arises—what kind of picutre is it, mass or class? Superlatives *are* necessary if one is to accept the English language in its entirety. They are part and parcel of the English language intended for a purpose, and that purpose is for description—a word picture.

Superlatives applied in the proper manner are most assuredly necessary in most instances to well prepared ad copy. Omission of the superlative on occasion of some attractions that seem outstanding—enhances the class value of the advertising. This mere omission in itself can be termed an indirect superlative. Very truly yours, E. E. BAIR, State and Ohio, Uhrichsville, O.

NEWS NOTES FROM CHICAGO SECTOR

CHICAGO'S historic Essanay studio at 1333 Argyle Street, early day production scene of moving pictures featuring Gloria Swanson, Wallace Beery, Broncho Billy Anderson, Bryant Washburn, Charlie Chaplin and many others, will be opened about December 1st as the largest sound-film studio in the midwest.

The building, remodeled and equipped with latest sound apparatus, will be the mid-western headquarters of Wilding Picture Productions, Inc., of Detroit, and will be devoted to the staging and producing of business sound films. It has studios in Hollywood and Detroit and Long Island. Temporary Chicago offices will be at 624 South Michigan avenue.

The Wilding Company was founded in 1915 by Norman E. Wilding, who still heads it. It pioneered business talking pictures in 1929 and has produced commercial sound films, ranging up to eleven-reel subjects, for clients in widely differentiated fields, including Ford, Chrysler, Packard, Hudson, DeSoto, Oldsmobile, Studebaker, Dodge, Plymouth, Standard Oil of Indiana, Libbey-Owens-Ford Glass Company, the Kelvinator Corporation and the Norge Corporation. Production work of the same nature will be conducted in the new Chicago studios, which will be operated to serve the Middle West.

The latest Wilding activity consisted of sending technicians and equipment to London to make sound reels of Jack Hylton's orchestra at the Mayfair Club there and on the *Normandie,* preliminary to a series of broadcasts for Standard Oil of Indiana.

Beverly Bayne Featured

Heading the Wilding sales and service staff in Chicago is L. Mercer Francisco, who has been producing business pictures for seven years. In charge of sales is John R. Kneebone, for a number of years a member of the Chicago advertising staff of Curtis Publishing Company.

"The first commercial motion picture of which there is any record was made at the Essanay building, for International Harvester Company. Beverly Bayne was the principal actress and she appears in Wilding Productions today."

The studio director for Chicago will be selected soon. Direction at Detroit is in charge of Cullen Landis, motion picture star of the old silent film days.

▽

Out to show their pictures to the best advantage the Lido, Pastime, Casino, Wicker Park, Valencia, Logan and Empress theatres have had their screens re-surfaced by Dick Sachel of the Original Re-Nu Screen outfit.

▽

Coston at St. Louis

James Coston, Warner Theatre executive, flew down to St. Louis one day last week to listen in on the trial.

▽

Myrtle Freedman, of Twentieth-Fox, wins the politeness award on Film Row this week. She is "Miss Information" at the local exchange.

▽

Joe Winninger, brother of Charles, the radio and stage star, visited along Film Row. He is considering a theatre connection and may enter the independent field shortly as a manager.

▽

Winners in the Warner Theatre football contest last week were as follows: first, Sheboygan theatre, Sheboygan, Wis.; second, State theatre, Racine, Wis.; third, Hamilton theatre, Chicago; and fourth, Parthenon theatre, Hammond, Ind. James Coston, general manager, in these parts, is awarding prizes to the high scorers in this contest which runs for nine weeks.

▽

Abe "Red" Faber, manager of the Metro, has had his theatre's "face lifted" and now the theatre is sporting a new modern front.

▽

The stage revue "Folies Bergere," which just closed at the Palace was the cause of much consternation among certain theatre patrons. This attraction usually stayed at the Palace several weeks and the one week engagement surprised the local fans who had to hustle down and see the show while they could. "Last Days of Pompei" followed as the screen attraction.

▽

Perhaps the best description we could give of last Saturday's party of the Chicago Amusement Publicists Association is had in the statement made by Herb Ellisburg. "It was a gay affair but I went home *early*—about 5:30 a.m."

▽

En route to Chicago from the Coast, Lawrence Tibbett allowed Irma Masterson of the Boone (Ia.) *News-Republican* to interview him while the train stopped at Boone. Miss Masterson became so engrossed in the confab she failed to get off the train before it started and had to borrow from Tibbett the fare home from the next town.

▽

An animated, sound color film "Old Faithful—Hot Water by Hot Point," a commercial project has just been completed here for Edison General Electric Appliance Co. The film will be used nationally for dealer-sales meetings.

▽

Essaness has changed the name of the Clifford to the Town theatre. It is now being remodeled.

▽

Margaret Felch, who hires the candy salesgirls for many local theatres, is winning much praise for her selections.

▽

Sid Spiegel, Jr., of Essaness, returned from Europe without acquiring any theatres while on the Continent.

COMMUNITY-AD TRAILERS

To the Editor of the Herald:

"Trailer" racketeers are busy fleecing local merchants and business houses, according to reports from theatre men all over the country.

They work a locality by selling community-ad trailers, collecting in advance and skipping with the money.

We have received over 50 letters about a salesman racketeering under the name of Filmack. Filmack has no salesman on the road.

Showmen can help clean these crooks out by exposing any that they discover and warning their local merchants to beware of salesmen offering to run trailers on their screen without the consent of the theatre owners.—Irving Mack, Filmack Trailer Company, Chicago.

▽

Arrivals and departures on the Chief, California Limited and other trains this week, included: Madame Ernestine Schumann-Heink, Edward G. Robinson and Mrs. Thomas G. Winter.

▽

A trade showing of "Trans-Atlantic Tunnel" by GB Pictures brought out many plaudits for the British film which has a majority of American players in the cast.

▽

A tea for Mrs. Thomas G. Winter, associate director of public relations of the Motion Picture Producers Association, was held Sunday at the Sherman hotel. More than 100 attended the affair. Mrs. Winter said it has been proved in recent months that "good pictures do pay." She urged that motion picture appreciation in the schools must be concentrated upon. To a question regarding national sentiment of parents toward the various giveaway games, Mrs. Winter said that steps to alter the situation would not be at all unlikely in the very near future.

▽

Colleen Moore's famous doll house will be shown at the Fair store starting November 15. The display will be here at least a month. The admission price will be 10 and 20 cents, all receipts to go to local charities who aid crippled children.

▽

Jack Goldhar is back from New York after a conference with United Artist officials.

▽

When "Wings over Ethiopia" failed to prove a strong attraction in the loop, "Here's to Romance" was rushed in. The Ethiopia picture was then cut down somewhat and a heavy ad campaign launched. The Garrick grosses took an immediate upward trend.

▽

Frank Young of the United Artists office spent the weekend in Detroit, visiting with his sister and other relatives.

▽

Charlie Kamp is feeling better now that the hayfever season is past. In fact, Charlie claims that he has almost recovered from the hayfever treatment a w.k. columnist advocated in one of his radio programs.

▽

J. M. Lansinger and his associate, Dorothy Ann Blank, returned this week from New York where they have been contacting literary agencies regarding screen material. Lansinger, formerly publisher of *College Humor* magazine, and Miss Blank, who edited the publication, will leave for the Coast shortly to open a literary agency there.

▽

That lovely person who wrote us a few weeks ago should never be alarmed at anything she reads if it is signed

CROUCH

Vivian Moses Handling Theatre

Vivian Moses has been signed to handle the advertising and publicity of the New Yorker theatre, recently opened on Broadway by Max A. Cohen and Arthur J. Seigel. Mr. Moses was formerly director of publicity for Fox and has been identified with Paramount and several other large companies.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1935, unless otherwise specified. Letter in parenthesis after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1935-36 season.

ACADEMY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Inter-national Crime				
Millions for Defense				
Murder in Chinatown				
Revolt of the Zombies				
Secret of Scotland Yard				
Slave Ship				
Thrill of the Century				

AMBASSADOR

Title	Star	Rel. Date	Running Time Minutes	Reviewed
His Fighting Blood	Kermit Maynard - Polly Ann Young	Oct. 5		
Red Blood of Courage	Kermit Maynard-Ann Sheridan	Apr. 20		
Trails of the Wild	Kermit Maynard-Billie Seward	Aug. 7		
Wilderness Mail (G)	Kermit Maynard-Fred Kohler	Mar. 13	*58	Mar. 16

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Timber War	Kermit Maynard	Nov. 5		

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circumstantial Evidence (A)	Chick Chandler-Shirley Grey	Mar. 30	66	Aug. 17
False Pretenses	Sidney Blackmer-Irene Ware	Oct. 22		
Girl Who Came Back (A)	Shirley Grey-Sidney Blackmer	Sept. 20	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15		
Lady in Scarlet, The	Reginald Denny-Patricia Farr	Oct. 15		
Shot in the Dark, A (G)	Charles Starrett-Marion Shilling	Feb. 15	65	June 1

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end				
Below the Deadline				
Little Red Schoolhouse				
Mother of the World				
Phantom Clue				
Ring Around the Moon				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After the Dance	Nancy Carroll-George Murphy	June 28	61	
Air Hawks	Ralph Bellamy-Tala Birell	May 7	70	
(See "Air Fury" "In the Cutting Room," Mar. 30.)				
Atlantic Adventure	Nancy Carroll-Lloyd Nolan	Aug. 25	70	
Awakening of Jim Burke	Florence Rice-Jack Holt	May 20	70	
Black Room, The	Boris Karloff-Marian Marsh	July 15	70	
Case of the Missing Man, The	Roger Pryor-Joan Perry	Oct. 15†		
Champagne for Breakfast	Joan Marsh-Hardie Albright	June 18	68	
Eight Bells	Ann Sothern-Ralph Bellamy	Apr. 11	70	
(See "In the Cutting Room," Feb. 23.)				
Feather in Her Hat, A	Pauline Lord-Louis Hayward	Oct. 17	73	
Fighting Shadows (G)	Tim McCoy-Geneva Mitchell	Apr. 18	58	May 25
Girl Friend, The	Ann Sothern-Jack Haley	July 31	69	
Grand Exit	Ann Sothern-Edmund Lowe	Oct. 25†	67	
Heir to Trouble	Ken Maynard-Joan Perry	Sept. 28†	59	
I'll Love You Always (G)	Nancy Carroll-George Murphy	Mar. 20	68	Apr. 6
In Spite of Danger (G)	Marian Marsh-Wallace Ford	Mar. 8	56	Apr. 13
Justice of the Range	Tim McCoy-Billie Seward	May 25	58	
Let's Live Tonight (G)	Lilian Harvey-Tullio Carminati	Mar. 1	69	Mar. 23
Love Me Forever	Grace Moore-Leo Carrillo	June 27	93	
Men of the Hour (G)	Richard Cromwell-Billie Seward	May 15	57	May 25
Party Wire (G)	Jean Arthur-Victor Jory	Apr. 27	69	Apr. 20
Public Menace, The	Jean Arthur-George Murphy	Sept. 30	63	
Revenge Rider	Tim McCoy-Billie Seward	Mar. 18	57	
(See "Alias John Law" "In the Cutting Room," Dec. 8,'34.)				
Riding Wild	Tim McCoy-Billie Seward	June 28	56	
She Couldn't Take It	George Raft-Joan Bennett	Oct. 20†	86	
She Married Her Boss	C. Colbert-Michael Bartlett	Sept. 19	91	
Superspeed	Norman Foster-Florence Rice	Sept. 1	57	
Swell Head	Wallace Ford-Barbara Kent	Apr. 8	62	
Together We Live	Ben Lyon-Sheila Mannors	Aug. 16	70	
(See "In the Cutting Room," Nov. 3,'34.)				
Unknown Woman	Marian Marsh-Richard Cromwell	June 14	67	
Unwelcome Stranger, The (G)	Jack Holt-Mona Barrie	Apr. 20	65	May 11
Western Frontier	Ken Maynard-Lucile Browne	Aug. 25†	57	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling of Dan Matthews, The	Richard Arlen-Charlotte Wynters			
Crime and Punishment	Peter Lorre-Edward Arnold			
Cowboy Crusader	Charles Starrett-Joan Perry			
Guard That Girl	Robert Allen-Florence Rice		67	
If You Could Only Cook	Jean Arthur-Herbert Marshall			
Lone Wolf Returns, The	Melvyn Douglas-Gail Patrick			
Lost Horizon	Ronald Colman			
Moonlight on the River	Ann Sothern-Harry Richman			
One Way Ticket	Lloyd Nolan-Peggy Conklin			
Opera Hat	Gary Cooper			
Panic on the Air	Ann Sothern-Lloyd Nolan			
Song of the Damned	Victor Jory-Florence Rice			
Too Tough to Kill	Victor Jory-Sally O'Neill			
Western Courage	Ken Maynard-Geneva Mitchell			

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Calibre	Bob Steele	Mar. 8†	6 rls.	
Cactus Kid	Jack Perrin	Feb. 28	6 rls.	
Kid Courageous	Bob Steele	July 28†	6 rls.	
Loser's End	Jack Perrin	Aug. 28	6 rls.	
Mystery Ranch	Tom Tyler	Apr. 12	6 rls.	
Rider of the Law, The	Bob Steele	Oct. 28†	6 rls.	
Ridin' Through	Tom Tyler	Oct. 26†	6 rls.	
Silver Bullet	Tom Tyler	May 11	6 rls.	
Smokey Smith	Bob Steele	Sept. 28	6 rls.	
Terror of the Plains	Tom Tyler	June 27	6 rls.	
Tombstone Terror	Bob Steele	Apr. 25	6 rls.	
Tracy Rides	Tom Tyler	Feb. 28	6 rls.	
Western Justice	Bob Steele	June 14†	6 rls.	
Wolf Riders	Jack Perrin	Sept. 28	6 rls.	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Scream in the Dark	Lon Chaney, Jr.		6 rls.	
Shadow of Silk Lennox	Lon Chaney, Jr.		6 rls.	
Toll of the Desert	Fred Kohler, Jr.	Nov. 1†	6 rls.	

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Boys of Iglo	Marica Gervai	Sept. 3†	85	
Father Knows Best	Szoke Szakall	May 14	80	
Homely Girl	Javor Murathy	Sept. 1†	88	
Honor Among Thieves	Kabos-Csikos	Sept. 10†	73	
Hussar Romance	Irene Agai	Apr. 21	75	
Iron Man	Torzs-Turay	Sept. 15†	71	
Queen of Roses	Zita Pertzel	Sept. 20†	90	
Rakoczi March	Paul Javor	Apr. 20	84	
Rakoczi March (German dialogue)	Frohlich-Horn	June 15	83	
Seeing Hungary (English titles)	Travelogue	Aug. 29	58	
Singing Troubadour	Szucs Sebok	Sept. 30†	77	
Sweet Stepmother	Maria Tasnadi	Sept. 20†	81	

DU WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Camille (A)	Y. Printemps-Pierre Fresnay	Apr. 15	85	May 18
Don Quixote	Chaliapin-Sydney Fox	July 1		July 8,'33
Dream of My People	Cantor Rosenblatt	June 1		
Hello Paris		Oct. 15†		
Iceland Fishermen (G)	Pierre Loti story	Sept. 15	72	Oct. 5
Last Wilderness, The (G)	Howard Hill	May 14	63	May 25
Ra Mu		Sept. 1†		
Sans Famille	Robert Lynen	Aug. 1		
World in Revolt	Graham McNamee	Mar. 1		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Frasquita	Franz Lehar	Dec. 10†		
Legong: Dance of the Virgins	Technicolor	Nov. 15†	60	
Scandal in Budapest		Nov. 1†		
Wedding Rehearsal	Roland Young-Merle Oberon	Dec. 1†		

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars (G)	Jack LaRue-Lillian Miles	Jan. 10	67	Jan. 26
Get That Man!	Wallace Ford-Lillian Miles	July 11	61	
Lone Bandit, The	Lane Chandler-Doris Brook	Mar. 14	60	
Outlaw Tamer, The	Lane Chandler-Janet Morgan	May 16	60	
Rescue Squad	Ralph Forbes-Verna Hillie	Mar. 7	61	

FIRST DIVISION

(Releases First Division Productions and in certain territories Alliance, Diversion, Normandy, Associated Talking, Monogram, Liberty, Chesterfield and Invincible Pictures.)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
False Pretenses	Sidney Blackmer-Irene Ware	Oct. 22†	66	
Frontier Justice	Hoot Gibson	Oct. 1†	58	
Girl Who Came Back (A)	Shirley Gray-Sidney Blackmer	Sept. 20†	65	Sept. 28
Happiness C.O.D.	Donald Meek-Irene Ware	Oct. 15†	69	
Hong Kong Nights	Tom Keene-Wera Engles	Sept. 15†	59	
Java Head (A)	Anna May Wong - E. Allan - E. Gwenn - J. Loder	Sept. 1†	70	Aug. 17

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mimi (A)	Douglas Fairbanks, Jr.-Gertrude Lawrence	Oct. 8†	98	June 8
Murder at Glen Athol	John Miljan-Irene Ware	Oct. 1†		
Rainbow's End	Hoot Gibson	June 10	60	
Society Fever	Lois Wilson-Lloyd Hughes	Oct. 1†	67	
Sunset Range (G)	Hoot Gibson	May 1	54	Mar. 9

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dance Band (G)	Buddy Rogers-June Clyde	Nov. 8†	65	June 15
Drake the Pirate (G)	Matheson Lang-Jane Baxter		95	June 1
Red Wagon	Charles Bickford-Raquel Torres	Nov. 8†		

FIRST NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Fury (G) 852	Paul Muni-Karen Morley	May 18	97	Apr. 6
Bright Lights (G) 865	Joe E. Brown-Ann Dvorak	Aug. 31	83	Aug. 3
Case of the Curious Bride, The (G) 879	Warren William - M. Lindsay	Apr. 13	68	Apr. 13
Case of the Lucky Legs, The (G) 966	Warren William-Genevieve Tobin	Oct. 5	77	Sept. 21
G Men, The (A) 880	James Cagney-Margaret Lindsay	May 4	85	Apr. 27
Girl from Tenth Avenue, The (A) 858	Bette Davis-Ian Hunter	June 1	69	June 1
Go Into Your Dance (G) 853	Al Jolson-Ruby Keeler	Apr. 20	97	Mar. 23
Gold Diggers of 1935 (G) 851	Dick Powell-Gloria Stuart	Mar. 18	95	Mar. 23
Goose and the Gander (A) 967	Kay Francis-George Brent	Sept. 21†	65	Oct. 5
In Caliente (G) 856	Dolores Del Rio-Pat O'Brien	May 25	84	July 6
Irish in Us, The (G) 866	James Cagney-Pat O'Brien	Aug. 3	80	July 20
Mary Jane's Pa (G) 875	Aline MacMahon-Guy Kibbee	Apr. 27	71	Apr. 27
Oil for the Lamps of China (G) 867	J. Hutchinson-Pat O'Brien	June 8	97	May 18
Shipmates Forever (G)	Dick Powell-Ruby Keeler	Oct. 12†	109	Sept. 28
Traveling Saleslady (G) 870	Joan Blondell-Glenda Farrell	Apr. 8	63	Apr. 6
While the Patient Slept (G) 874	Aline MacMahon-Guy Kibbee	Mar. 9	61	Mar. 9

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventures of Robin Hood, The	James Cagney			
Backfire	Ross Alexander-Ann Dvorak			
Broadway Hostess	Winifred Shaw-Lyle Talbot	Dec. 7†		
(See "In the Cutting," Sept. 7.)				
Captain Blood 855	Errol Flynn-Olivia De Haviland	Dec. 28†		
(See "In the Cutting Room," Sept. 28.)				
Enemy of Man	Paul Muni-Josephine Hutchinson			
(See "In the Cutting Room," Sept. 28.)				
God's Country and the Woman	Bette Davis-George Brent			
I Found Stella Parish 958	Kay Francis-Paul Lukas	Nov. 16†		
Man of Iron	Barton MacLane-Mary Astor	Dec. 21†		
(See "Country Boy," "In the Cutting Room," Oct. 19.)				
Murder of Dr. Harrigan, The	Kay Linaker-Ricardo Cortez		66	
Payoff, The 968	James Dunn-Claire Dodd	Nov. 9†	64	
(See "In the Cutting Room," July 6.)				
Prison Farm	Donald Woods-Kay Linaker			

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born for Glory 3508	Barry Mackay-John Mills	Sept. 30†	74	
Clairvoyant, The (A) 3503	Claude Rains-Fay Wray	July 15†	72	June 15
Loves of a Dictator (A) 760	Clive Brook-Madeleine Carroll	June 15	81	Feb. 10
Man Who Knew Too Much, The (G) 3415	Peter Lorre-Nova Pilbeam	Apr. 15	74	Dec. 29,'34
Morals of Marcus, The 3502	Lupe Velez-Ian Hunter	Sept. 30†	74	Apr. 13
My Heart Is Calling (G) 3409	Jan Kiepura-Marta Eggerth	May 1	90	Feb. 2
My Song for You 3414	Jan Kiepura-Sonnie Hale	June 1	70	Nov. 10,'34
Thirty-Nine Steps (G) 3501	Robert Donat-Madeleine Carroll	Aug. 1†	85	July 9

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias Bulldog Drummond (G) 3509	J. Hulbert-Fay Wray		63	May 18
Dr. Nikola 3507	Boris Karloff			
First a Girl 3512	Jessie Matthews-Sonnie Hale	Nov. 1†		
King of the Damned 3504	Conrad Veidt-Helen Vinson			
King Solomon's Mines 3511				
Mister Hobo (G) 3516	George Arliss-Gene Gerrard	Nov. 15†	87	Otc. 19
Modern Masquerade 3505	Jessie Matthews			
Passing of the Third Floor Back, The (G) 3510	Conrad Veidt-Rene Ray		90	Oct. 19
Rhodes, the Empire Builder 3514	Walter Huston			
Secret Agent 3506	Madeleine Carroll-Peter Lorre			
Soldiers Three 3515	Meureen O'Sullivan-C. Aubrey Smith			
Transatlantic Tunnel 3513	Richard Dix-Madge Evans	Oct. 27†		

HUNGARIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One Sunday Afternoon	Dita Parlo	Sept. 27†	85	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Addressee Unknown	Irene Agel	Nov. 20†	85	
Be Good Unto Death	Paul Javor	Jan. 1,'36†	85	
Frozen Child	Jeno Torzs	Dec. 10†	90	
Heart Specialist	Gyula Csortos	Dec. 30†	90	
I Cannot Live Without Music	B. Somogyi	Dec. 20†	95	
Miss President	Lily Muraty	Oct. 15†	90	
New Landlord, The	Ilona Titkos	Dec. 20†	90	
One Night in Venice	Gyula Csortos	Jan. 1,'36†	85	
Smile Please	Szoeke Szakall	Dec. 1†	86	
Three Men Under the Snow	Jeno Torzs	Nov. 20†	85	

INVINCIBLE

[Distributed through Chesterfield]

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Condemned to Live	Ralph Morgan-Maxine Doyle	Sept. 15		
Death from a Distance (G)	Russell Hopton-Lola Lane	Apr. 30	68	Oct. 19
Murder at Glen Athol	John Miljan-Irene Ware	Oct. 1		
Public Opinion (A)	Lois Wilson-Shirley Grey	Mar. 15	66	Sept. 7
Society Fever	Lois Wilson - Lloyd Hughes	Oct. 1		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs				
Brilliant Marriage				
Death Rides Double				
Hidden Alibi				
Hitch-Hike to Heaven	Henrietta Crosman-Anita Page			
Tango				
Under the Lilacs				

LIBERTY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Gamble 1012	H. B. Warner-Onslow Stevens	July 10	65	
Dizzy Dames 1010	M. Rambeau-Florine McKinney	May 1	73	
Old Homestead, The 1011	Mary Carlisle-Lawrence Gray	Aug. 10	73	
Sweepstake Annie (G) 1009	Marian Nixon-Tom Brown	Mar. 5	81	Feb. 23
Without Children 1008	M. Churchill-Bruce Cabot	Apr. 15	68	

MAJESTIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Motive for Revenge (G)	Donald Cook - Irene Hervey	Apr. 15	64	Mar. 30
Mutiny Ahead (G)	Neil Hamilton-Kathleen Burke	Mar. 1	63	July 13
Perfect Clue, The (G) 512	David Manners-Dorothy Libaire	Mar. 10	69	Dec. 1,34
Reckless Roads	Judith Allen - Regis Toomey	July 1	66	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Secret Agent X				

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Harmony Lane (G)	D. Montgomery-Evelyn Venable	Aug. 25	84	Aug. 31
Headline Woman (G)	Roger Pryor-Heather Angel	May 15	70	May 18
Ladies Crave Excitement (G)	Norman Foster-Evalyn Knapp	June 22	69	June 29
One Frightened Night (G)	Chas. Grapewin-Mary Carlisle	May 1	65	May 11
Streamline Express (G)	Victor Jory-Evelyn Venable	Sept. 7	71	Sept. 14
Waterfront Lady	Ann Rutherford-Frank Albertson	Oct. 5	68	Oct. 26

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Confidential	Donald Cook-Evalyn Knapp			

METRO - GOLDWYN - MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age of Indiscretion (A)	May Robson-Madge Evans	May 10	80	May 11
Anna Karenina (G)	Greta Garbo-Fredric Marcb	Sept. 6†	95	July 6
Baby Face Harrington (G)	Charles Butterworth-U. Merkel	Apr. 12	63	Mar. 30
Bishop Misbehaves, The	Edmund Gwenn - Maureen O'Sullivan	Sept. 13†	86	
(See "In the Cutting Room," Aug. 10.)				
Bonnie Scotland (G)	Laurel and Hardy	Aug. 23†	82	Sept. 14
Broadway Melody of 1938 (G)	Jack Benny-Eleanor Powell	Sept. 20	103	Sept. 7
Calm Yourself (G)	Madge Evans-Robert Young	June 28	69	June 22
China Seas (G)	Clarke Gable - Jean Harlow - Wallace Beery	Aug. 16†	89	Aug. 3
Escapade (G)	William Powell-Luise Rainer	July 5	89	July 13
Flame Within, The (A)	Ann Harding-Herbert Marshall	May 17	73	May 18
Here Comes the Band (G)	Ted Lewis-Virginia Bruce	Aug. 30†	87	Aug. 17
I Live My Life (G)	Joan Crawford-Brian Aherne	Oct. 4†	99	Oct. 5
It's in the Air	Jack Benny-Una Merkel	Oct. 11†	80	
Mad Love (A)	Peter Lorre-Frances Draka	July 12	69	July 8
Mark of the Vampire (A)	L. Barrymora-Bela Lugosi	Apr. 26	60	Apr. 6
Murder in the Fleet (G)	Robert Taylor-Jean Parker	May 24	70	May 18
Murder Man, The (G)	Spencer Tracy-Virginia Bruce	July 19	70	July 20
Naughty Marietta (G)	J. MacDonald-Nelson Eddy	Mar. 29	106	Mar. 2
No More Ladies (A)	Joan Crawford-R. Montgomery	June 14	82	June 8
One New York Night	Franchot Tone-Una Merkel	Apr. 5	71	
(See "Mystery in Room 309" "In the Cutting Room," Mar. 16.)				
O'Shaughnessy's Boy (G)	Wallace Beery-Jackie Cooper	Sept. 27†	88	Oct. 5
Public Hero No. 1 (A)	Chester Morris-Jean Arthur	May 31	89	May 25
Pursuit (G)	Chester Morris-Sally Eilers	Aug. 9†	62	Aug. 3
Reckless (A)	Jean Harlow-Wm. Powell	Apr. 19	99	Apr. 13
Rendezvous	Wm. Powell - Rosalind Russell	Oct. 25†	106	
(See "In the Cutting Room," Oct. 19.)				
Smilin' Through (Re-release)	Norma Shearer-Fredric March - Leslie Howard	Aug. 23	100	Oct. 22,'32
Times Square Lady (G)	Robert Taylor-Virginia Bruce	Mar. 8	69	Mar. 2
Vagabond Lady (G)	Robert Young-Evelyn Venabla	May 3	75	June 22
Vanessa: Her Love Story (A)	Helen Hayes-Robert Montgomery	Mar. 1	77	Feb. 23
West Point of the Air (G)	Wallace Beery-Robert Young	Mar. 22	90	Mar. 16
Woman Wanted (G)	Joel McCrea-Maureen O'Sullivan	Aug. 2†	68	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ah. Wilderness!	Wallace Beery-Lionel Barrymore	Nov. 22†		
Bohemian Girl, The	Laurel and Hardy			
Great Ziegfeld, The	William Powell - Myrna Loy - Luise Rainer			
Last of the Pagans	Mala-Lotus Long	Nov. 22†		
Mutiny on the Bounty	Clark Gable-Charles Laughton-Franchot Tone	Nov. 8†		
(See "In the Cutting Room," Sept. 28.)				
Night at the Opera, A	Marx Brothers	Nov. 15†		
(See "In the Cutting Room," Sept. 28.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Perfect Gentleman, The	Frank Morgan-C. Courtneidge	Nov. 1†		
(See "In the Cutting Room," Sept. 14.)				
Riffraff	Jean Harlow-Spencer Tracy	Nov. 29†		
Robin Hood of El Dorado	Warner Baxter-Ann Loring			
Rose Marie	J. MacDonald-Nelsen Eddy			
Tale of Two Cities, A	Ronald Colman-Elizabeth Allan			
Tarzan Escapes	John Weissmuller - Maureen O'Sullivan			

MONOGRAM

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheers of the Crowd (G) 3026	Russell Hopton-Irene Ware	Aug. 5	61	Aug. 3
Dawn Rider, The 3033	John Wayne-Marion Burns	June 20	57	
Desert Trail 3037	John Wayne-Mary Kornman	Apr. 22	54	
(See "In the Cutting Room," Feb. 23.)				
Great God Gold (A) 3017	Sidney Blackmer-Gloria Shea	Apr. 25	72	Mar. 9
Healer, The (G) 3004	Ralph Bellamy-Karen Morley	June 15	77	June 1
Honeymoon Limited (G) 3016	Neil Hamilton-Irene Hervey	July 1	70	June 22
Hoosier Schoolmaster, The (G) 3013	Charlotte Henry-Norman Foster	May 15	76	Apr. 13
Keeper of the Bees, The (G) 3002	Neil Hamilton-Betty Furness	July 15	76	June 15
Make a Million (G) 3019	Charles Starrett-Pauline Brooks	July 25	64	June 29
Mystery Man (G) 3025	Robert Armstrong	Apr. 25	62	Feb. 18
Paradise Canyon (G) 3036	John Wayne-Marion Burns	July 20	52	May 18

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accent on Youth (A) 3452	Sylvia Sidney-Herbert Marshall	Aug. 23†	77	July 13
Annapolis Farewell (G) 3503	Tom Brown-Sir Guy Standing	Sept. 6†	82	Aug. 31
Big Broadcast of 1936, The (G) 3511	Jack Oakie-Burns & Allen	Sept. 20†	97	Sept. 21
College Scandal (G) 3445	Arline Judge-Kent Taylor	June 21	79	June 8
Crusades, The (G) 3508	Loretta Young-Henry Wilcoxon	Oct. 18†	125	Aug. 10
Devil Is a Woman, The (A) 3441	Marlene Dietrich-Cesar Romero	May 3	80	Mar. 2
Dr. Jekyll and Mr. Hyde 3459 (Re-Issue)	Fredric March-Miriam Hopkins	July 5	85	Dec. 26,'31
Eagle's Brood, The (G)	Wm. Boyd-Jimmy Ellison	Oct. 25†	60	Oct. 12
Every Night at Eight (G) 3501	George Raft-Alice Faye	Aug. 2†	80	Aug. 10
Four Hours to Kill (A) 3439	Richard Barthelmess-H. Mack	Apr. 19	74	Apr. 6
Glass Key, The (G) 3444	George Raft-Claire Dodd	May 31	77	May 25
Goin' to Town (A) 3442	Mae West-Paul Cavanagh	May 17	71	May 11
Hands Across the Table (A)	C. Lombard-Fred MacMurray	Oct. 18†	80	Oct. 19
Here Comes Cookie (G) 3507	George Burns-Gracie Allen	Aug. 30†	65	Aug. 24
Hold 'Em Yale (G) 3438	Patricia Ellis-Cesar Romero	Apr. 12	63	Mar. 30
Hopalong Cassidy 3506	Wm. Boyd-Paula Stone	Aug. 23†	59	
It's a Great Life 3518	Joe Morrison-Rosalind Keith	Oct. 4†		
(See "In the Cutting Room," Sept. 28.)				
Last Outpost, The (A) 3505	Cary Grant-Gertrude Michael	Oct. 11†	77	Oct. 12
Little America (G) 3514	Admiral Byrd	Oct. 4†	52	Oct. 5
Man on the Flying Trapeze, The (G) 3451	W. C. Fields-Mary Brian	July 26	66	Aug. 10
Men Without Names (G) 3446	Fred MacMurray-Madge Evans	June 28	66	June 29
Once In a Blue Moon 3425	J. Savo-Michael Dalmatoff	May 10	67	
Paris in Spring (G) 3448	Tullio Carminati-Mary Ellis	July 5	83	June 1
People Will Talk (G) 3443	Chas. Ruggles-Mary Boland	May 24	67	Apr. 6
Private Worlds (A) 3435	C. Colbert-J. Bennett-C. Boyer	Apr. 19	83	Mar. 2
Scoundrel, The (A) 3437	Noel Coward-Julie Haydon	June 7	68	May 4
Shanghai (A) 3449	Charles Boyer-Loretta Young	July 19	76	July 20
Smart Girl (A) 3450	Kent Taylor-Ida Lupino	July 26	70	July 27
Stolen Harmony (G) 3440	George Raft-Ben Bernie	Apr. 26	74	Apr. 27
This Woman Is Mine 3447	Gregory Ratoff - John Loder - R. Bennett-Kath. Sergrave	Aug. 9†	75	
Two Fisted 3513	Lee Tracy-Grace Bradley	Oct. 4†	59	
(See "Gettin' Smart" "In the Cutting Room," Sept. 28.)				
Two for Tonight (G) 3509	Bing Crosby-Joan Bennett	Sept. 13†	61	Sept. 7
Virginia Judge, The (G) 3512	Walter C. Kelly-Marsha Hunt	Sept. 27†	60	Sept. 28
Virginian, The 3460 (Re-issue)	Gary Cooper - Richard Arlen - Walter Huston-Mary Brian	June 14	83	
Wanderer of the Wasteland 3502	Gail Patrick-Dean Jagger	Sept. 20†	66	
(See "In the Cutting Room, Aug. 3.)				
Without Regret (A) 3504	Elissa Landi-Kent Taylor	Aug. 16†	75	Aug. 17

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anything Goes	Bing Crosby-Ethel Merman			
Bride Comes Home, The	Claudette Colbert-F. MacMurray			
Collegiate	Joe Penner-Jack Oakie			
(See "In the Cutting Room," Sept. 28.)				
Coronado	Jack Haley-Johnny Downs			
(See "In the Cutting Room," Oct. 19.)				
Desire	Marlene Dietrich-Gary Cooper			
Drift Fence	Larry Crabbe-Kath. DeMille			
If I Had a Million (Re-issue)	Gary Cooper-George Raft		95	Nov. 12,'32
Klondike Lou	Mae West-Victor McLaglen			
Mary Burns, Fugitive	Sylvia Sidney-Melvyn Douglas	Nov. 15†		
Milky Way, The	Harold Lloyd-Adolphe Menjou			
(See "In the Cutting Room," Sept. 28.)				
Millions In the Air	John Howard-Wendy Barrie			
Nevada	Larry Crabbe-Kathleen Burke	Nov. 29†		
Peter Ibbetson 3510	Gary Cooper-Ann Harding	Nov. 8†		
(See "In the Cutting Room," June 22.)				
Rose of the Rancho	John Boles-Gladys Swarthout	Nov. 29†		
(See "In the Cutting Room," Aug. 17.)				
Ship Cafe	Carl Brisson-Arline Judge	Nov. 1†		
Soak the Rich	Mary Taylor-Walter Connolly			

Title	Star	Rel. Date	Running Time Minutes	Reviewed
So Red the Rose	Margaret Sullavan-R. Scott	Nov. 22†		
(See "In the Cutting Room," Aug. 17.)				
Trail of the Lonesome Pine, The	Henry Fonda-Sylvia Sidney			
Wings Over Ethiopia		October Special		

PRINCIPAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Front Page Madness	Richard Bird-Nancy Burne	Oct. 1	60	

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cappy Ricks Returns (G) 3508	R. McWade-Florine McKinney	Sept. 25†	66½	Sept. 14
Crime of Doctor Crespi, The 3546	Erich von Stroheim - Harriet Russell	Oct. 21†	63	
Forbidden Heaven 3502	Charles Farrell-Charlotte Henry	Sept. 26†		
Lawless Range 3562	John Wayne-Sheila Mannors	Oct. 3†		
Melody Trail (G) 3567	Gene Autry-Ann Rutherford	Oct. 21†	60	Oct. 19
New Forntier, The 3558	John Wayne-Muriel Evans	Oct. 24†		
(See "In the Cutting Room," Sept. 28.)				
Spanish Cape Mystery, The 3530	Helen Twelvetrees-Donald Cook	Oct. 25†		
(See "In the Cutting Room," Sept. 7.)				
Tumbling Tumbleweeds 3568	Gene Autry-Lucile Browne	Sept. 19†	57	
Two Sinners (G) 3507	Otto Kruger-Martha Sleeper	Sept. 12†	72	Oct. 5
Westward Ho (G) 3556	John Wayne-Sheila Mannors	Sept. 1†	60	Aug. 3

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forced Landing 3524	Esther Ralston-Onslow Stevens	Nov. 25†		
(See "In the Cutting Room," Oct. 5.)				
Frisco Waterfront	Ben Lyon-Helen Twelvetrees			
$1,000 a Minute 3532	Roger Pryor-Leila Hyams	Nov. 7†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alice Adams (G) 541	Katharine Hepburn-Fred MacMurray	Aug. 23	99½	Aug. 10
Arizonian, The (G) 538	Richard Dix-Margot Grahame	June 28	75½	June 8
Becky Sharp (A) 4101	Miriam Hopkins-C. Hardwicke	June 28	75	June 22
Break of Hearts (A) 533	K. Hepburn-Charles Boyer	May 31	80	May 25
Chasing Yesterday (G) 528	Anne Shirley-O. P. Heggie	May 3	77½	Apr. 8
Dog of Flanders (G) 525	Frankie Thomas-Helen Parrish	Mar. 22	72	Mar. 2
Freckles (G) 536	Carol Stone-Tom Brown	Oct. 4	68	Oct. 5
Hi Gaucho 606	John Carroll-Steffi Duna	Oct. 11†	59	
(See "In the Cutting Room," Aug. 17.)				
His Family Tree (G) 604	James Barton-Maureen Delany	Sept. 20†	68½	Oct. 5
Hooray for Love (G) 535	Gene Raymond-Ann Sothern	June 14	72	May 25
Hot Tip (G) 542	James Gleason-Zasu Pitts	Aug. 18	69	Aug. 31
Informer, The (A) 532	V. McLaglen-Margot Grahame	May 24	91	May 4
Jalna (G) 540	Ian Hunter-Kay Johnson	Aug. 9	78	Aug. 17
Laddie (G) 526	John Beal-Gloria Stuart	Apr. 5	69½	Mar. 9
Last Days of Pompeii, The (G) 501	Dorothy Wilson-Preston Foster	Oct. 18	*85	Oct. 12
Nitwits, The (G) 534	Wheeler and Woolsey	June 7	81½	May 25
Old Man Rhythm (G) 539	Buddy Rogers-Betty Grable	Aug. 2	75	Sept. 28
People's Enemy (A) 527	Preston Foster-Melvyn Douglas	Mar. 15	70	May 4
Powder Smoke Range (G) 603	Hoot Gibson-Boots Mallory	Sept. 27†	*74	Aug. 31
Rainmakers, The (G) 605	Wheeler and Woolsey	Oct. 25†	78	Oct. 12
Return of Peter Grimm, The (G) 602	Lionel Barrymore-Helen Mack	Sept. 13†	82½	Aug. 31
Roberta (G) 524	Irene Dunne - Fred Astaire - Ginger Rogers	Mar. 8	105½	Feb. 23
She (G) 537	Helen Gahagan-Randolph Scott	July 12	94½	July 13
Star of Midnight (G) 529	William Powell-Ginger Rogers	Apr. 19	90	Apr. 6
Strangers All (G) 531	May Robson-Preston Foster	Apr. 26	69½	Mar. 30
Top Hat (G) 601	Fred Astaire-Ginger Rogers	Sept. 6†	99½	Aug. 24
Village Tale (A) 530	Randolph Scott-Kay Johnson	May 10	80	June 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Annie Oakley	Barbara Stanwyck-Preston Foster	Nov. 15†		
(See "In the Cutting Room," Aug. 31.)				
Chatterbox	Anne Shirley-Phillips Holmes			
Follow the Fleet	Fred Astaire-Ginger Rogers	Dec. 27†		
I Dream Too Much	Lily Pons-Henry Fonda	Nov. 29†		
(See "Love Song," "In the Cutting Room," Sept. 28.)				
In Person	Ginger Rogers-George Brent	Nov. 22†		
(See "In the Cutting Room," Sept. 14.)				
It Happened In Hollywood	Wallace Ford-Molly Lamont			
Mary of Scotland	Katharine Hepburn			
Mother Lode	Richard Dix-Leila Hyams			
Seven Keys to Baldpate	G. Raymond-Margaret Callahan	Dec. 7†		
Sylvia Scarlett	Katharine Hepburn-Cary Grant			
(See "In the Cutting Room," Sept. 28.)				
Three Musketeers (G) 544	Margot Grahame-Walter Abel	Nov. 1	*93	Oct. 12
To Beat the Band	Helen Broderick-Hugh Herbert	Nov. 8†		
(See "In the Cutting Room," Sept. 7.)				
Two O'Clock Courage	Walter Abel-Margot Grahame			
We're Only Human	Preston Foster-Jane Wyatt	Dec. 13†		
(See "Husk," "In the Cutting Room," Oct. 19.)				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
New Adventures of Tarzan (G)	Herman Brix	Burroughs-Tarzan Enterprises		*75	June 10
Rustler's Paradise (G)	Harry Carey	Ajax Pictures	June 1	61	May 11
Struggle for Life (G)		Foy Productions	June 18	53	June 29
Texas Rambler, The (G)	Bill Cody	Spectrum Pictures	May 15	59	May 18
Vanishing Riders, The (G)	Bill Cody	Spectrum Pictures	July 1	58	July 13

(THE RELEASE CHART--CONT'D)

TWENTIETH CENTURY - FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bady Boy* 615	James Dunn-Dorothy Wilson	Oct. 25†	56	
(See "In the Cutting Room," Sept. 28.)				
Black Sheep* (A) 543	Edmund Lowe-Claire Trevor	June 14	75	May 18
Charlie Chan in Egypt* (G) 544	Warner Oland-"Pat" Paterson	June 21	72	June 8
Charlie Chan in Shanghai* (G) 610	Warner Oland-Irene Hervey	Oct. 11†	70	Sept. 14
Cowboy Millionaire* (G) 538	George O'Brien-E. Kennody	May 10	67	Apr. 27
Curly Top* (G) 549	Shirley Temple-John Boles	July 26	74	July 27
Dante's Inferno* (A) 611	Claire Trevor-Spencer Tracy	Aug. 23†	88	Aug. 10
Daring Young Man, The* (G) 528	James Dunn-Mae Clarke	May 24	75	Apr. 27
Doubting Thomas* (G) 542	Will Rogers-Billie Burke	June 7	73	Apr. 20
Dressed to Thrill* (G) 605	Clive Brook-Tutta Rolf	Aug. 18†	68	July 13
Farmer Takes a Wife, The* (G) 608	Janet Gaynor-Henry Fonda	Aug. 2†	91	July 20
Gay Deception, The* (G) 602	Francis Lederer-Frances Dee	Sept. 13†	76	Aug. 24
George White's 1935 Scandals* (A) 534	Alice Faye-James Dunn	Mar. 29	83	Apr. 6
Ginger* (G) 545	Jackie Searl-Jane Withers	July 5	74	July 27
Hard Rock Harrigvan* (548)	George O'Brien-Irene Hervey	July 19	60	July 6
Here's to Romance* (G) 609	Nino Martini-Genevieve Tobin	Oct. 4†	86	Aug. 31
It's a Small World* (A) 536	Spencer Tracy-Wendy Barrie	Apr. 12	71	Apr. 6
Ladies Love Danger* 540	Gilbert Roland-Mona Barrie	May 3	69	
(See "Secret Lives" "In the Cutting Room," Mar. 30.)				
Orchids to You* (G) 546	Jean Muir-John Boles	July 12	74	June 22
Our Little Girl* (G) 539	Shirley Temple-Joel McCrea	May 17	65	June 15
Redheads on Parade* (G) 604	John Boles-Dixie Lee	Aug. 30†	77	July 13
Silk Hat Kid* (G) 547	Lew Ayres-Mae Clarke	July 19	67	Aug. 31
Spring Tonic* (G) 535	Lew Ayres-Claire Trevor	Apr. 19	58	July 8
Steamboat Round the Bend* (G) 612	Will Rogers-Anne Shirley	Sept. 8†	80	Aug. 3
$10 Raise* (G) 537	Edward Everett Horton	Apr. 5	70	Mar. 23
This Is the Life* 614	Jane Withers-John McGuire	Oct. 18†	65	
Thunder Mountain* (G) 607	Geo. O'Brien-Barbara Fritchie	Sept. 27†	58	Sept. 21
Thunder in the Night* (G) 613	Edmund Lowe-Karen Morley	Sept. 20†	67	July 13
Under the Pampas Moon* (G) 541	Warner Baxter-Ketti Gallian	May 31	78	May 25
Way Down East* 616 (G)	Rochelle Hudson-Henry Fonda	Oct. 25†	84	Aug. 24
Welcome Home* (G) 603	James Dunn-Arline Judge	Aug. 9	72	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Charlie Chan's Secret*	Warner Oland-Rosina Lawrence	Jan. 17,'36†		
Gentle Julia*	Jane Withers			
In Old Kentucky* (G) 601	Will Rogers-Dorothy Wilson	Dec. 6†	84	July 13
King of Burlesque, The*	Warner Baxter-Alice Faye	Jan. 3,'36†		
Littlest Rebel, The*	Shirley Temple-John Boles	Dec. 27†		
Man Who Broke the Bank at Monte Carlo, The 620	Ronald Colman-Joan Bennett	Nov. 22†		
(See "In the Cutting Room," Oct. 5.)				
Metropolitan 618	Lawrence Tibbett-Virginia Bruce	Nov. 8†		
Music Is Magic* (G) 619	Alice Faye-Ray Walker	Nov. 15†	*65	Oct. 12
My Marriage	Claire Trevor-Kent Taylor	Jan. 10,'36†		
Navy Wife*	Claire Trevor-Ralph Bellamy	Dec. 13†	72	
(See "Beauty's Daughter," "In the Cutting Room," Aug. 17.)				
Paddy O'Day*	Jane Withers	Jan. 21,'36†		
Professional Soldier	V. McLaglen-Freddie Bartholomew	Jan. 24,'38†		
Ramona	Rochelle Hudson-John Boles			
Show Them No Mercy 621	Rochelle Hudson-Cesar Romero	Nov. 29†		
(See "In the Cutting Room," Oct. 19.)				
Thanks a Million 617	Dick Powell-Ann Dvorak	Nov. 1†		
Your Uncle Dudley*	Edward Everett Horton	Dec. 20†		

(Asterisk (*) denotes Fox Pictures. Others 20th Century Productions)

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Barbary Coast (G)	Miriam Hopkins - Edward G. Robinson - Joel McCrea	Sept. 27†	90	Oct. 5
Brewster's Millions (G)	Jack Buchanan-Lili Damita	May 20	78	Apr. 13
Call of the Wild, The (G)	C. Gable-Loretta Young	Aug. 9	91	May 4
Cardinal Richelieu (G)	George Arliss-M. O'Sullivan	Apr. 28	80	Mar. 30
Dark Angel, The (G)	Merle Oberon - Fredric March - Herbert Marshall	Sept. 6†	90	Sept. 14
Escape Me Never (A)	Elisabeth Bergner-Hugh Sinclair	June 27	80	Apr. 20
Folies Bergere (G)	Maurice Chevalier-Merle Oberon	Feb. 22	80	Feb. 23
Les Miserables (G)	Fredric March-C. Laughton	Apr. 21	105	Apr. 6
Let 'Em Have It (A)	Richard Arlen-Virginia Bruce	May 17	95	June 8
Melody Lingers On, The	Josephine Hutchinson - George Houston	Oct. 25†		
(See "In the Cutting Room," Sept. 28.)				
Nell Gwyn (A)	Anna Neagle-Cedric Hardwicke	June 14	75	July 14
Red Salute (G)	B. Stanwyck-Robert Young	Sept. 13†	78	Sept. 21
Sanders of the River (G)	Leslie Banks - Paul Robeson - Nina Mae MacKinney	July 4	95	Apr. 20
Thunder In the East	Charles Boyer-Merle Oberon	May 13	79	Dec. 1,'34
(Reviewed under the title, "The Battle.")				
Wedding Night, The (G)	Anna Sten-Gary Cooper	Mar. 8	90	Feb. 23

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The	Douglas Fairbanks, Jr.—Elissa Landi			
Ghost Goes West	Robert Donat-Jean Parker			
Man Who Could Work Miracles, The	Roland Young	Dec. 11†		
Modern Times	Chas. Chaplin-Paulette Goddard			
Moscow Nights	H. Baur-Penelope Dudley Ward			
Navy Born	Miriam Hopkins-Joel McCrea			
Shoot the Chutes	Eddie Cantor-Ethel Merman	Dec. 25†		
Splendor	Miriam Hopkins-Joel McCrea			
Things to Come	Raymond Massey	Nov. 29†		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Affair of Susan, The 9034	Zasu Pitts-Hugh O'Connell	Oct. 7†	63	
(See "Alone Together," "In the Cutting Room," Sept. 7.)				
Alias Mary Dow (G) 8011	Sally Eilers-Ray Milland	May 27	66	July 6
Border Brigands 8085	Buck Jones	May 27	56	
Bride of Frankenstein (A) 8009	Boris Karloff-Valerie Hobson	May 6	80	Apr. 20
Chinatown Squad (G) 8017	Lyle Talbot-Valerie Hobson	May 20	65	June 8
Diamond Jim (G) 9003	Edward Arnold-Binnie Barnes	Sept. 2†	93	July 20
Fighting Youth 9017	Charles Farrell-June Martel	Sept. 30†		
Good Fairy, The (G) 8003	Margaret Sullavan-H. Marshall	Feb. 18	98	Feb. 9
His Night Out 9021	Edward Everett Horton - Irene Hervey	Oct. 21†	74	
(See "In the Cutting Room," Sept. 28.)				
It Happened In New York (G) 8023	Lyle Talbot-Heather Angel	Mar. 18	66	Apr. 13
King Solomon of Broadway (G) 9018	Edmund Lowe-Dorothy Page	Sept. 30†	74	Sept. 21
Lady Tubbs (G) 8034	D. Montgomery-Alice Brady	July 15	68	July 6
Manhattan Moon (G) 8026	Ricardo Cortez-Dorothy Page	Aug. 5	69	Oct. 19
Mister Dynamite (G) 8012	Edmund Lowe-Esther Ralston	Apr. 22	69	Apr. 6
Night Life of the Gods (G) 8008	Alan Mowbray-F. McKinney	Mar. 11	73	Jan. 12
Outlawed Guns 8086	Buck Jones-Ruth Channing	July 29	62	
Princess O'Hara (G) 8013	Jean Parker-Chester Morris	Apr. 1	80	Mar. 30
Raven, The (A) 8016	Karloff-Bela Lugosi	July 22	61	June 15
She Gets Her Man (G) 8018	Zasu Pitts-Hugh O'Connell	Aug. 19	64	Aug. 10
Stone of Silver Creek (G) 8084	Buck Jones-Noel Francis	Apr. 15	60	Apr. 20
Storm Over the Andes (G) 9026	Jack Holt-Mona Barrie	Sept. 16†	84	Oct. 19
Throwback, The 9041	Buck Jones-Muriel Evans	Sept. 16†	60	
(See "In the Cutting Room," Aug. 10.)				
Transient Lady (G) 8019	Gene Raymond-Henry Hull	Mar. 3	72	Mar. 23
Werewolf of London (A) 8015	Henry Hull-Valerie Hobson	June 3	75	May 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East of Java 9029	Chas. Bickford-Elizabeth Young	Nov. 25†		
(See "In the Cutting Room," Sept. 28.)				
Great Impersonation, The 9014	Edmund Lowe-Valerie Hobson			
(See "In the Cutting Room," Sept. 28.)				
Her Excellency the Governor 9013	Binnie Barnes			
Invisible Ray 9015	Karloff-Bela Lugosi			
Ivory Handled Guns 9042	Buck Jones-Charlotte Wynters	Nov. 11†	59	
Magnificent Obsession 8006	Irene Dunne-Robert Taylor			
(See "In the Cutting Room," Oct. 5.)				
Remember Last Night? (A) 9011	Edw. Arnold-C. Cummings	Nov. 4†	*76	Oct. 12
Song of Joy 9010	Marta Eggerth			
Spinster Dinner 9007	Carole Lombard-Melvyn Douglas			
Stormy (G) 9016	Noah Beery, Jr.—Jean Rogers	Nov. 18†	68	Oct. 19
Sunset of Power	Buck Jones-Dorothy Dix			
Sweet Surrender 9012	Frank Parker-Tamara	Nov. 11†		
Three Kids and a Queen 9023	May Robson-Frankie Darro	Oct. 28†	90	

WARNER BROS.

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alibi Ike (G) 815	Joe E. Brown-O. De Havilland	June 15	72	July 27
Broadway Gondolier (G) 805	Dick Powell-Joan Blondell	July 27	98	July 6
Dinky (G) 824	Jackie Cooper-Mary Astor	May 11	65	Sept. 7
Don't Bet on Blondes (G) 813	Warren William-Claire Dodd	July 13	60	July 27
Dr. Socrates (G) 909	Paul Muni-Ann Dvorak	Oct. 19†	70	Oct. 19
Florentine Dagger, The (G) 829	Donald Woods-Margaret Lindsay	Mar. 30	69	May 4
Front Page Woman (G) 812	Bette Davis-George Brent	July 20	82	July 25
Going Highbrow (G) 818	Guy Kibbee-Zasu Pitts	July 8	87	Sept. 7
I Live for Love (G) 919	Dolores Del Rio-E. Marshall	Sept. 28†	64	Oct. 12
Little Big Shot (G) 918	Sybil Jason-Robert Armstrong	Sept. 7†	72	Aug. 3
Night at the Ritz, A (G) 823	William Gargan-Patricia Ellis	Mar. 23	63	May 25
Page Miss Glory (G) 905	Marion Davies-Dick Powell	Sept. 7†	92	July 13
Special Agent (G) 908	George Brent-Bette Davis	Sept. 14†	78	Aug. 24
Stranded (G) 808	Kay Francis-Geo. Brent	June 29	76	June 29
Sweet Music (G) 805	Rudy Vallee-Ann Dvorak	Feb. 23	95	Mar. 2
We're in the Money (G) 820	Joan Blondell-Glenda Farrell	Aug. 17	*65	July 27

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel of Mercy	Josephine Hutchinson			
Anthony Adverse	Fredric March			
Ceiling Zero	James Cagney-Pat O'Brien			
Colleen	Ruby Keeler-Joan Blondell-Jack Oakie-Hugh Herbert			
Dangerous	Bette Davis-Franchot Tone			
(See "Hard Luck Dame," "In the Cutting Room," Sept. 14.)				
Freshman Love	Patricia Ellis-Warren Hull			
Frisco Kid 907	James Cagney-Marg't Lindsay	Nov. 30†		
(See "In the Cutting Room," Aug. 31.)				
Glorious	Marion Davies-Dick Powell			
Invitation to a Murder	Marguerite Churchill-G. Tobin			
Meet the Duchess	Dolores Del Rio - W. William			
Midsummer Night's Dream (G)	All Star		132	Oct. 12
Miss Pacific Fleet	Joan Blondell-Glenda Farrell	Dec. 14†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Moonlight on the Prairie 928	Dick Foran-Sheila Mannors	Nov. 2†	63	
(See "In the Cutting Room," Aug. 17.)				
Personal Maid's Secret 920	Margaret Lindsay-Warren Hull	Oct. 28†	58	
(See "Living Up to Lizzie," "In the Cutting Room," Aug. 17.)				
Petrified Forest	Leslie Howard-Bette Davis			
Singing Kid, The	Al Jolson-Sybil Jason			
Song of the Saddle	Dick Foran-Alma Lloyd			
Stars Over Broadway 917	Pat O'Brien-Jane Froman	Nov. 23†		
(See "In the Cutting Room," Sept. 28.)				

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Abdul the Damned (A)	Nils Asther	Assoc. British		85	June 1
April Blossoms (G)	Richard Tauber	B. I. P.		95	Apr. 13
Avec l'Assurance (G)	Saint-Granier	Paramount	May 3	83	May 18
Brown on Resolution (G)	Betty Balfour	Gaumont-British		85	June 1
Car of Dreams (G)	John Mills	Gaumont-British		72	Oct. 12
Czardas Duchess, The (G)	Marta Eggerth	Ufa	Apr. 24	102	May 4
Dandy Dick (G)	Will Hay	Assoc. British		70	Mar. 16
Der Judas von Tirol	Fritz Rasp	86th St. Corp.	Apr. 26	78	
Der Page vom Dalmasse-Hotel	Dolly Haas	86th St. Corp.	Mar. 22	80	
Die Grosse Chance	Hans Soehnker	86th St. Corp.	May 3	80	
Die Unschuld vom Lande	Lucie Englisch	86th St. Corp.	May 10	85	
Die vom Niederrhein	Lien Deyers	86th St. Corp.	May 17	84	
Divine Spark, The (G)	Marta Eggerth-P. Holmes	Gaumont-British		82	July 13
Drei vom der Kavallerie	Paul Hoerbiger	86th St. Corp.	Apr. 12	90	
Golden Taiga (G)	A. Novoseltsev	Amkino		93	Aug. 17
Heart's Desire (G)	Richard Tauber	Assoc. British		87	Oct. 5
Heroes of the Arctic (G)		Amkino	May 23	70	June 1
Honours Easy (A)	Greta Nissen	Assoc. British		60	Aug. 24
In a Monastery Garden (A)	John Stuart	R & S	Mar. 12	77	Mar. 30
It's a Bet (G)	Helen Chandler	British Int'l		80	Mar. 16
La Crise Est Finie (G)	Albert Prejean	European Films	Mar. 12	81	Mar. 30
Les As Du Turf (G)	Pauley	Paramount	May 10	99	May 18
McGlusky the Sea Rover (G)	Jack Doyle	Assoc. British		60	July 27
Men on Wings (G)	Koval-Samborsky	Amkino	June 7	85	June 15
Moscow Laughs (G)	Leonid Utesov	Amkino	Mar. 21	95	Apr. 27
Oh! Daddy (G)	Leslie Henson	Gaumont-British		75	Mar. 16
Peasants (A)	E. Younger	Amkino	Aug. 28	105	Sept. 14
Peg of Old Drury (A)	Anna Neagle - Cedric Hardwicke	B. & D.		75	Sept. 28
Peter Vinogradov (G)	B. N. Livanov	Amkino	June 26	86	July 13
Phantom Fiend, The (A)	Ivor Novello-Elizabeth Allan	Olympic	Apr. 19	67	Apr. 27
Private Secretary, The (G)	Edw. Everett Horton	Twickenham		75	Oct. 5
Red Village, The (A)	S. Shkuret	Amkino	May 1	90	May 18
Rich Uncle, The (G)	Angelo Musco	Metropolis	June 28	88	July 13
Rosen aus dem Sueden	Paul Hoerbiger	86th St. Corp.	Apr. 19	87	
Schwarzer Jaeger Johanna	Marianne Hoppe	86th St. Corp.	Mar. 29	90	
Scotland Yard Mystery (G)	Gerald DuMaurier	B. I. P.		75	June 8
Shepherdess' Sweetheart	(Greek Feature)	Frank Norton	Feb. 17	118	
So You Won't Talk (G)	Monty Banks	First National		85	Apr. 27
Song of Happiness (G)	M. Victorov	Amkino	Apr. 6	90	Apr. 20
Soviet Journey (G)		Amkino		91	Aug. 17
Soviet Russia Today (G)		Amkino	Mar. 3	67	Mar. 16
Strauss' Great Waltz (G)	Jessie Matthews	Tom Arnold	Apr. 6	72	Apr. 27
Strictly Illegal (G)	Leslie Fuller	Gaumont-British		70	Mar. 16
Student's Romance, The (G)	Grete Natzier	Assoc. British		78	Aug. 10
Sunny Youth (G)	A. Shubnaya	Amkino	Aug. 17	70	Aug. 31
Swedenhielms (G)	Tutta Rolf	Scandinavian	Sept. 5	88	Oct. 5
Triumph of Sherlock Holmes, The (A)	Arthur Wontner	Olympic Pictures		87	Mar. 9
Youth of Maxim, The (A)	Boros Chirkov	Amkino	Apr. 17	80	May 11
Zigeunerbluth	Adele Sandrock	86th St. Corp.	Apr. 5	82	

SHORT FILMS

[All dates are 1935 unless otherwise stated]

CELEBRITY

COMICOLOR CARTOONS

Title	Rel. Date	Min.
Little Black Sambo	Feb. 6	8
Bremen Town Musicians	Mar. 6	8
Old Mother Hubbard	Apr. 3	7
Mary's Little Lamb	May 1	7
Summertime	June 30†	1 rl.
Sinbad the Sailor	July 30†	1 rl.
Three Bears, The	Aug. 30†	1 rl.
Balloon Land	Sept. 30†	1 rl.
Simple Simon	Oct. 30†	1 rl.
Humpty Dumpty	Nov. 30†	1 rl.

COLUMBIA

BARNEY GOOGLE

Title	Rel. Date	Min.
No. 1—"Tetched in th' Head"	Oct. 24†	

BROADWAY COMEDIES

Title	Rel. Date	Min.
Alimony Aches Andy Clyde	June 29	19
Captain Hits the Ceiling, The (All Star)	July 26	19
Do Your Stuff (Radio Rogues)	June 15	19
Double Trouble Andy Clyde		
Gobs of Trouble (All Star)	July 12	19
Gum Shoes (All Star)	Mar. 1	21
His Bridal Sweet Harry Langdon	Mar. 15	20
Hoi Polloi (3 Stooges)	Aug. 29†	19
Honeymoon Bridge Leon Errol	Oct. 3†	
I'm a Father Andy Clyde	Feb. 7	20
It Always Happens Andy Clyde	Sept. 15†	19
Leather Necker, The Harry Langdon	May 9	20
Oh My Nerves (All Star)		
Old Sawbones Andy Clyde	Apr. 11	17
Pardon My Scotch (3 Stooges)	Aug. 1†	21
Pop Goes the Easel (3 Stooges)	Mar. 29	20
Restless Knights (3 Stooges)	Feb. 20	16½
Stage Fright (All Star)	June 1	19
Star Gazing (Radio Rogues)	Sept. 26†	19
Tramp, Tramp, Tramp Andy Clyde	May 22	20
Uncivil Warriors (3 Stooges)	Apr. 26	20

COLOR RHAPSODIES

Title	Rel. Date	Min.
Bon Bon Parade	Oct. 10†	8
A Cat, a Bell and Mouse	May 10	7
Little Rover	June 28	9
Make Believe Revue, The	Mar. 22	10
Monkey Love	Sept. 12†	8
Neighbors	Aug. 15†	8

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
5. Hotcha Melody	Mar. 15	7
6. King's Jester	May 20	7
7. Peace Conference, The	Apr. 26	7
8. Garden Gaieties	Aug. 1†	7
9. Happy Family, A	Sept. 26†	7
10. Kannibal Kapers		

LAUGHING WITH MEDBURY

Title	Rel. Date	Min.
In the Old Days	Mar. 22	10
Strange Championships	July 20	10

NEWS WORLD OF SPORT SERIES

Title	Rel. Date	Min.
Air Thrills	Mar. 1	10
Feminine Invasion, The		
Flying Feet	May 3	10
Hold That Shark	Mar. 29	10
Jump Horse Jump	Sept. 27†	10
Spills and Splashes	Aug. 5	10
Tense Moments	Aug. 20	10
Tomorrow's Champions	July 23	10
Water Thrills	June 20	10

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Gold Getters	Mar. 1	7
Graduation Exercises	Apr. 12	7
Let's Ring Doorbells		
Puppet Murder Case, The	June 21	7
Scrappy's Big Moment	July 28	7
Scrappy's Ghost Story	May 24	7
Scrappy's Trailer	Aug. 29†	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 7—	Mar. 15	10½
No. 8—	Apr. 12	10
No. 9—	May 10	10
No. 10—	June 6	10
No. 11—	July 5	10
No. 12—	Aug. 2	10
No. 13—	Aug. 30	10
No. 1—	Sept. 13†	10
No. 2—	Oct. 11†	10

SPICE OF LIFE

Title	Rel. Date	Min.
No. 6—	Mar. 1	10
No. 7—	Apr. 25	10

STARS OF TOMORROW

Title	Rel. Date	Min.
No. 1	Aug. 1†	11
No. 2	Sept. 7†	11

VOICE OF EXPERIENCE

Title	Rel. Date	Min.
No. 1	Sept. 15†	10½
No. 2	Sept. 29†	10½
No. 3	Oct. 13†	10½

DU WORLD

SEMI-FEATURES AND SHORTS

Title	Rel. Date	Min.
Cathedrals	Oct. 1†	19

EDUCATIONAL

[Distributed through Fox]

CORONET COMEDIES

Title	Rel. Date	Min.
An Ear for Music	Mar. 8	18
Easy Money	Feb. 8	18
Grooms in Gloom	May 10	17
Just Another Murder	Oct. 4	17
Stylish Stouts	Aug. 23†	17
He's a Prince	Oct. 18†	18

FROLICS OF YOUTH

Title	Rel. Date	Min.
Flicker Fever	Sept. 26†	20
It Never Rains	May 24	20
Little Big Top, The	Feb. 1	21

MARRIAGE WOWS SERIES

Title	Rel. Date	Min.
Dumb Luck	Jan. 18	17
How Am I Doing?	Jan. 4	20

MIRTHQUAKE COMEDIES

Title	Rel. Date	Min.
Magic Word, The	July 5	17
Time Out	June 14	20

MUSICAL COMEDIES

Title	Rel. Date	Min.
Hail Brother	Mar. 22	19
Moonlight and Melody	Oct. 11†	21
Rhythm of Paree	Sept. 27†	21

SONG AND COMEDY HITS

Title	Rel. Date	Min.
College Capers	Sept. 27†	12
Hillbilly Love	Oct. 11†	11
Hurray for Rhythm	Aug. 16†	11
Radio Rascals	Aug. 2†	11
Rodeo Day	Sept. 13†	11
Way Out West	Oct. 25†	1 rl.

SONG HIT STORIES

Title	Rel. Date	Min.
Fireman's Day Off	Apr. 12	10
Gay Old Days	Jan. 4	10
Life of the Party, The	Apr. 26	9
Old Camp Ground, The	Mar. 15	9
Song Plugger	Jan. 18	9

SPECIAL

Title	Rel. Date	Min.
Wings Over Mt. Everest	July 19†	22

STAR PERSONALITY COMEDIES

Title	Rel. Date	Min.
Amateur Husband, The	Aug. 16†	16
A Nose for News	Apr. 5	17
E-Flat Man	Aug. 9†	21
Friendly Spirits	May 31	20
Hayseed Romance	Mar. 15	20
Ladies Love Hats	Nov. 1†	2 rls.
Light Fantastic, The	June 28	18
Mr. Widget	Jan. 25	21
Object Not Matrimony	Mar. 1	18
One Run Elmer	Feb. 22	19
Only the Brave	Apr. 19	17
Penny Wise	Sept. 6†	16
Tars and Stripes	May 3	20
Timid Young Man, The	Oct. 25†	2 rls.

PAUL TERRY-TOONS

Title	Rel. Date	Min.
Aladdin's Lamp	Nov. 15†	6
Amateur Night	July 5	6
Bird Land	Aug. 23†	6
Bull Fight, The	Feb. 8	8
Chain Letters	July 26	6
Circus Days	Sept. 6†	6
Fireman Save My Child	Feb. 22	6
First Snow, The	Jan. 11	6
Five Puplets	Apr. 19	8
Flying Oil	Apr. 5	8
Foiled Again	Oct. 4†	8
Football	Oct. 18†	6
Foxy-Fox, The	July 19	6
Hey Diddle Diddle	Sept. 20†	6
June Bride, A	Nov. 1†	6
King Looney XIV	June 7	8
Moans and Groans	June 28	6
Modern Red Riding Hood, A	May 17	6
Moth and the Spider, The	Mar. 8	6
Old Dog Tray	Mar. 21	6
Opera Night	May 31	8
Peg Leg Pete, the Pirate	May 3	6
Southern Horse - pitality	Nov. 29†	6
What a Night	Jan. 25	6

TREASURE CHEST

Title	Rel. Date	Min.
Chums	Mar. 1	9
Clever Critters	Sept. 20†	8
Dog Days	July 12	8
Gangsters of the Deep	Nov. 1†	1 rl.
Hold That Line	Oct. 11†	
Personality and the Pen	May 10	10
Ski-Scrapers	May 24	8
Sunday Sports in Mexico	Nov. 8†	1 rl.
Taming the Wild	Apr. 26	10
Trailing the Swordfish	Oct. 11†	1 rl.

TUXEDO COMEDIES

Title	Rel. Date	Min.
One Big Happy Family	Nov. 15†	2 rls.
Dame Shy	Aug. 2†	16
Kiss the Bride	Sept. 13†	21
Ye Old Saw Mill	Aug. 30†	17

YOUNG ROMANCE

Title	Rel. Date	Min.
All for One	June 21	19
Love in a Hurry	May 17	16
Moon Over Manhattan	Feb. 15	17
Way Up Thar	Nov. 8†	2 rls.

FIRST DIVISION

MARCH OF TIME

Title	Rel. Date	Min.
No. 1	Feb. 1	
No. 2	Mar. 8	
No. 3	Apr. 19	
No. 4	May 31	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
By the Waters of Minnetonka		
Hymn to the Sun		
Les Preludes		
October Day		9
Italian Caprice		8
Voices of Spring		
Irish Melody		8
Countryside Melodies	May 4	8
Mediterranean Songs		7
Barcarolle		8
In a Mountain Pass		
NEWSLAUGHS		
No. 1		1 rl.
6 THRILLING JOURNEYS		
Old Faithful Speaks		8
Realm of Ghosts		
Deep Sea Harvest		
Ride Along Dude		
City of Proud Memories		
Craters of the Moon		

FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Armies of the World		10
Casting for Luck		10
Man's Mania for Speed		10
Marching with Science		9
On Foreign Service		9
Tracking the Explorers		10
MAGIC CARPET SERIES		
The Coast of Catalonia		
Crossroads of the World		9
Geneva-by-the-Lake		10

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Four Star Boarder	Apr. 27	20
Infernal Triangle	Aug. 17†	20
Manhattan Monkey Business	Nov. 9†	21
Nurse to You	Oct. 5†	
Okay Toots	Feb. 2	18
Poker at Eight	Mar. 9	21
Southern Exposure	Apr. 6	21
CHIC SALE SPECIAL		
Perfect Tribute, The	Aug. 15†	19
CRIME DOESN'T PAY		
No. 1—Buried Loot	Jan. 19†	19
No. 2—Alibi Racket	Sept. 14†	18
FITZPATRICK TRAVEL TALKS		
Beautiful Banff and Lake Louise	Oct. 5†	8
Colorful Gautemala	Feb. 23	9
Historic Mexico City	Sept. 7†	9
Honolulu, Paradise of the Pacific		
Los Angeles, Wonder City of the West	Mar. 16	9
Rainbow Canyon	Feb. 2	8
Zeeland, The Hidden Paradise	Jan. 5	7
HAPPY HARMONIES (Harman-Ising)		
6—Hey, Hey, Fever	Jan. 9	9
7—When the Cat's Away	Feb. 16	9
8—The Lost Chick	Mar. 9	9
9—Calico Dragon	Mar. 30	8
10—Good Little Monkeys	Apr. 13	9
11—Chinese Nightingale	Apr. 27	10
12—Poor Little Me	May 11	11
13—Barnyard Babies	May 25	
14—The Old Plantation	Sept. 21†	11
LAUREL & HARDY		
Fixer-Uppers	Feb. 9	21
Thicker Than Water	Mar. 16†	21
Tit for Tat	Jan. 5	20
M-G-M MINIATURES		
Great American Pie Company	Nov. 9†	11
How to Sleep	Sept. 14†	
Trained Hoofs	Oct. 12†	
M-G-M SPORTS PARADE		
Basketball Technique	Aug. 31†	8
Football Teamwork	Sept. 8†	8
Gymnastics	Oct. 26†	9
MUSICAL REVUES		
Gypsy Night	Jan. 12	18
Memories and Melodies	Feb. 16	18
Starlit Days at Lido	Sept. 28†	20
Two Hearts in Wax Time	Mar. 23†	15
ODDITIES		
Chain Letter Dimes	Apr. 20	7
Donkey Baseball	Mar. 2	9
Fightin' Fish	Apr. 6	9
Little People, The	May 4	9
Motorcycle Cossacks	Jan. 12	9
Pitcairn Island Today	July 6	10
Prince, King of Dogs	July 6	9
Sporting Nuts	Mar. 23	9
Windy	Feb. 9	9
OUR GANG		
Anniversary Trouble	Jan. 1	18
Beginner's Luck	Feb. 23	20
Follies of 1936	Nov. 30†	18
Little Papa	Sept. 21†	20
Little Sinner	Oct. 26†	18
Teacher's Beau	Apr. 27	20
Sprucin' Up	June 1	17
SPECIAL		
Lucky Beginners	Aug. 3†	20
TODD-KELLY		
Hot Money	Nov. 16†	18
Misses Stooge, The	Apr. 20	19
Sing, Sister, Sing!	Mar. 2	21
Slightly Static	Sept. 7†	19
Tin Man, The	Mar. 30	15
Treasure Blues	Jan. 26	19
Twin Triplets	Oct. 12†	

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Baby Be Good	Jan. 8	7
Betty Boop and Grampy	Aug. 16†	7
Henry, the Funniest Living American	Nov. 22†	1 rl.
Judge For a Day	Sept. 20†	8
Language All My Own, A	July 19	7
Little Nobody	Dec. 20†	1 rl.
Little Soap and Water, A	June 21	7
Making Stars	Oct. 18†	1 rl.
No! No! A Thousand Times No!	May 24	7
Stop That Noise	Mar. 15	7
Swat the Fly	Apr. 19	7
Taking the Blame	Feb. 15	7
COLOR CLASSICS		
Dancing on the Moon	July 12	7
Kids in the Shoe, The	May 10	7
Musical Memories	Nov. 8†	1 rl.
Song of the Birds	Mar. 1	7
Time For Love	Sept. 6†	7
HEADLINERS		
Cab Calloway's Jitterbug Party	May 24	8
Cavalcade of Music, The	Oct. 4†	1 rl.
Excuse My Gloves Jack Doyle - Betty Jane Cooper - Ted Husing	June 14	10
Feminine Rhythm Ina Ray Hutton and Her Melodears	Feb. 8	10
Follow the Leader Isham Jones and His Orchestra	July 26	10
Hark Ye, Hark Ben Bernie-Grace Barry	Mar. 22	10
Is My Face Black Molasses 'n' January	May 3	10
Magic of Music, The Richard Himber and His Orchestra	Aug. 2†	11
Melody Magic Johnny Green and His Orchestra	Apr. 12	10
Million Dollar Notes Red Nichols and His World Famous Pennies	Feb. 8	11
Musical Cocktail Anson Weeks and His Orchestra	July 5	10
Parade of the Maestros	Nov. 15†	1 rl.
Radio Rhapsody Johnny Green and Orch.	Dec. 6†	1 rl.
Sirens of Syncopation Phil Spitalny and His Musical Ladies	Aug. 23†	9
Song Writers of the Gay Nineties Pat Rooney	Mar. 1	10
Symphony in Black Duke Ellington and His Orchestra	Sept. 13†	10
PARAMOUNT PICTORIAL NEW SERIES		
No. 6—Twilight Melody —Pets from the Wild—Howard Chandler Christy	Jan. 4	10
No. 7—Queen of the Waters—Billy Blue Gum—Mericano	Feb. 1	10
No. 8—Aubrey Rainier—Old Madeira—Rube Goldberg, World Famous Humorist	Mar. 1	10
No. 9—Marseilles — Bird City — Eddie Dowling (Thumbs Up)	Mar. 29	10
No. 10—Metropolis Afloat—Lilies (Technicolor)—Lew Pollack	Apr. 26	10
No. 11—Main Street Afloat—Songmakers of a Nation (Joseph E. Howard)	May 24	10
No. 12—Fashions Afloat —Clubs to You — Herman Hupfeld	June 21	10
No. 13—Willard Robison —Gadgets for Madame — Steel Thunderbolts	July 19	11
No. 1—Song Makers of the Nation (Hoagy Carmichael)—Venice, the City in the Sea (Technicolor) —Flame Fighters	Aug. 16†	11
No. 2—Making Money —Deep Sea Delicacies—Song Makers of the Nation (Jean Schwartz)	Sept. 13†	10
No. 3—	Oct. 11†	1 rl.
No. 4—	Nov. 8†	1 rl.
No. 5—	Dec. 6†	1 rl.
PARAMOUNT VARIETIES		
No. 7—	Feb. 1	10
No. 8—	Mar. 1	
No. 9—	Mar. 29	
Broadway Highlights No. 1	May 17	10
Broadway Highlights No. 2	June 28	10
Broadway Highlights No. 3	Aug. 9†	10
Broadway Highlights No. 4	Sept. 27†	1 rl.
Broadway Highlights No. 5	Nov. 22†	1 rl.
Coo-Coo News	Jan. 25	10
Countryside Melodies	Dec. 13†	1 rl.
Famous People at Play	June 14	1 rl.
Hollywood Extra Girl	Aug. 23†	11
Jungle Antics	Feb. 22	10
Lucky Stars	Dec. 27†	1 rl.
Manhattan Rhythm	May 3	10
March of the Presidents	Sept. 27†	10
Movie Milestones	July 26	10
Movie Sideshow	Jan 11	
Nature Speaks	July 12	
No Motor to Guide Him	June 7	
Popular Science (color)	May 31	10
Screen Souvenirs No. 3	Feb. 8	10
Screen Souvenirs No. 4	Apr. 19	10
Shorty Goes South	Sept. 13†	10
Shorty on the Farm	Apr. 5	9
Spring Night	Nov. 1†	1 rl.
Strings and Strains	Mar. 22	10
Superstition of the Rabbit's Foot	Mar. 8	9
POPEYE THE SAILOR		
A Dream Walking		
Be Kind to "Aminals"	Feb. 22	7
Beware of Barnacle Bill	Jan. 5	7
Choose Your "Weppins"	May 31	7
Dizzy Divers	July 26	7
For Better or Worser	June 28	7
Hyp-Nut-Tist, The	Apr. 26	7
King of the Mardi Gras	Sept. 27†	1 rl.
Pleased to Me Cha!	Mar. 22	7
Popeye the Sailor Meets Sinbad the Sailor	Dec. 20†	2 rls.
Spinach Overture, The	Nov. 29†	1 rl.
You Gotta Be a Football Hero	Aug. 30†	7
Vim Vigor and Vitaliky	Dec. 27†	1 rl.
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 1	Sept. 20†	9
No. 2	Nov. 29†	1 rl.
SCREEN SONG		
It's Easy to Remember Richard Himber and Orch.	Nov. 22†	1 rl.
I Wished on the Moon Abe Lyman and Orchestra	Sept. 20†	8
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 7—King of the Everglades	Jan. 25	10
No. 8—Feline Athletes	Feb. 22	10
No. 9—Sporting Sounds	Mar. 22	10
No. 10—Never Control	Apr. 19	10
No. 11—Animal Intelligence	May 17	10
No. 12—Top Form	June 7	10
No. 13—Hollywood Hobbies	July 5	10
No. 14—Jungle Waters	Aug. 2†	10
No. 15—Making Manhandlers	Aug. 30†	10
No. 16—Hooked Lightning	Sept. 27†	10
No. 17—Jumping Jacks.	Oct. 25†	1 rl.
No. 18—Sport on the Range	Nov. 22†	1 rl.
No. 19—Answer This One	Dec. 20†	1 rl.

RKO RADIO

Title	Rel. Date	Min.
BLONDE and RED HEAD SERIES		
Hunger Pains	Feb. 22	17½
Pickled Peppers	June 7	19½
Wig Wag	Apr. 12	19½
CHICK CHANDLER COMEDIES		
Horse Helr	Feb. 1	19½
Raised and Called	Mar. 22	20
CLARK & McCULLOUGH SERIES		
Alibi Bye Bye	June 14	21½
Flying Down to Zero	Apr. 19	19
In a Pig's Eye	Dec. 28,'34	20½
DUMBBELL LETTERS		
No. 9	Jan. 18	5
No. 10	Feb. 1	5
No. 11	Feb. 15	5
No. 12	Mar. 1	5
No. 13	Mar. 15	5
No. 14	Mar. 29	5
No. 15	Apr. 12	5
No. 16	Apr. 26	4
No. 17	May 10	4½
No. 18	May 24	5
No. 19	June 7	5
No. 20	June 20	5
No. 21	July 5	
EASY ACES		
Capital Idea, A	Oct. 4†	10
Jolly Old London	Aug. 30	9½
Little New New York	June 14	10
Pharaohland	Feb. 22	9
Six Day Grind	July 26	10½
Topnotchers	Apr. 19	11
Tricks of the Trade	Sept. 6†	10
Unusualities	Aug. 9†	8½
FOUR STAR COMEDIES		
Hit and Rum	Apr. 26	19
Title	Rel. Date	Min.
How to Break 90 at Croquet	Jan. 4	15
Salesmanship Ahoy	July 19	18½
HEADLINER SERIES		
No. 3—This Band Age	Jan. 25	21½
No. 4—Sim Phoney Concert	Mar. 15	21
No. 5—Drawing Rumors	July 12	17
No. 1—Night Life†	Sept. 13	21
No. 2—Tuned Out†	Nov. 15	
EDGAR KENNEDY COMEDIES		
Bric-a-Brac	Jan. 18	19
Edgar Hamlet	July 5	20½
Happy tho Married	Nov. 1	18
In Love at 40	Aug. 30†	19
Sock Me to Sleep	May 17	20
South Seasickness	Mar. 29	20½
MAJOR BOWES AMATEUR THEATRE OF THE AIR		
No. 1	Sept. 6†	17½
No. 2	Sept. 20†	17½
No. 3	Oct. 4†	20
No. 4	Oct. 18†	
MARCH OF TIME		
No. 5	Aug. 16†	20
No. 6	Sept. 20†	21
MUSICALS		
Night at the Biltmore Bowl, A	June 21	17½
Spirit of 1976	Feb. 15	21½
MUSICOMEDIES SERIES (Ruth Etting)		
An Old Spanish Onion	Mar. 1	20
Ticket or Leave It	May 26	21
PATHE NEWS		
Released twice a week		
PATHE REVIEWS (1933-1934)		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Newly Reweds	Aug. 2†	19
Where There's a Will	Oct. 4†	18
RADIO MUSICAL COMEDIES		
Metropolitan Nocturne	Aug. 23†	18
Mismanaged	Oct. 25†	19½
RAINBOW PARADE CARTOONS		
Bird Scouts	Sept. 20†	7
Hunting Season	Aug. 9	7
Japanese Lantern	Mar. 8	8
Merry Kittens, The	May 31	7
Parrotville Post Office	June 28	7½

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Parrotville Old Folks	Jan. 25	7
Picnic Panic	May 3	9
Putting on the Dog	July 19	7½
Rag Dog	July 19	7½
Spinning Mice	Apr. 5	8
Sunshine Makers, The	Jan. 11	8

SMART SET

Title	Rel. Date	Min.
Quiet Fourth, A	Aug. 9†	15
Returned Engagement, A	Oct. 11†	21

SPECIALS

Title	Rel. Date	Min.
Going on Two	Sept. 17	17
Trip Thru Fijiland, A	May 10	14½

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Bugles from Blue Grass	Oct. 11†	10½
Inside the Ropes	Aug. 16†	10

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Hermits of Crabland	Sept. 27†	9
Neptune Mysteries	Aug. 16†	9

SUPERBA COMEDIES

Title	Rel. Date	Min.
Counselitis	Nov. 22†	
Home Work	Sept. 20†	19

VAGABOND ADVENTURE SERIES

Title	Rel. Date	Min.
Fakeers of the East	Dec. 7,'34	18½
Isle of Spice	Jan. 11	10½
Jamaica	May 17	9½
Quebec	Aug. 2	9½
Roumania	June 28	11
Saar, The	Mar. 22	11

WORLD ON PARADE

Title	Rel. Date	Min.
Land of the Eagle	Aug. 23†	11
Spain's Romantic Isle, Majorca	Oct. 18†	10½

STATE RIGHTS

AL BONDY
(General Electric)

Title	Min.
Exursions in Science No. 1	8

CARTOON EXHIBITOR

Title	Min.
Of All Things	4

METROPOLIS-TAPERNOUX

Title	Min.
Bolero	14
Sorcerer's Apprentice, The	10

PAT GARYN

Title	Min.
O'Mahoney-George Bout	17

PHIL BROWN

Title	Min.
Norwegian Sketches	10

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
11. Mickey's Man Friday	Jan. 17	7
12. Mickey's Band Concert (Color)	Feb. 23†	
13. Mickey's Service Station	Mar. 15	9
14. Mickey's Kangaroo	Apr. 20	9
15. Mickey's Garden	July 31†	8
16. Mickey's Fire Brigade (Color)	Sept. 4†	8½
17. Pluto's Judgment Day	Sept. 28†	9
18. On Ice		

SILLY SYMPHONIES

Title	Rel. Date	Min.
10. The Golden Touch	Mar. 21	8
11. Robber Kitten	Apr. 18	9
12. Cookie Carnival, The	May 23†	8
13. Who Killed Cock Robin?	June 26†	10
14. Music Land	Oct. 10†	8½

UNIVERSAL

CARTUNE CLASSICS

Title	Rel. Date	Min.
No. 3—Candyland	Apr. 22	1 rl.
No. 4—Springtime Serenade	May 27	1 rl.
No. 5—Three Lazy Mice	July 15	9
No. 6—Fox and the Rabbit, The	Sept. 30	1 rl.

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 6	Jan. 14	9
No. 7	Feb. 18	9
No. 8	Mar. 25	11
No. 9	May 27	10
No. 10	June 17	10
No. 11	July 1	10
No. 12	July 22	9
No. 13	Aug. 19	10
No. 14	Nov. 25†	1 rl.

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Desert Harmonies (No. 12-A)	Apr. 10	10
Doin' the Town (No. 9-A)	Jan. 30	18
Great Idea, A (No. 1-B)	Aug. 28	2 rls.
Harlem Bound (No. 4)	Nov. 6†	2 rls.
Here's the Gang (No. 13-A)	May 8	20
Meet the Professor (No. 10-A)	Feb. 13	19
On Your Radio Dial (No. 3)	Oct. 23†	2 rls.
Revue a la Carte (No. 8)	Jan. 16	17
Speedy Justice (No. 2-B)	Sept. 25†	2 rls.
Telephone Blues (No. 11-A)	Mar. 13	19

OSWALD CARTOONS

Title	Rel. Date	Min.
Amateur Broadcast	Aug. 26	1 rl.
At Your Service	July 8	8
Bronco Buster	Aug. 5	7
Do a Good Deed	Mar. 25	7
Elmer the Great Dane	Apr. 29	1 rl.
Hill Billy	Feb. 1	9
Monkey Wrenches	Nov. 11†	1 rl.
Quail Hunt, The	Oct. 7	1 rl.
Robinson Crusoe Isle	Jan. 7	9
Towne Hall Follies	June 3	8
Two Little Lambs	Mar. 11	8½

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 6—Novelty	Jan. 28	8
No. 7—Novelty	Mar. 4	8
No. 8—Novelty	Apr. 1	10
No. 9—Novelty	Apr. 22	10
No. 10—Novelty	June 3	10
No. 11—Novelty	June 24	10
No. 12—Novelty	July 15	10
No. 13—Novelty	Aug. 19	10
No. 14—Novelty	Nov. 18†	1 rl.

UNIVERSAL COMEDIES

Title	Rel. Date	Min.
Bring 'Em Back a Lie Sterling Holloway	Aug. 14	2 rls.
Double Crossed (Van Ronkel No. 5)	July 3	20
Father Knows Best Sterling Holloway	Feb. 20	2 rls.
His Last Fling (Van Ronkel No. 6)	July 31	20
Hollywood Trouble	Jan. 9	20
My Girl Sally Sterling Holloway (Von Ronkel No. 5)	June 5	19
Old Age Pension Henry Armetta Tom Patricola	Mar. 27	20
Would You Be Willing? (Van Ronkel No. 4)	May 22	2 rls.

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
Camera Thrills	Sept. 30	2 rls.

VITAPHONE

BIG V. COMEDIES

Title	Rel. Date	Min.
Get Rich Quick Allen Jenkins	Apr. 20	20
His First Flame Shemp Howard- Daphne Pollard	Mar. 9	19
Old Grey Mayor, The Bob Hope	Apr. 6	19
Vacation Daze Jenkins & Donnelly	Jan. 19	2 rls.
Once Over Lightly Roscoe Ates	Jan. 12	20
Radio Scout El Brendel	Jan. 26	19
Why Pay Rent? Roscoe Ates-Shemp Howard	May 4	2 rls.
Pretty Polly Polly Moran	June 1	19
Serves You Right Shemp Howard	June 15	20
Husband's Holiday Hobart Cavanaugh	July 6	17
High, Wide and Hansom Herb Williams	July 20	2 rls.
Watch the Birdie Bob Hope	Aug. 10	20
On the Wagon Shemp Howard-Roscoe Ates	Aug. 24	20
Keystone Hotel Old Timers	Sept. 21†	20
Vodka Boatmen Yacht Club Boys	Oct. 5†	20
Lonesome Trailer El Brendel	Oct. 26†	20

BROADWAY BREVITIES

Title	Rel. Date	Min.
Gypsy Sweetheart Winifred Shaw- Phil Regan (Technicolor)	Mar. 30	20
See, See, Senorita Tito Guizar-Armida	Jan. 12	2 rls.
What, No Men? El Brendel-Phil Regan (Technicolor)	Jan. 5	21
Radio Silly Cross & Dunn	Jan. 19	2 rls.
Cherchez La Femme Jeanne Aubert	Feb. 2	2 rls.
In the Spotlight Hal LeRoy & Dorothy Lee	Feb. 23	20
Mr. & Mrs. Melody Ilomay Bailey-Lee Sims	Mar. 16	20
Shoestring Follies Eddie Peabody	Feb. 16	21
Singing Silhouettes, The Olga Baclanova	Mar. 30	20
Castle of Dreams, The Morton Downey	Apr. 6	20
Cure It with Music Fifi D'Orsay	Apr. 13	2 rls.
In This Corner Roscoe Ates	Apr. 27	2 rls.
Main Street Follies Hal LeRoy	May 11	20
Love Department, The Bernice Claire	May 18	20
$50 Bill Eleanor Whitney- 12 Aristocrats	May 25	20
Better Than Gold Fifi D'Orsay	June 8	20
Springtime in Holland Dorothy Dare- Felix Knight (Technicolor)	June 22	20
Film Follies, The Ray Perkins	June 29	22
Surprise Duncan Sisters	July 27	21
Romance of the West Dorothy Dare-Phil Regan (Technicolor)	Aug. 3	20
Lady in Black, The Countess Olga Albani	Aug. 17	20
Dublin in Brass Morton Downey	Sept. 7†	21
Oh Evaline Hal LeRoy- Eleanor Whitney	Sept. 14†	21
Doorman's Opera Charlotte Arren- Johnny Broderick	Sept. 28†	20
Tickets Please Georgie Price	Oct. 12†	21
Regular Kids Meglin Kids	Oct. 19†	18
Check Your Sombrero Armida-Tito Coral	Nov. 2†	21
Rooftops of Manhattan	Nov. 16†	21

LOONEY TUNES

Title	Rel. Date	Min.
No. 3—Buddy of the Legion		7
No. 4—Buddy's Theatre		7
No. 5—Buddy's Pony Express	Mar. 9	1 rl.
No. 6—Buddy in Africa		7
No. 7—Buddy's Lost World	May 18	1 rl.
No. 8—Buddy's Bug Hunt	June 22	7
No. 9—Buddy Steps Out	July 20	7
No. 10—Buddy, the Gee Man	Aug. 24	7
No. 11—Cartoonist's Nightmare, A		7
No. 12—Hollywood Capers	Oct. 19	7
No. 13—Gold Diggers of '49		7

MELODY MASTERS

Title	Rel. Date	Min.
A & P Gypsies Harry Horlick	Jan. 26	10
Charlie Davis and Band	Feb. 16	10
Rimac's Rhumba Orchestra	Apr. 13	10
Barney Rapp and His New Englanders	Mar. 16	10
Freddy Martin and His Orchestra	May 11	10
Dave Apollon and His Band	June 8	10
Borrah Minnevitch and His Harmonica Rascals	July 6	10
Rubinoff and Orchestra	Aug. 10	10
Phil Spitalny All Girl Orchestra	Sept. 14†	10
Johnny Green and Orchestra	Oct. 12†	10
Claude Hopkins and Orch.	Nov. 9†	10

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 6—Along Flirtation Walk	Apr. 6	7
No. 7—My Green Fedora	May 4	1 rl.
No. 8—Into Your Dance	June 8	1 rl.
No. 9—Country Mouse, The	July 13	7
No. 10—Merry Old Soul, The	Aug. 17	7
No. 11—Lady in Red, The	Sept. 21	7
No. 12—Little Dutch Plate	Oct. 19†	10
No. 13—Billboard Folies		10

SEE AMERICA FIRST
E. N. NEWMAN

Title	Rel. Date	Min.
No. 5—Trail of the '49ers	Jan. 19	10
No. 6—Dixieland	Feb. 9	10
No. 7—Blue and the Gray, The	Mar. 2	10
No. 8—The Mormon Trail	Mar. 23	10
No. 9—Westward Bound	Apr. 13	10
No. 10—Remember the Maine	May 4	10
No. 11—The Yanks Are Coming	June 1	10
No. 12—Boom Days	June 22	11
No. 13—Forward Together	July 13	11

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 1—Curious Indusiries Harry Von Zell	Sept. 7†	11
No. 2—Playgrounds James Wallington	Oct. 5†	11
No. 3—Camera Hunting Paul Douglas	Nov. 2†	11
No. 4—Beauty Spots	Nov. 30†	11

PEPPER POT

Title	Rel. Date	Min.
Harry Von Tilzer	Jan. 5	10
Chas. Ahearn	Jan. 19	10
A Trip Thru a Hollywood Studio	Feb. 2	9
We Do Our Part Radio Reel No. 3	Feb. 9	1 rl.
Vaudeville Reel No. 3	Feb. 16	1 rl.
Guess Stars Radio Ramblers	Mar. 2	10
Billy Hill	Mar. 16	
Eggs Marks the Spot Radio Reel No. 4	Mar. 30	11
Some Bridge Work Easy Aces	Apr. 13	10
Vaudeville Reel No. 4	Apr. 27	1 rl.
Kings of the Turf	May 11	9
Two Boobs in a Balloon Edgar Bergen	May 25	9
Title	Rel. Date	Min.
Moving Melodies J. Fred Coots-Lillian Shade	June 8	10
All Colored Vaudeville Adelaide Hall	June 22	10
Rah, Rah, Radio Ralph Kirbery	July 6	10
What's the Idea? Lew Pollack	Aug. 17	11
Nutville	Sept. 7†	9
All American Drawback Edgar Bergen	Oct. 5†	10
'Wee' Men Singer's Midgets	Nov. 2†	10
Seeing Stars Easy Aces	Nov. 30†	10

SERIALS

12 Episodes Each Unless Otherwise Specified

BURROUGHS-TARZAN

Title	Rel. Date	Min.
New Adventures of Tarzan, The Herman Brix	June 10	2 rls. (each)

MASCOT

Title	Rel. Date	Min.
Adventures of Rex and Rinty Rex, King of Wild Horses-Rin Tin Tin, Jr.	Aug. 27†	2 rls. (each)
Fighting Marines Grant Withers- George Lewis	Nov. 23†	
Miracle Rider Tom Mix	May 18†	(1st episode, 5 rls, followed by 14 two-reel episodes)
Mystery Mountain Ken Maynard-Verna Hillie	Dec. 3,'34	2 rls. (each)
Phantom Empire Gene Autry-Frankie Darro	Feb. 23†	2 rls. (each)

UNIVERSAL

Title	Rel. Date	Min.
Adventures of Frank Merriwell Don Briggs-Jean Rogers		
Call of the Savage Noah Beery, Jr.	Apr. 15	20 (each)
Roaring West Buck Jones (15 episodes)	July 8	20 (each)
Rustlers of Red Dog John Mack Brown	Jan. 21†	20 (each)
Tailspin Tommy in the Great Air Mystery Clark Williams- Jean Rogers	Oct. 21†	20 (each)

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